





REFERENCE LIBRARY OF  
HOUGHTON MIFFLIN COMP

2 PARK STREET, BOSTON













ARTISTS  
OF THE NINETEENTH CENTURY  
AND THEIR WORKS.

**A Handbook**

CONTAINING TWO THOUSAND AND FIFTY BIOGRAPHICAL  
SKETCHES.

BY

CLARA ERSKINE CLEMENT

AND

LAURENCE HUTTON.

TWO VOLUMES IN ONE.

VOL. I.



BOSTON AND NEW YORK  
HOUGHTON MIFFLIN COMPANY  
*The Riverside Press Cambridge*



ARTISTS  
OF THE NINETEENTH CENTURY  
AND THEIR WORKS

A. G. Sandbach

CONTAINING TWO HUNDRED AND FIFTY REPRODUCTIONS  
OF THE WORKS OF THE ARTISTS

COPYRIGHT 1879 AND 1884 BY CLARA ERSKINE CLEMENT

COPYRIGHT 1907 BY CLARA ERSKINE CLEMENT WATERS

ALL RIGHTS RESERVED

LONDON: A. G. SANDBACH

NEW YORK: G. P. PUTNAM'S SONS

1884



UNIVERSITY OF TORONTO  
LIBRARY  
407 SPADINA AVENUE  
TORONTO, CANADA



## PREFACE TO REVISED EDITION.

---

REVIEWERS of this book have noted the absence of the names of some of the earlier and well-known artists of the century. These omissions are intentional. Sketches of some of these men are included in Mrs. Clement's "Painters, Sculptors, Architects, and Engravers," and the aim of the present work is to present the later artists of prominence and promise, rather than to include all those of the century.

Boston, September, 1884.





## PREFACE.

---

THIS work is devoted to the Art of the Nineteenth Century, and very largely to the Art of the present day. A concise biographical account is given of the artists, followed in as many instances as possible by critical quotations from the best authorities in various languages. In many cases no printed accounts could be found of artists whose claims to notice were undoubted. This difficulty we attempted to overcome by direct personal application to them, having sent letters and printed circulars to nearly a thousand artists. To many of these no reply has been received, and in some cases, in justice to ourselves as well as to the artists, we have said, "No response to circular," in order to explain the insufficiency of the accounts given.

It is almost needless to say that in writing of what belongs to the present time it is impossible to avoid more or less inaccuracy. In some cases artists have not done themselves justice in what they have said of their works, while in other instances, doubtless, an undue enthusiasm has tinged the statements made. In printed authorities, too, upon current events, one is not able to insure correctness in the same degree as in writing of things in the past.

A large proportion of the critical quotations we have translated for this purpose, and an immense number of catalogues of exhibitions and museums have been used in addition to the books named in the list of authorities consulted.

In the *critiques* we have endeavored to give an average opinion,



and frequently directly opposite estimates of an artist have been selected in order to enable readers to judge for themselves by comparing the conflicting views.

The large number of biographical sketches, about two thousand and fifty, has made many accounts shorter than we wished, and in some cases the lives of the artists have been so uneventful that a list of their principal works gives (as far as the public is concerned) their entire history.

In the Introduction we give an account of the more important academies and schools of Great Britain, the Continent, and the United States, where the Fine Arts are taught, with some facts concerning their courses of study, exhibitions, rewards, and other matters of interest in this connection.

#### THE AUTHORS.

CAMBRIDGE, January 10, 1879.

# CONTENTS.

---

	PAGE
AUTHORITIES CONSULTED . . . . .	ix-x
INTRODUCTION . . . . .	xi-xxxix
ARTISTS OF THE NINETEENTH CENTURY. VOL. I. .	1-386
“ “ “ “ VOL. II. .	1-373
INDEX TO AUTHORITIES QUOTED . . . . .	1-8
INDEX OF PLACES . . . . .	9-22
GENERAL INDEX . . . . .	23-43





## AUTHORITIES CONSULTED.

---

AMERICAN ENGRAVERS AND THEIR WORKS.  
BENJAMIN'S CONTEMPORARY ART IN EUROPE.  
ENGLISH ARTISTS OF THE PRESENT DAY.  
ENGLISH PAINTERS OF THE PRESENT DAY.  
GREAT AMERICAN SCULPTORS.  
HAMERTON'S THOUGHTS ABOUT ART.  
HAMERTON'S PAINTING IN FRANCE.  
HAMERTON'S CONTEMPORARY FRENCH PAINTERS.  
HAMERTON'S ETCHING AND ETCHERS.  
JARVES' ART IDEA.  
JARVES' ART THOUGHTS.  
MEN OF THE TIME.  
MRS. TYTLER'S MODERN PAINTERS.  
OTTLEY'S LIVING AND RECENT PAINTERS.  
SMITH'S ART EDUCATION.  
TUCKERMAN'S BOOK OF THE ARTISTS.  
WORNUM'S EPOCHS OF PAINTING.  
APPLETONS' ART JOURNAL.  
LONDON ART JOURNAL.  
THE PORTFOLIO.  
MAGAZINE OF ART.  
PALGRAVE'S ESSAYS ON ART.  
REDGRAVE'S CENTURY OF PAINTERS.  
RUSKIN'S ACADEMY NOTES.  
RUSKIN'S MODERN PAINTERS.  
TAINÉ'S NOTES ON ENGLAND.  
ATLANTIC MONTHLY.  
LONDON ATHENÆUM.  
ATKINSON'S NORTHERN CAPITALS OF EUROPE.  
NICHOLS' ART EDUCATION.  
WEIR'S OFFICIAL REPORT OF THE AMERICAN CENTENNIAL EXHIBITION.



- REPORT OF THE UNITED STATES COMMISSIONERS AT VIENNA.  
MARIO PROTH'S VOYAGE AU PAYS DES PEINTRES.  
CHESNEAU'S CHEFS D'ÉCOLE.  
L'ILLUSTRATION.  
GAZETTE DES BEAUX-ARTS.  
L'ART.  
GALERIE CONTEMPORAINE, LITTÉRAIRE, ARTISTIQUE.  
REVUE DES DEUX MONDES.  
CHERBULIEZ' LITTÉRATURE ET ART.  
CHARLES BLANC'S LES ARTISTES DE MON TEMPS.  
CLARETIE'S ARTISTES CONTEMPORAINS.  
T. GAUTIER'S SALON DE 1861.  
E. ABOUT'S SALON DE 1864.  
ROMA ARTISTICA.  
DIE KÜNSTLER ALLER ZEITEN UND VÖLKER, VON PROFESSOR FR.  
MÜLLER.  
ANSICHTEN ÜBER DIE BELDENDEN KÜNSTE VON EINEM DEUTSCHEN  
KÜNSTLER IN ROM.  
DIE DEUTSCHE KUNST IN UNSEREM JAHRHUNDERT, VON DR. HAGEN.  
DIE KÖNIGLICHE KUNSTAKADEMIE IN DÜSSELDORF, VON WIEGMANN.  
ZEITSCHRIFT FÜR BILDENDE KUNST.  
GEGENWART.  
BRYAN, VAPEREAU, BITARD, NAGLER, LAROUSSE, AND MANY OTHER  
DICTIONARIES AND ENCYCLOPÆDIAS.

## INTRODUCTION.

---

THE following pages give an account in outline of the Art Academies and of the Institutions for Art Education of the present day in various countries : —

GREAT BRITAIN. — The *Royal Academy of Arts* in London, membership of which constitutes the Art Peerage of Great Britain, was founded in 1768, for the purpose of cultivating and improving the arts of painting, sculpture, and architecture. The memorial presented to George III., asking for its charter, stated that the two principal objects in view were the establishment of a well-regulated school or academy of design, and an annual exhibition open to all artists of distinguished merit. The plan of constitution was approved and signed by the King December 10, 1768. Among the thirty-six original members were Reynolds, Gainsborough, Benjamin West, Mary Moser, and Angelica Kaufmann. The first President was Sir Joshua Reynolds, succeeded in 1792 by Benjamin West.

The active members of the Royal Academy are divided into Academicians (painters, sculptors, architects, and engravers), Associates, and Associate Engravers. The number of members has varied from time to time. There are in 1884 forty-two Academicians and thirty-one Associate Academicians. Beside the active members there are Honorary Members, Honorary Retired Academicians, and Honorary Foreign Academicians. All artists whose works show sufficient merit are permitted to contribute to its exhibitions; as exhibitors they are eligible to election as Associates, and are chosen by the Academicians at the annual meeting of the Academy. The Academicians themselves are chosen from among the number of Associates when vacancies occur. The Academy, since its foundation, has been under the direction and protection of Royalty. All by-laws must have



the sanction and signature of the reigning sovereign to give them effect, and the approbation of the monarch is necessary to make valid any election as Associate, Academician, Professor, or Member of the Council. The President of the Royal Academy is knighted upon election.

The annual exhibitions open on the first Monday in May, and close on the first Monday in August. No artist is allowed to exhibit more than eight different works; no work is admissible which has been already publicly exhibited in London; and all works sent for exhibition are submitted to the judgment of the Council, whose decision is final. Many works of art are sold annually at these exhibitions, the Academy receiving a small percentage upon the sales.

The schools of the Royal Academy are the most complete and most important Fine Art schools in Great Britain. There are three branches, — a school for study from casts of celebrated works of antiquity, a school for study from living models, and a school of painting. All applicants are admitted free, whose personal character is established, and whose works show indications of talent. Prizes are annually given, including a gold medal for the most deserving work. There is also a traveling studentship, occasionally bestowed upon artists of uncommon promise and merit.

There are four professors chosen from among its Academicians, who lecture upon painting, sculpture, architecture, and chemistry, besides a professor of anatomy, not necessarily a member of the Academy. The Library of the Royal Academy is very complete; it contains the best works on art subjects in all languages, and continual additions are being made. There is also a fine collection of engravings from works of the masters of all times and all countries.

The early exhibitions of the Royal Academy were held in Pall Mall. In 1780 the society took possession of the apartments allotted to it in Somerset House, the first exhibition there taking place in 1781. In 1836 the east wing of the National Gallery on Trafalgar Square was granted by the government to the Royal Academy, and there it remained until it removed, in 1869, to the present building, Burlington House, Piccadilly, which was purchased by the Crown in 1854. The modern structure is in the form of a hollow square, containing twelve galleries. It was erected especially for the Royal Academy, and

is one of the finest public buildings in London. Under the same roof are the Chemical, Geographical, Astronomical, Antiquarian, and Royal Societies.

The *British Institution* for the encouragement of native artists, frequently mentioned in this book, was established in 1805, but has not been in existence for some years. It was the most important rival to the Royal Academy for upwards of half a century.

The *Society of British Artists* in London was founded in 1823, for the annual exhibition and sale of the works of living artists of the United Kingdom, in the various branches of painting, sculpture, architecture, and engraving. The number of its members is not limited. For some years it supported schools for instruction in drawing and painting, which were excellent in many respects, but which from want of public patronage and support were eventually abandoned.

The gallery of this Society is open annually during the months of April, May, June, and July. All British artists are invited to exhibit. It is supported by the sale of catalogues, admission-fees, the commissions on the sales of pictures, and a small annual payment of the members. Many very prominent British artists have belonged to this society. Its gallery is in Suffolk street, Pall Mall, East. It has also a Winter exhibition.

The *Dudley Gallery* in London has been in existence since 1864. Its first exhibition was held in the month of April, 1865. It was organized for the public display of water-color pictures by painters who were not members of the regular water-color societies, and who in consequence were not permitted to send their works to those galleries. It had no regular membership; the pictures were selected or rejected by a committee of management, and the exhibitions were open to all artists whose merit or skill entitled their works to the consideration of the public. In 1883 this gallery passed under new management and became *The Dudley Gallery Art Society* with about a hundred and fifty members. The Duke of Argyll is President, and the name of John Ruskin appears in the list of the Council. A limited number of pictures are received from non-members. In 1884 the membership had increased to nearly two hundred. Besides the spring exhibitions of water-colors, there was an annual exhibition of cabinet pictures in oil, and one of works in black and white.

The *Grosvenor Gallery*, on New Bond street, London, is the youngest institution of its kind in Great Britain, but by no



means the least important. It was opened to the public for the first time in 1877. Like the Dudley Gallery, it has no membership. It is under the management of Sir Coutts Lindsay, to whom, on account of his efforts in behalf of this gallery, the art-loving world owes much.

Its exhibitions are made up of the works of living painters and sculptors who are invited by Sir Coutts Lindsay to contribute upon these occasions. The pictures are not placed closely together, as is of necessity the rule in ordinary galleries, but a space of at least one foot is allowed on every side of each work, and all are hung in the light and position best suited to them. The consequence is that each work appears to the best advantage, and the whole has the effect of a private salon, richly and harmoniously furnished, in which is a superb collection of the works of the modern masters.

The director of the Grosvenor Gallery claims that it is not intended to rival the Royal Academy, and the works of many Academicians are seen upon its walls; but in it, nevertheless, are conspicuous the paintings of what is known as the Romantic School, with which the Council of the Academy does not seem to be in sympathy, and which in many instances were not seen by the general public until the opening of the Grosvenor Gallery.

Among the better known of the contributors to these exhibitions have been, Millais, Sir Francis Grant, Sir Frederick Leighton, George D. Leslie, George H. Boughton, Burne-Jones, Alma-Tadema, Spencer Stanhope, Walter Crane, Albert Moore, Whistler, Heilbuth, Tissot, Mrs. Spartali-Stillman, and Mrs. Jopling.

The gallery is open during the London season, and annually receives the attention it merits. The building it occupies was erected under the personal supervision of Sir Coutts Lindsay, by whom it is owned. It is artistic and commodious; it has two large galleries for oil-paintings, a smaller room for water-colors, and a gallery for sculpture, all admirably designed for the purposes for which they are intended.

In the early part of the present century, when water-color painting began to attract popular attention in Great Britain, a number of professional artists who had devoted themselves more particularly to that branch of their art determined to form an association for its proper recognition and their own mutual pro-



tection and improvement. The result was the *Royal Society of Painters in Water-Colors*, organized in 1804.

It would appear that at that time water-color sketches and drawings were not admitted, or, if received at all, were treated with scant courtesy by the Royal Academy, and the main object of the new organization was to insure an annual exhibition in London, where the works of this still unpopular school of painting might be introduced to the public and make themselves felt.

The first exhibition was held in Lower Brooke street in 1805. For some years, while the Society was struggling for the recognition it did not at first receive, the members met in each other's houses and studios by turn, where they presented studies and sketches, which were usually left with the host of the night.

The prejudice against water-colors was so strong, however, that the Society was forced to admit pictures in oil, and in 1813 it was known as the *Society of Painters in Oil and Water Colors*. But in 1821 the old name was resumed, and only works in water-colors and by members of the Society were received at its exhibitions. Since that time it has been gaining in strength and prosperity, and is now to water-color art in Great Britain what the Royal Academy is to Fine Arts in general. Its President, like that of the Royal Academy, is knighted upon election.

The annual exhibitions of this Society were first held in Spring Gardens; in 1821 they were removed to Egyptian Hall, Piccadilly, and at present (1884) are at 5 Pall Mall, East. The gallery is open for exhibitions twice each year. It has forty members and forty Associate Exhibitors.

The *Royal Institute of Painters in Water-Colors*, originally known as the *New Society of Painters in Water-Colors*, was founded in 1831. It is an offshoot of the older society, and the result of a secession of dissatisfied members. It has followed in a great measure the constitution and laws of the parent organization, has met with marked success, and numbers among its members many of the most prominent and promising artists of the kingdom. It has (1884) ninety-two members, ten honorary members, and nine lady members. Its new galleries, specially erected for the Institute, are in Piccadilly.

Shortly after the close of the first great World's Exhibition in London in 1851, when Great Britain for the first time realized

her inferiority to the continental nations in the matter of artistic taste in her manufactures and in her industrial educational policy, a new section was formed in the British Privy Council, called the *Department of Science and Art*, which devotes itself particularly to popular instruction in the industrial arts, chiefly, thus far, in drawing and the arts of design.

The *South Kensington Museum*, founded in 1852, is the most important result of the working of this department. It cost originally upwards of a million pounds sterling, and during the quarter of a century of its existence between three and four millions sterling have been judiciously expended upon it. Collections have been made of pictures, casts, engravings, models, and objects of art of all kinds, from all nations and of all periods. These are systematically and artistically arranged, and are open to the free inspection of the public, and for the study and improvement of thousands of pupils.

The *National Art Training-Schools of South Kensington* form without question the finest industrial art college in the world, and are so regarded by competent judges of all nations. They were established for the purpose of teaching instructors in art throughout the kingdom, as well as for the instruction of students in drawing, designing, and modeling, to be applied to the requirements of trade and manufacture. The course of study, which is very full and complete, is too extended to be described here. It embraces twenty subjects, with sixty subdivisions. The pupil is required to present drawings, paintings, and models; to write papers on various art topics, and to sustain rigid and thorough examinations.

More than a thousand students (women predominating) are fitted annually in all branches of art, — painters, sculptors, engravers, lithographers, architects, and designers, as well as public instructors. The sexes are divided in class-rooms and working-rooms, while the lectures, libraries, etc., are open equally to both men and women. The examinations are the same, except that women are not required to take the papers in machine-drawing or architecture. At the end of the course of four years, if the record of the pupil is satisfactory to the examining committee, he or she is given a diploma, which is accepted throughout the civilized world as the highest award of excellence in that particular department.

Subordinate to and connected with the schools of South Ken-



sington are upwards of one hundred and thirty free art training-schools established by the government in the more important cities and towns of the kingdom. The method is similar to that of the parent school, and the teachers are graduates of it.

The most important of these schools are those of Birmingham, Nottingham, Glasgow, Birkenhead, Belfast, Leeds, etc. In London there are about ten schools; in Dublin, Edinburgh, and Liverpool, two or more each. It is estimated that at least three hundred thousand persons are now studying art in some form in Great Britain alone. Before the organization of the South Kensington College, the number of British art students did not number one thousand annually, and the large proportion of these were devoting themselves to High Art.

The *Royal Hibernian Academy of Painting, Sculpture, and Architecture* in Dublin dates from 1803. It was incorporated in 1823 and enlarged in 1861. It is under the patronage of the Queen, and the vice-patronage of the Lord-Lieutenant of Ireland. Its membership consists of Academicians, Associates, and Honorary Members.

The annual exhibition of painting, sculpture, and architecture opens in February; students are admitted to the schools on producing a certificate from the Department of Science and Art, stating that the applicant has passed in the four papers of free-hand, geometrical, perspective, and object drawing of the second grade; or they may be admitted by the Council of the Academy on forwarding specimen drawings. An examination of the students' work is held in the autumn by the President and Keeper in conjunction with an inspector from the Department of Science and Art, when medals are awarded.

Professors of sculpture, architecture, and painting are chosen from among the Academicians; professors of anatomy, history, and archæology from the Honorary Members, or it may be from men not connected with the Academy.

Apart from these schools the students have the privilege of working and copying the masters in the National Gallery of Ireland on Fridays and Saturdays throughout the year. There are also excellent art schools in Dublin, subordinate to the South Kensington Museum, at the Queen's Institute, and at the Royal Dublin Society House.

The first effort towards the establishment of the *Royal Scottish Academy* was an exhibition of paintings in 1808 held in Edin-



burgh. It was followed by occasional but irregular exhibitions of the works of Scottish artists in other years, until, in 1826, the *Scottish Academy of Painting, Sculpture, and Architecture* was established, which afterwards became the *Royal Scottish Academy* and received the Royal charter in 1838. Its first President was George Watson, who died in 1837. D. O. Hill, an early Secretary, held that position for upwards of forty years, resigning by reason of ill-health in 1869. Of the thirteen original members, not one now survives, Kenneth MacLeay, the last, having died in 1878.

The general plan of the institution is based upon and is similar to that of the Royal Academy of London. The meetings and exhibitions were held in the Royal Institution, Edinburgh, until the erection of its present home in the National Gallery of Scotland, the foundation-stone of which was laid by the Prince Consort in 1850.

While the larger portion of the works sent to the annual exhibitions of this Academy are the productions of native and resident Scottish artists, many of the choicest works of modern painters and sculptors of Great Britain and of other countries are also received.

Among other British academies, societies, and schools of art are, the Liverpool Academy of Arts, Liverpool Water-Color Society, the Adelphi Society of Arts, Society of Female Artists, Artists' Society of Langham Chambers, London, and many more in the metropolis and in provincial cities, whose workings and aims are identical with those of which more full accounts are given above.

FRANCE. — Cardinal Mazarin granted letters-patent to the Academy of Painting and Sculpture at Paris in 1655. In 1664 it received the Royal bounty. In 1671 the same minister established an Academy of Architecture. The Convention of 1793 abolished both these Academies, but two years later they were revived by the Directory and called the National Institute. In 1803 Napoleon I. reorganized this Academy under the name of the Imperial Institute of France. Again, Louis XVIII. called it the Institute of France, and each of its divisions was called an Academy, one of them being the *Académie des Beaux-Arts*. This consists of forty members, who have each been medaled in one of the departments of art (painting, sculpture, architecture,

engraving, and music), ten Honorary Academicians, and ten Foreign Associates.

The meetings of the Academy occur weekly; there are memoirs, transactions, etc., and one of its important duties is the superintendence of annual examinations for prizes for the best works in the departments already named.

The *École des Beaux-Arts* is in the Rue Bonaparte. Instruction is here given to French pupils from fifteen to thirty years of age, but, as foreigners are not eligible to the highest prize (the *Prix de Rome*), they are allowed to enter the school when more than thirty years old. Women are not admitted to this institution. The conditions of admission are an introduction by a French artist of good standing, a copy of a register of birth and parentage or a passport, a drawing from life executed in twelve hours which indicates decided artistic talent, and the passing an examination in certain branches of general study.

The *Prix de Rome* is the grand desideratum of all French students, and carries with it such advantages as are well worth striving for. The French Academy at Rome is presided over by a member of the *Académie des Beaux-Arts*, and the gainer of the *grand prix* is entitled to four years' study there, with the sum of 4,000 francs annually; also, after his return to France, he receives the same sum during four more years, from the prize of *Mme. Caen*, thus being freed from pecuniary care during eight years.

The *Salon*, or annual exhibition at Paris, is under government direction. Its highest reward is the *Médaille d'Honneur*, the second, the *Prix du Salon*, and below these are medals of three classes in each department of the exhibition. The *Médaille d'Honneur* entitles the recipient to send thereafter any work to the *Salon* without submitting it to the jury of admission. The medalists of the *Salon* also receive, in many cases, the decorations of the *Legion of Honor* in various grades.

The government purchases from the *Salon* many works of art, which are placed in the Gallery of the Luxembourg or in other public buildings of Paris, or sent to the museums or government buildings in provincial cities. The Luxembourg is essentially a permanent exhibition of the works of living artists, or those deceased within ten years.

The juries for the admission of works to the *Salon* consist of fifteen members for painting, nine for sculpture, six for architec-



ture, and nine for engraving and lithography. Of these, two thirds are chosen by a vote of the artists, and the remaining number are appointed by the Government Art Bureau. The Director of Fine Arts presides over another jury or committee, of the same number, which awards the prizes and medals of the Salon.

To give any just *résumé* of the various schools in France in which drawing is taught would require a small volume. France has been always anxious to provide for her people in this direction, because not only in works known as those of the Fine Arts, but in all kinds of *articles de luxe*, in the manufacture of which artistic skill and taste are requisite, she has employed a great part of her industrial energy, and from them has reaped a rich harvest pecuniarily. Drawing of various kinds has been taught in the *Écoles communales*, *Écoles commerciales*, *Écoles professionnelles*, *Écoles de dessin*, and many others. The schools under the charge of the "Christian Brethren" in all parts of France have done much for the cultivation of a rudimentary knowledge of art; for example, that of St. Sulpice at Paris and that of St. Michel at Havre, which stand, perhaps, at the head of this class of schools. In short, the interest as well as the taste of the French nation has made art education a care of the State; but since the great expositions of the last thirty years have put in comparison the advances made in the productions of all nations, France has been forced to look to her laurels, and great attention has been given to the revision and careful superintendence of many institutions where the rudiments of art in various branches are taught. In 1850 the Commune of Paris devoted to its Industrial Schools 30,000 francs; in 1875, 350,000 francs were expended upon the same object, and the Exposition of 1878 showed the benefits which resulted from this expenditure. While the products of all civilized nations are constantly advancing by remarkable strides, it would seem that many of the manufactures of France have reached the very perfection of elegant beauty in form and finish. In Paris, in addition to the many schools above referred to, there are, every Sunday, at the Conservatory, lectures from eminent scientists and artists upon the application of art to industry. These lectures commence at eight o'clock A. M., and with short intermissions continue until ten o'clock P. M. They are each an hour long, and the halls where they are given are always crowded. There are also similar lectures in every ward in Paris.



When we speak of the school of any one artist in Paris we refer to a school quite separate from the government organizations, each one being governed according to the wishes of the master and pupils. There are two modes of organizing these schools. In one case the master opens an atelier and the students pay a monthly tuition fee averaging from one to two hundred francs. Each pupil furnishes himself with materials and goes on with his work. The master, at stated times, usually twice a week, examines the work and gives advice, suggestions, etc., for the assistance of the student.

The second mode is for a company of students to form a sort of club, hire an atelier, make all arrangements according to their ideas, and invite the master upon whom they agree to become their professor. They pay an admittance fee to the treasurer, whom they choose, and each month a sum, from twenty-five to one hundred francs, for the expenses of the atelier. The master gives his instruction in the same manner as under the first arrangement, but receives no pecuniary recompense, whereas by the other mode the professor reaps both fame and money.

ITALY. — The earliest academies of Fine Arts existed in Italy. That of St. Luke at Rome was established in 1593 by Federigo Zuccherò, who was its first President and who erected a building for it at his own expense. In the palmy days of Italian art almost every city of Italy had its schools and its academy. During the Renaissance the art school of each separate monarchy and republic was strong in its individual characteristics. Of all these schools with their magnificent results much has been written.

Of late years the academies of Rome, Florence, Bologna, Turin, Parma, Milan, and other Italian cities have moved quietly on, suffering more or less from the political changes and uncertainties of the government under which they existed. Now that the unity, so long desired, has been attained, we may hope for new life in that country which has been for centuries the fountain-head of inspiration and knowledge to the Fine Arts of the world.

The skill of the Italians in wood-carving, faiences, bronzes, and marbles has been universally admitted. Of course much of the training necessary to these productions has been gained in the Scuola Tecnica, where drawing has always been carefully taught. We can only name a few of the principal schools here,

not having space for any detailed account of them. They are the Istituto Industriale e Professionale, and the Scuola di Ornamentazione del R. Museo Industriale of Turin, the Istituto Tecnico of Alessandria, the Reale Scuola Tecnica of Pavia, the Patrio Istituto Manin of Venice, the Scuola Tecnica Pareggiata of Ferrara, the Scuola Tecnica Diurna and the Scuola Tecnica Serale of Bologna, the communal school of Dante and other technical schools of Florence, the Scuola di Disegno Applicato alle Arti of Naples; and even the schools of Salerno, Sardinia, and Messina are all worthy of attention, as well as those of the same order in Rome.

The objection may be made to the Italian schools that they follow traditions, and repeat *ad infinitum* the old forms, — in a word, that nature is forgotten; but we may well believe that the freer thought which prevails in all other directions in the Italy of our day will extend to art, and will find well-trained hands ready to obey its dictates and express its inspirations.

BAVARIA. — The Academy of Munich is of great importance to the art world of to-day. The number of art students in that city is larger in proportion to the whole population than in any other art center of Europe.

The *Royal Bavarian Academy* of Munich was founded in 1808 by Maximilian I. Ludwig I. when Crown Prince was much in Rome, and associated with the German artists studying there. When he became King he gave the most enthusiastic patronage to art, and has been fittingly called the Lorenzo de' Medici of Germany. This Academy has given every encouragement to foreign artists to study and settle in Munich. There are no annual exhibitions, as in Paris, but generally one occurs every three or four years.

The *Kunstverein*, an association of Munich artists, has a gallery in which are displayed the latest works executed by them. The pictures are sent there weekly, and after remaining one week are sent to other cities for exhibition unless purchased by the association, which is frequently the case when the price does not exceed fifteen hundred marks. The subscribers raffle for these works at the end of the year. Each member pays a yearly fee of twenty marks, and receives an engraving valued at ten marks.

Munich, Nuremberg, Ratisbon, Töls, Günzburg, Werdenfels, Landsberg, Aichach, Rosenheim, Würzburg, Fürth, Beyreuth, Freising, and other cities and towns in Bavaria give attention to such teaching in their schools as furnishes a good foundation for the art and art industry of the nation. Naturally Munich is at the head of these matters.

In the Nuremberg school the Fine Arts and Art Industry are united. This institution was founded by Joachim von Sandrart in 1662, and though it was for a long time thoroughly devoted to Gothic art and its traditions, it has gradually embraced the more modern German and the Italian spirit. This school is second only to that of South Kensington, and in some points excels even that institution.

The school for wood-carving at Werdenfels is worthy of special commendation, and many Bavarian schools have reached a high standard of excellence.

PRUSSIA. — The *Royal Academy of Fine Arts* of Berlin holds a very important place in German art. It has recently been reorganized, and a chair of belles-lettres added to its professorships. Biennial exhibitions have been established, which will give a great impulse to art as their advantages are more widely felt.

The large gold medal, the highest award of this Academy, entitles its recipient to two years of travel and study, and in cases of unusual merit the time is extended. This prize is not given to foreigners. The small gold medal and the large and small silver medals are conferred upon artists of all nations. The exhibitions open in August, and continue three months. Many works are purchased by the government.

The *German Industrial Museum* at Berlin was established in 1866. It receives much support from the State, and has the benefit of the "Frederick William Fund" of 100,000 thalers. The collections of this Museum are fine, and its schools are in a very flourishing condition. There is a branch school at Magdebourg. Prussia was more backward than some other portions of Germany in giving attention to art industries, but their importance is more and more felt from year to year, and recent exhibitions have shown rapid advance in these directions. The drawing-school of the Museum Wallraf-Richartz in Cologne is especially to be commended.



AUSTRIA. — The *Royal Academy of Art* at Vienna is principally in charge of professors whom the Emperor has summoned from Munich. Prominent among them are Feuerbach and Makart. Vienna ranks very high among the cities of Germany in her architecture, and what may be termed household art is here brought to exquisite perfection. The glassware of the Viennese is, in design and execution, the first of the present day, the artists employed in this department being as skilled as those of Sèvres at its best periods.

The *Museum of Art and Industry* at Vienna was established in 1864. Its permanent building was not ready for occupation until 1871. This Museum is liberally endowed by the State, and has also received valuable gifts both of money and of articles proper for its use and adornment. Pupils of all nationalities and of both sexes are admitted to the classes of this institution. There are many free scholarships for those who are unable to afford the reasonable tuition fee demanded of the paying pupils. There are several courses of lectures in connection with this institution, some of them being open to the general public. Artists and workingmen can profit by the collections and the library by a system of cards which passes them free to the Museum at all times and gives them books for use as they need them. The publications of the Museum are quite extensive, consisting of books, photographs, casts, a monthly journal, etc. On four days of the week the Museum is free, and on the other three days the charge for admission is very moderate, only about twenty cents. The branches taught in the schools of the Museum are, Architecture in its Application to the Ornamentation of Buildings, Sculpture, Ornamental Drawing, and Figure Drawing and Painting in their relations to art industry. This school may be ranked the third of its kind in Europe, being the best after those of South Kensington and Nuremberg. There are in Austria a large number of art industry schools; some in which but one branch of drawing or modeling is taught, and others where several branches can be pursued. Many such institutions have been established since the Vienna Exposition in 1873, which served to arouse a great interest in these matters and to give an impetus to the movements for their advancement. Among these schools may be named, a School for Glass-Industry at Steinschönau, established in 1855; one at Haida for the same industry, and another at Gablonz, both established in 1870;

Drawing and Modeling School for Clay-Industry at Znaim, established in 1872; Wood-Carving Schools at Gröden, Innsbruck (that of Sebastian Steiner), Imst, Mondsee, Hallstadt, Hallein, Gmünd, Wallern, Bohemia, and Tachau. There are also schools for special artistic training in various other industries, and some of those for weaving, embroidery, and the like are of great interest. Since about 1850 these schools have especially advanced in Austria, and that country has now reason to congratulate herself on the prosperous state of art within her borders.

The *Academy of Düsseldorf* was more prominent a quarter of a century ago than it is at the present time. However, within a few years a new manner of working has been introduced, and the rank of the school is now much higher than it was a dozen years ago.

The *Academy of Arts* at Dresden was founded in 1697, and though not one of the most prominent of German art schools, it has sent forth a goodly number of men who have been an honor to their Alma Mater.

The *Royal Academy* at Carlsruhe is another important school, and that of Stuttgart merits attention. In the last-named city there is much interest in historical painting, and a society has been organized there for the encouragement of this branch of art in Germany. The different German sovereigns are subscribers to this society, as well as many artists and connoisseurs of all states of the Empire. An annual exhibition is held, and the artists send to the superintending committee color sketches of their works for approbation or rejection. After the exhibition some works are purchased with the general fund, and are disposed of by lotteries to the subscribers to the association.

The schools of Stuttgart, Rottenberg, Biberach, Ellwangen, Esslingen, Ravensburg, Scheveningen, and many others have shown, by their exhibits in the great expositions and elsewhere, that Würtemberg is able to take high rank in all branches of drawing, in modeling, carving, etc. The Royal Würtemberg Art Industrial School at Stuttgart was especially prominent in the Exposition at Vienna in 1873, and its landscape studies were fine.

There is probably no city in all Germany in which greater attention is paid to the teaching of drawing in its different relations to art and to art industry than in Hamburg, and its *In-*



*dustrial School* ranks very high among institutions of a similar character.

BELGIUM AND THE NETHERLANDS. — The *Imperial and Royal Academy of Sciences and Fine Arts* of Brussels was established by the Empress Maria Theresa in 1772, and is one of the most important benefits which this sovereign conferred upon her country. But it was not until 1845 that a course of instruction for the study of painting, sculpture, engraving, architecture, and music was authorized in this institution, and professors in all these branches appointed. This academy has a system of *concours* and of prizes, which enables artists to profit by foreign residence and study; and what may be termed the “Brussels School” of artists ranks high in the history of contemporary art. The academies of Rotterdam, Amsterdam, and other cities of these countries are of more or less importance in the consideration of these matters, but the attention to Fine Arts and Art Industry is not as great here as in other nations of Europe, and the glory of Dutch art essentially belongs to the past.

SWITZERLAND. — There are many drawing-schools and museums and frequent exhibitions in Switzerland, but in the wood-carving, the principal art production of the country, little advance is seen. The old forms, the old naturalism, prevails. Professor Langl, in his report upon the Vienna Exposition of 1873, says that “the Swiss need a ‘Frullini’ to turn their skill to better account in more refined and more artistic productions.” But since there is no academy, no art center in the country, and since little money is expended by the government for the advancement of art, it is not strange that the real artists of Switzerland go to Italy, to France and Germany, and that their adopted countries rather than their own reap the benefit of their achievements.

NORTHERN COUNTRIES. — The artists of the Northern countries, Sweden, Norway, and Denmark, go to Germany so largely for their education that their productions are essentially the same as those of the German schools. The only difference seems to lie in the characteristics of the scenery of their native seas and mountains, their waterfalls and fiords, rather than in any distinctive modes of representation. In fact, many artists from the North live permanently in Düsseldorf, Munich, Carlsruhe, and other German cities. They also travel much, and seek abroad the ad-



vantages of study and artistic companionship which are not to be had at home.

The *Academy of Fine Arts* at Stockholm was established in 1733 by the exertions of Charles Gustavus, Count of Tessin.

The *Academy of Fine Arts* at Copenhagen was established in 1738 and incorporated in 1754.

The *Imperial Academy of Fine Arts* at St. Petersburg was founded in 1765, and was also richly endowed by Catherine II. Its students are supported in Germany and Italy, which is also true, to a large extent, of all the Northern academies.

The *Society for the Encouragement of the Arts* at St. Petersburg, and the drawing-school *Stroganoff* at Moscow, with some technical schools, are the only institutions in Russia known to us, where the people are systematically taught practical execution of models in plaster and clay as well as drawing of different kinds.

SPAIN AND PORTUGAL. — The *Royal Academy of Painting and Sculpture* at Madrid was established in 1753. Prizes are distributed every three years. Of late Spanish art students make a name in Rome and Paris as frequently as at home. There are a few provincial academies in Spain, and some attempts at the cultivation of art industry, but the unsettled state of the Spanish government and the isolated position of Portugal are causes which hinder the advance in these countries that is so evident in others which we have considered.

UNITED STATES OF AMERICA. — The history of the *National Academy of Design* in New York commences with the beginning of the nineteenth century. In 1802 the *New York Academy of Fine Arts* (the first of its kind in that city) was established. In 1808 it received its charter from the State, and was called the *American Academy of Arts*. The only professional artist among its members was John Trumbull, who was its first Vice-President, and later its presiding officer. The Board of Directors was composed of the most prominent men of various professions and occupations. It had an Antique School, and gave occasional but not regular exhibitions, the first of which was held in Greenwich street, near Morris. It was never successful, and was finally absorbed in the present *National Academy of Design*.

In 1825 a number of professional artists, who had felt them-

selves ignored as a body in the earlier association, established a society which was called the *New York Drawing Association*. This, under the leadership of Professor Morse, in 1826 formed the *National Academy of the Arts of Design*. The first exhibition took place on the corner of Broadway and Reade street in May of that year. Its first charter was received in 1828, and its present title, *National Academy of Design*, adopted. Of the original fifteen members, but three remained alive in 1884, John Evers, Asher B. Durand, and Thomas S. Cummings. After holding its meetings and exhibitions in various buildings in different parts of the city, it took possession of its present structure on Twenty-third street, corner of Fourth Avenue, in 1865.

The members of the National Academy are termed Academicians. There is also a subordinate body called Associate Academicians. The number of these Academicians and Associates is not limited by law, as is the case with the members of the Royal Academy in London. The Associates are nominated and balloted for at the annual meeting of the Academy in May, a vote of two thirds of the Academicians present being necessary to a choice. The candidates must be professional artists ; it is necessary that they should have exhibited in the galleries of the National Academy for at least one season before their nomination, and they are required within one year of their election to present their own portraits (painted by themselves or other artists) to the Academy. The Academicians are chosen from the body of Associates, and are elected in a similar manner. They are required to send a "diploma work," a specimen of their art, to be preserved in the permanent gallery of the institution. There are at present (1884) but three women who are Associate Members of the National Academy, Miss Fidelia Bridges, Mrs. Eliza Greataorex, and Mrs. H. A. Loop.

Besides active members the Academy has a number of Honorary Members, consisting of distinguished artists and art lovers of different nations, and a body of Fellows, established in 1863, for the purpose of increasing the revenues of the Academy and promoting more general and intimate association between artists and their sympathizers. The Fellows are admitted to the reading-rooms, library, and exhibitions, and have the privilege of nominating annually two students to the schools. A subscription of one hundred dollars constitutes a fellowship for life. The annual



exhibitions of the National Academy open in March or April, and continue two or three months, no regular time being fixed. Several winter exhibitions have been held, but these are now discontinued. There are also special Fall exhibitions.

The schools of the National Academy are a very important feature in its organization. They have existed since its foundation in various forms, and are to the Fine Art schools of America what the schools of the Royal Academy are to the provincial schools in England, or l'École des Beaux-Arts is to the lesser schools of France. They are open day and evening, from October until June, free to both sexes. All students must first enter the Antique School. For admission to this the applicant is required to present a shaded drawing of some part of a cast of the human form, of sufficient merit to promise hope of future advancement. A thorough course of study from the antique is necessary before the pupil is permitted to enter other classes. Students of the Antique School only are eligible for admission to the Life School. The studies here are from both draped and nude models. In the Painting Schools the studies are from living models only, and only students of the Life School are permitted to enter. These different departments are under competent instructors, and the academic course is similar to that of like institutions in European countries. The lectures of the Academy, both technical and general, are open to all classes of students. An exhibition of selected drawings by the students is held in the library rooms in May of each year, continuing two weeks, when the annual distribution of awards of merit is made by the President of the academy:

The *Society of American Artists* was organized, June 1, 1877, by a number of the younger professional painters and sculptors who had been educated in Europe. In foreign study they had acquired art methods and principles somewhat at variance with those hitherto generally adopted in the United States. Feeling that the members of the National Academy as a body were not in full accord with their art ideas, and that they could only hope for a tardy and reluctant recognition in the annual exhibitions of that institution, they decided to form a society which would enable them to come before the public under more favorable auspices.

Their first exhibition was held in the Kurtz Gallery, New York, in March, 1878.



Important works were contributed by the members, and by other American artists at home and abroad who were in sympathy with the new movement. This exhibition was an artistic and financial success, and it is proposed to hold others of the same order, annually, and occasionally from time to time as circumstances may demand.

The Society at present (1884) has seventy-seven members, and will, at stated periods, elect others whose ability and feeling may qualify them to further its aims of "cultivating true art principles, fresh and vigorous technique, and progressive and catholic views in all matters relating to art."

The *Art Students' League*, founded in 1875, and incorporated in 1878, is maintained by a number of young artists of New York, for the purpose of securing the advantages of thorough academic instruction in their profession. Its course embraces drawing, painting, or modeling, together with instruction in artistic anatomy, perspective, and composition. Being exclusively a life school, a high standard of admission is maintained, and as it is controlled by the students themselves, a practical management is secured, and the more advanced methods of instruction are followed. The membership of the League is composed of professional artists and students of both sexes, and the classes are open to all who have attained the required standard in drawing. Applicants for admission to the Life Class must submit a drawing of a full-length figure from a cast or from life, to the Portrait Class a drawing of a head from a cast or from life, and to the Composition Class an original design. The classes are open daily from the 1st of October until the 1st of June, and the price of tuition is placed at a rate simply sufficient to defray the actual cost of maintaining the several classes. It has over one hundred members, while double that number of pupils are annually received. Monthly receptions are given, at which pictures and studies by the best artists are exhibited.

A few pictures upon a small screen in the Art Department at the exhibition in the Crystal Palace, New York, in 1853, which were classified separately in the catalogue as "Water-Color Paintings by Members of the New York Water-Color Society" may be considered the beginning of the water-color movement in America. The society, however, was short-lived, and soon after this effort it passed quietly out of existence. A few years later, some two hundred water-color drawings by English artists

were sent to New York and were offered for sale at auction. The prices bid for these were considered insufficient ; they were withdrawn, and the greater part of them were returned to England. In 1863 the collection of Mr. John Wolfe was sold in the same city. It contained some very choice water-colors of the English school, and attracted much attention. In the following year many French and German water-color painters contributed to the New York Metropolitan Fair. In the spring of 1866 a number of water-color sketches were exhibited by the French Etching Club, and in the autumn of that year the Artists' Fund Society made a special feature of water-colors, devoting the east gallery and corridor of the National Academy to their exhibition. These were the works mainly of European artists, for very little was known of this process up to that time on the Western Continent. The collection excited so much interest that a call was addressed to professional artists and amateurs signed by Samuel Colman, William Hart, William Craig, and Gilbert Burling, to a meeting held in Burling's studio on the 5th of December, 1866, which led to the organization of the *American Society of Painters in Water-Colors*. Its first President was Samuel Colman. Gilbert Burling was elected Secretary, and James D. Smillie, Treasurer. The initial exhibition took place in the National Academy in December, 1867. For six years the Society exhibited in the annual winter meetings of the National Academy, and under the control of that institution. In 1874 it had gained so much in strength and confidence that it opened its seventh exhibition under its own management, and since then its annual displays in the month of February have been among the most important art features of each season in New York. Its success has been marked. In 1884 it numbered sixty-seven active members, and twenty-eight non-resident members ; it had a fund of several thousand dollars, and it has done very much for the advancement of water-color art and the encouragement of a taste for works in that medium in America. Early in its career it was glad to receive the works of foreign artists to fill up its walls ; now several hundred drawings by native painters are of necessity refused, because of want of space each year, and only such foreign examples are received as will prove valuable to art students. In 1877 it adopted a new constitution, and is now known as the *American Water-Color Society*.

In the year 1854 Mr. Peter Cooper of New York, in whose



praise for his munificent gifts to his native city too much cannot be said, laid the corner-stone of the *Cooper Institute*, "to be devoted forever to the union of art and science in their application to the useful purposes of life." This building, at the junction of Third and Fourth Avenues, was completed in 1857, at a cost of \$ 630,000, and transferred by Mr. Cooper to a Board of Trustees, under whose direction it has since been, and who in a period of nineteen years have expended \$ 733,000 in giving free instruction to the public. The income of the institution has been derived from the rents of the large building and from the interest of a special endowment by Mr. Cooper of \$ 150,000, to be devoted particularly to the formation and support of a Free Library and Reading-Room. Over two thousand young men and women are annually educated here. In the Art Department there are several branches under competent instructors, including mechanical, architectural, perspective, cast, and form drawing. In the evening schools women are admitted to the lectures and the scientific classes, but not to the art classes, a special Art Department being provided for them during the day, which forms a very important feature of the educational history of the Cooper Institute. There are free-hand drawing-classes and classes in photography, painting, and modeling; besides classes in engraving and drawing on wood, which make a distinct department. In the Normal Classes of these schools fully one third of the graduates are employed as teachers, and here particular attention is paid to industrial design. Many of the students in each class are engaged upon work for the Decorative Art Society, with profitable results to themselves. The rules of admission to these schools are very simple. No pupil is received under the age of fifteen years, but only a fair knowledge of the rudiments of reading, writing, and arithmetic, and certificates of good conduct are demanded. If talent for high art is shown students are recommended to the other schools of New York which are designed particularly for the instruction of professional artists, and not a few of the prominent painters of America to-day are indebted to the schools of the Cooper Institute for early development of latent power, and kindly encouragement to become what they now are. It is, however, as an academy for the industrial arts that this institution is particularly adapted and intended, and as such it ranks deservedly high. To the industrious youth of New York who are desirous of self-improvement



it has been a great boon for twenty years ; to its beneficent founder and originator it will ever remain a glorious monument.

The *Pennsylvania Academy of the Fine Arts*, an association of seventy of the leading citizens of Philadelphia (forty-one of whom were lawyers), was formed in that city in 1805, and incorporated the following year. Its object, as stated in its constitution, was "to promote the cultivation of the Fine Arts in the United States of America, by introducing correct and elegant copies of the works of the first masters in sculpture and painting ; by the establishment of a gallery or galleries of painting and sculpture, of a library, and of schools of design ; and by such other methods of instruction, general and particular, as best seemed proper to the committee, for the promotion and enjoyment of the Fine Arts in the city of Philadelphia." The first meetings of the association were held in the house of Joseph Hopkinson, afterwards its President. It subsequently purchased a lot of ground, and erected a building for the preservation and exhibition of its works of art. This was opened in 1807, and contained some fifty casts from the antique, selected by Nicholas Biddle, then Secretary of the Legation in Paris, and a few paintings by West and other prominent artists. The regular annual exhibitions of the Academy did not commence until 1811. In 1845 the building, with its permanent collection of works of art, at that time of much value, was destroyed by fire. The generosity of the people of Philadelphia, after this disaster, was so great that the new collection quickly surpassed the old. It now includes (1878) three hundred and forty-eight pieces of sculpture (forty-five in marble), one hundred and ninety-five paintings, and over six thousand engravings of all periods and schools, beside many drawings, photographs, and a finely selected art library. The greater part of the collection of engravings was bequeathed by John S. Phillips in 1876. The present building, with the ground upon which it stands, cost about half a million of dollars. It has two stories, the upper devoted to galleries, the lower to schools, offices, etc., and it was opened in the spring of 1876. The Academy is governed by a Board of Directors chosen to represent its stockholders. In the present board there are no professional artists. On its first board in 1805 there were but two, Charles Wilson Peale and William Rush. These artists had previously made an effort in 1791 and again in 1794 to establish an art academy in Philadelphia, but without success. In 1810,

with other active members of the Academy, they organized the *Society of Artists of the United States*, incorporated in 1813 as the *Columbian Society of Artists*. Sully was the first Secretary of this organization. It exhibited in the Academy, and used the Academy building for its schools, but it was never in perfect harmony with the older society, and it went out of existence in 1817. The most important of its successors was the *Artists' Fund Society*, still existing, but not in active operation.

The first record of any school in connection with the *Pennsylvania Academy of the Fine Arts* is found on its minutes, bearing date October 8, 1807, as follows: "Until the funds of the institution will admit of opening a school on a more extended plan, persons of good character shall be permitted to make drawings from the statues and busts belonging to the Academy." From this humble beginning, after many vicissitudes, it has now reached a condition encouraging and successful. It has (1878-79) two hundred and thirty-nine pupils, one hundred and twelve in the Antique, one hundred and twenty-seven in the Life classes. Of these about one third are women. The Academy states that it does not undertake to furnish detailed instruction, but rather facilities for study supplemented by the occasional criticism of the teachers. Its classes are intended especially for those who propose to become professional artists.

The *Philadelphia Sketch Club* is the natural offshoot of several institutions of a similar kind, organized by different generations of Philadelphia artists. It was founded in 1860. In the winter of 1865-66 it gave a successful exhibition of works of art in the Academy of Fine Arts. In 1873, in the absence of any regular classes of the Academy, the Sketch Club formed schools for study from the living model, open to members and non-members upon the payment of a small fee. They also gave lessons in anatomy, and secured the services of Thomas Eakins, who gave gratuitous instruction until the completion of the present Academy building in 1876, when the Sketch Club classes were discontinued. As a club, however, it still exists in a flourishing condition, has comfortable rooms on North Penn Square, gives occasional entertainments to distinguished artists, and has a full roll of membership, including amateurs as well as professional artists.

The *Philadelphia School of Design for Women* was established in 1853, "for the systematic training of young women in the



practice of art, and knowledge of its scientific principles, with a view of qualifying them to impart to others a careful art education." The course of instruction varies from two and a half to four and a half years, according to the talent and industry of the pupil, and it includes drawing from casts, painting in oil and water colors, designs for printing wall-paper, etc., besides engraving and lithography. The course of instruction is similar to that of the English schools.

At the close of the Centennial Exposition in Philadelphia in the autumn of 1876, Memorial Hall, one of the finest and most important of the Exhibition buildings, was made a permanent museum of industrial art, similar in aim to that of South Kensington. In 1877 the trustees of this institution, feeling the growing necessity for some comprehensive system of industrial art education, resolved to establish permanent schools for drawing and modeling in their industrial application, opening these schools on North Broad street on account of the distance of the museum proper from the center of the city. Although still comparatively in their infancy, they bid fair to supply a great want existing heretofore.

The *Boston Art Club* was organized in the month of January, 1855, by twenty gentlemen, among whom were Joseph Ames, its first President, Alfred Ordway, its first Secretary, Moses Wight, Samuel L. Gerry, and Walter M. and Edward A. Brackett. The idea of its establishment originated with Mr. Ordway, and to the untiring efforts of that gentleman much of its subsequent success is due. For the first fifteen years of its existence the Club had no local habitation; its meetings were held in the studios of different members, and during the Civil War, from 1862 to 1866, its meetings were entirely suspended. In 1870 a large house on Boylston street was leased, a gallery built, and its prosperity assured. In 1882 the Club relinquished these quarters and moved to its new building on the corner of Dartmouth and Newbury streets, erected from the designs of William R. Emerson. There is now a school of drawing connected with the Club. In 1884 the membership of the Club was eight hundred and seventy-six, one hundred and twenty-six of these being artists. Two exhibitions are held in each year, to which there is no admission fee; original works are contributed by the members as well as by other artists, and many superior specimens of statuary, painting, and drawing of foreign schools are frequently loaned by art collectors of Boston and other cities. Besides these



regular exhibitions monthly informal meetings are held during the autumn and winter, when sketches, etchings, engravings, etc. are displayed, brought together for the occasion by the members for mutual benefit and examination, and occasional lectures are given. It is the most important institution of its kind in New England.

In 1850 the Trustees of the *Lowell Institute of Boston* established a free school of drawing, frequently mentioned in this book, which was placed under the direction of George Hollingsworth, and remained in active operation until 1878, when it was discontinued.

The attention of the Legislature of the State of Massachusetts was turned particularly towards the subject of art education in 1870. Drawing was made a compulsory study for pupils of all grades in the public schools, and a law was passed requiring the establishment of at least one free evening drawing school for adults in every town of ten thousand inhabitants. In 1873 the *Massachusetts Normal Art School* was organized for the training of art teachers of both sexes. It was modeled upon the Training-Schools of South Kensington, and occupies a position in relation to the common schools of Massachusetts similar to that of the South Kensington School to the educational institutions of Great Britain. The regular course is of four years. The first is devoted to drawing; the second to form, color, and industrial design; the third to the constructive arts; and the fourth to sculpture. The standard is high, the system thorough, and the examinations very severe. The applicants for admission to this school must be more than commonly proficient in drawing before they are received as pupils at all. Professor Walter Smith, the State Superintendent of Art Instruction in Massachusetts, is its principal, and under his direction it has been very successful.

The *School of Drawing and Painting* connected with the *Boston Museum of Fine Arts* was organized in the autumn of 1876. It receives pupils of both sexes. The admission fee is ten dollars, with a monthly fee of the same amount. Professional artists, however, working and studying in this school, are charged but five dollars a month. A certain number of free scholarships have been established, which are assigned, on special examination, to students who are in need of such assistance. The students are exercised in drawing and painting from the living model and

from still-life, are permitted to copy the pictures in the galleries of the Museum, and to make original sketches of the galleries and the objects they contain. The school has a large number of pupils ; it has met with encouraging success, and is performing the work of a well-established academy.

The *School of Carving and Modeling for Women* in Boston was established in 1877 by the Woman's Education Association of that city. The course of instruction includes modeling in clay, casting in plaster, and carving in wood. Some of the pupils have worked directly from natural objects, and a number of sketches of fruits and flowers have been made from memory. Tiles have been modeled from time to time in terra-cotta clay from the original designs of the pupils, etc. The school has received some aid from the city of Boston and from other sources, and is partially self-supporting.

The first regular exhibition of works of art held in Buffalo, N. Y., was opened in the winter of 1861 under the auspices of the Young Men's Christian Association, and was so popular and so successful that it led to the establishment the next year of a permanent art-gallery in that city. Through the efforts of Thomas LeClear, William H. Beard, and L. G. Sellstedt, assisted by many non-professional gentlemen of wealth, the *Buffalo Fine Art Academy* was organized and chartered, to promote and cultivate the Fine Arts and establish and maintain an exhibition and collection of paintings and sculpture. The Academy has purchased from time to time some valuable works of art, and fine paintings have been given to it by eminent American artists. Mr. Sellstedt has been corresponding secretary and superintendent of the institution since its organization, except during the years 1876 and 1877, when he was its President.

The *Brooklyn Art Association* was instituted in 1861 and incorporated in 1864. Its object is the encouragement and promotion of art by a reunion of its members ; by providing for the exhibition of painting, statuary, and other works of art ; by the holding of annual exhibitions, and by the establishment of a permanent gallery. Since its organization it has given semi-annual exhibitions, with free admission to the public, at which have been seen over ten thousand original works of art ; it has aided in the sale of many pictures, and has erected an admirably planned building for the galleries and schools. In 1864, in aid of the United States Sanitary Commission, it exhibited a collection of

engravings, the first of its kind which ever took place upon the American continent, and which attracted great attention. In the spring of 1872 it exhibited a collection of works representing American art, arranged chronologically as far as was practicable, from 1715 to 1872, to which the public and private galleries of Boston, New York, Philadelphia, Yale College, etc., contributed. The result proved that there was in the United States a wealth of native art which few people believed to have existed. The educational department of this association is under the direction of excellent professors.

The *San Francisco Art Association* was organized in the spring of 1871, "for the promotion of painting, sculpture, and the Fine Arts akin thereto, the diffusion of a cultivated taste for art in the community at large, and the establishment of an Academy or School of Design." The association is composed of professional artists and persons who are interested in the progress of art. It has a full list of active members, and a number of life members, made such upon the payment of a subscription of one hundred dollars. The society has a good library of books upon art topics; and a fine collection of casts from the Greek and other ancient art, presented by the French government through Count de Remusat, who was Secretary of Foreign Affairs under the Presidency of Thiers. They were executed by direction of Jules Simon in the studios of the Louvre, and include eight life-size statues, twenty basso-relievos from the frieze of the Parthenon, twenty-six busts, and one statuette. Besides these there are some sixty or more pieces purchased by the Association. The Schools of Design located on Pine street are now (1878) in their fifth year. There are classes in crayon-drawing and oil-painting, and special portrait, sketch, and landscape classes. The fees of tuition are small, and within the means of every student. Gold and silver medals and diplomas are annually awarded, and pupils preparing themselves to become art teachers are furnished with satisfactory certificates by the director when he feels that they are qualified for the positions they desire to fill. The San Francisco Art Association holds annual exhibitions for the display of works of art, and occasional receptions.

The *Washington Art Club* was established in the winter of 1875. Its objects are to promote acquaintance and good-fellowship among artists, to encourage exertion and hard study, to exhibit the results, and to create an active interest in the artists



and their works among the people of Washington, by inducing them to become Associate Members, and by offering them annual gifts from the contributed works of the active members, or such other works of art as may belong to the club. Several valuable courses of lectures on art subjects have been delivered before the club, and an effort is being made for the formation of a free art school in Washington in connection with the Corcoran Gallery there. It is also the purpose of this society to labor for the establishment, by the Congress of the United States, of a "Bureau of Industrial and Fine Arts," and the appointment of a committee to be called "The Committee on Fine Arts," whose duty it shall be to decide upon the merits of all works of art offered to the government for purchase.

The *School of Art connected with Yale College* at New Haven, Ct., was founded in 1864 by A. R. Street. Its objects are the education of practical artists, and the furnishing of a liberal education, with a knowledge of the practice, principles, and history of art. Pupils are received for periods ranging from one to four years, according to their ability. Lectures are given in regular courses by competent instructors. It has a fine Art Building, erected at a cost of two hundred thousand dollars, in which are extensive picture-galleries, containing, among other art treasures, many works of the Italian school dating from the earliest masters to the sixteenth century, collected in Europe by J. J. Jarves. The Art Faculty of Yale College, by pursuing the best European methods in their school, have proposed to make, if possible, an art standard higher and more effective than any other yet attempted in the United States, and to remove in great measure the necessity of foreign instruction to American artists.

Among other American academies, societies, and schools of art and design, of more or less importance, may be mentioned the Art Clubs of Chicago, Pittsburg, Utica, and St. Louis, the St. Louis Academy of Fine Arts, the School of Design of the University of Cincinnati, Free Institute of Worcester, Mass., Ladies' Art Association of New York, Massachusetts Free Institute of Technology, Decorative Art Society, etc., of which want of space prevents our giving any complete history here.



## ARTISTS OF THE NINETEENTH CENTURY.

---

**Abbey, Edwin A.** (*Am.*) Born at Philadelphia, 1852. Pupil of the Philadelphia Academy of Fine Arts. In 1871 he was employed by Harper & Brothers, and since that time he has almost exclusively devoted himself to drawing for illustrated publications. He has designed for the Appletons, Houghton, Osgood & Co., and Scribner, as well as for the Harpers. His professional life has been spent in New York. He was elected a member of the Water-Color Society in 1876, of the New York Etching Club in 1877, and of the Tile Club in 1878. Among his water-color pictures are, "The Stage Office" (1876), "The Evil Eye" (1877), "Lady in a Garden," belonging to J. W. Harper, and "A Rose in October," belonging to John P. Townsend. His "Stage Office," the property of R. G. Dun, was at the Paris Exposition of 1878.

**Abel de Pujol, Alexandre Denis.** (*Fr.*) Son of the Baron de la Grave et de Pujol. Born at Valenciennes (1785 - 1861). Member of the Institute. Officer of the Legion of Honor. Pupil at the Academy of Valenciennes, of the École des Beaux-Arts at Paris, and of David. He gained the grand *prix de Rome* in 1811. Among his works are the "Death of Britannicus" (1814), at the Museum of Dijon; "St. Stephen preaching the Gospel" (1817), at the church of Saint-Étienne-du-Mont; "Joseph explaining the Visions" (1822), at Lille; "Baptism of Clovis" (1824), at the Cathedral of Rheims; "Raising of Tabitha" (1827), at the church of St. Peter at Douai. This artist executed many decorative works at the Museum of the Louvre, the palace of Fontainebleau, the convent of the Sacre-Cœur, etc. He also painted some portraits. He was the first master of Decamps.

"To our mind, the talent of Abel de Pujol was ill enough at ease in subjects drawn from Christian legends. The cold imitation of Greek statues, the stiffness of the style of David, harmonized badly with the tender griefs and almost sickly Catholic sentiment. When Christ is copied from the Pythian Apollo, when the Apostles borrow their attitudes from Antinous and Achilles, we no more recognize the Christ, we no longer believe the miracles of the Apostles. This fault, moreover, was not individual with Abel de Pujol; it was the error of all the Academic School, and David well understood in this particular the insufficiency of his doctrine, when, more prudent than his pupils, he abstained from treating saintly subjects." — ALFRED HERVÉ, *Gazette des Beaux-Arts*, November, 1861.



**Absolon, John.** (*Brit.*) Born, 1815. Studied in the British Museum. Painted miniature portraits in London for some time with moderate success. Studied a year in Paris, and turned his attention to water-colors about 1836, joining the New Water-Color Society and remaining an active member of that institution for twenty years. In 1839 he exhibited "The Savoyard Boy" and "The First Sup," sending to the British Institution the same year "The Painter's Studio," in oil. His "Vicar of Wakefield," painted in 1842, first attracted to him the attention of the public and the critics. Among his works executed about this time may be mentioned, "Joan of Arc," "The Field of the Cloth of Gold," "The First Night in a Convent," "Captain Macheath betrayed by his Mistress," "Threading the Needle," etc. Among his later works are, "The Tête-à-Tête," "The Courtship of Miles Standish," "The Courtship of Gainsborough," "The Match, Lago Maggiore." After a secession of a few years (during which he exhibited at the British Institution and Royal Academy), in 1861 he again became a member of the Institute of Painters in Water-Colors, and was treasurer for some seasons, contributing "Home," "The Missal," "Facing the Storm," "A Waif," "Ready for the Ball, 1815," "Rescue of St. Arthur and Miss Wardour," "After a Walk to Islington," etc. His "Judgment of Midas," an early work, belongs to the Baroness Burdett-Coutts. A picture of his, in water-color, "The Beacon," was at Philadelphia in 1876.

**Achard, Alexis Jean.** (*Fr.*) Born at Voreppe (Isère), 1807. Medals at Paris in 1844, '45, '48, and '55. Landscape-painter. Made his début at the Salon of 1839. Has traveled in Egypt, and sometimes paints Eastern scenes. His "Autumn Effects in the Valley of the Isère" (1853) was bought by the State, and the "Cascade in the Ravine of Cernay-la-Ville" (1866) is in the Gallery of the Luxembourg. [Died, 1884.]

**Achenbach, Andreas.** (*Ger.*) Born at Hesse Cassel, 1815. Knight of the Order of Léopold. Member of the Academies of Berlin, Amsterdam, and Antwerp. Chevalier of the Legion of Honor. Medals of Prussia and Belgium; also at Philadelphia. Pupil of Schirmer at the Academy of Düsseldorf. A picture of the "Academy of Düsseldorf," which has often been exhibited, established his reputation as an architectural landscape-painter. After 1832 he traveled much by sea and land, and his pictures reproduce the most varied aspects of nature. The wild seas of the North, the valleys and mountains of Bavaria and the Tyrol, the classic Campagna, and the coasts of Capri and Sicily, have all been pictured by him. Some of his best works are in the Munich Pinakothek; and they are seen in most German galleries. At Philadelphia he exhibited the "Storm at Vlissingen." At the exhibition of the Royal Academy at Berlin, 1876, he exposed "Heldesheim," "Fish at Ostend," and "Storm and Flood on the Lower Rhine in 1876." At the Johnston

sale, New York, 1876, "Sunset,—Seashore," from the collection of Wm. P. Wright (16 by 23), sold for \$1,375; "A Norway Torrent" (24 by 31), for \$2,000; and "Fishing Boats; Sunset" (16 by 23), for \$1,025. At the Wolfe sale, New York, 1863, "Storm clearing off; Coast of Sicily," sold for \$3,000. At the Strousberg sale, Paris, 1874, "The Return of the Fishermen; Evening," sold for £236. Achenbach has sometimes executed water-color pictures, etchings, and lithographs.

"To sum up: the tendency of Achenbach's genius is realistic in the highest and best sense of the word. He explores Nature in her most secret traits, in order to seize upon what is characteristic in essence, form, and color. In his manipulation, as regards the quality and texture of various materials, he is eminently successful, discriminating all to the exact point of requirement, yet without the slightest tendency to elaborate trifling; the general effect, prevailing over all minuteness and elegance of detail, being that of a bold and free handling."—HENRY OTTLEY.

**Achenbach, Oswald.** (*Ger.*) Born at Düsseldorf, 1827. Chevalier of the Legion of Honor. Brother and pupil of Andreas Achenbach. This painter devotes himself largely to Italian views, and his manner may be called classic. He prefers subjects which combine beauty of landscape with the effect of movement, such as "A Fête at Genazzano" (Roman States) (1865), now in the Luxembourg; and "Villa Torlonia, near Frascati" (1866), in the National Gallery, Berlin. At the annual Berlin Exposition in 1876 he exhibited "A View of Vesuvius; Twilight," "Market-Place in Amalfi," and "The Festival of Saint Anna at Ischia." At the Strousberg sale, Paris, 1874, "Naples; Storm Effect" sold for £388. At the Blodgett sale, New York, 1876, "The Environments of Naples" brought \$2,100.

**Achtermann, Guillaume.** (*Ger.*) Born near Münster, 1799. This sculptor received no instruction until he was thirty years old, when he studied with Rauch. Schadow encouraged him to go to Rome. "The Descent from the Cross," and several other works by Achtermann, are in the Cathedral of Münster.

**Adam, Albrecht.** (*Ger.*) Born at Nordlingen (1782–1862). This painter of battles accompanied the French army in 1812. "The Battle of Moscow" and "Napoleon surrounded by his Staff" are among his best pictures. Napoleon III. and Maximilian II. of Bavaria gave him large commissions. His last picture, executed for the latter sovereign, represented an "Episode at the Battle of Zorndorf," where Frederick the Great commanded in person. His pictures are historically truthful, and remarkable for accuracy of detail.

**Adam, Jean Victor.** (*Fr.*) Born at Paris (1801–1866). Medals in 1824 and 1836. Pupil of Meynier and Regnault. Several battle-scenes by this artist are in the gallery at Versailles, some of which were executed in part by Alaux. After 1846 he devoted himself to lithography, in which he produced "Views in the Environs of Paris," "Studies of Animals," "Designs for an Edition of Buffon," etc.



**Adam, Franz.** (*Ger.*) Born, 1815. Member of the Academies of Munich and Vienna. Chevalier of the Order of St. Michael of Bavaria. Medals at Paris and Berlin. His "Return of the French from Russia" is in the National Gallery, Berlin. His pictures represent battles and dramatic subjects. He also painted equestrian portraits. Several of his works were bought by the Emperor Francis Joseph.

**Adam-Salomon, Anthony-Samuel.** (*Fr.*) Born at Ferté-sous-Jouarre, 1818. Chevalier of the Legion of Honor. This sculptor was educated at Fontainebleau, and was for a time engaged in business. About 1838 he executed his "Beranger," which is the most popular likeness of that poet. After that time he went to Paris to study sculpture, and has traveled in other countries. He has made several well-known portrait busts; those of Lamartine and Rossini were sent to the United States of America; that of Amussat was for l'Académie de Médecine; that of Léopold Robert for the Gallery of the Louvre; that of Marie-Antoinette for Madame de Rothschild. His funereal monument for Madame Lamartine is much admired; that of the Duc de Padoue is at the Invalides. He made the "Genius of Music" for the new Louvre. Of late years Adam-Salomon has devoted himself to photography. At the Salon of 1878 this artist exhibited a bust in marble of E. Chadwick, and one of Madame E. O—— in tinted plaster. [Died, 1881.]

**Adams-Acton, John.** (*Brit.*) Born, 1834. Pupil of the Royal Academy, receiving first silver medal in the antique school; first silver medal in the life school; gold medal for original composition, and the Traveling Studentship. He also received a medal at the Vienna Exhibition. His professional life has been spent in Italy and England, studying for some years under John Gibson in Rome. Among his statues are those of Gladstone at St. George's Hall, Liverpool; of Sir Titus Salt, at Bradford; and of Eyre Powell, at Madras. He has executed busts of Sir Wilfred Lawson, John Bright, Cobden, Lord Brougham, Spurgeon, Dickens, Cruikshank, and many others, for public institutions. The more important of his ideal figures are "Cupid and Psyche," "Lady of the Lake," "Elaine," and "Ruth"; of his monumental works, John Wesley, in Westminster Abbey; Sir Titus Salt's Mausoleum, "Angel of the Resurrection"; and the monuments of Bishop Waldegrave and of George Wood in Carlisle Cathedral.

"Mr. Adams-Acton's statue of Gladstone at St. George's Hall is certainly the most pleasing portrait of the eminent statesman and author we remember to have seen, while both in design and execution it is a work exceedingly creditable to the artist." — *Art Journal*, August, 1876.

"The Widow's Cruse" (R. A. 1869), by Adams-Acton, shows much poetic feeling with felicitous artistic grouping." — *Art Journal*, June, 1877.

**Adan, Louis Émile.** (*Fr.*) Born at Paris. Medal in 1875. Pupil



of Picot, and Cabanel. Exhibited at the Salon of 1877, "The Dancing Lesson," and a water-color, "The Amateur"; in 1876, "The Arrival at the Château"; in 1875, "The Last Day of Sale."

**Afinger, Bernard.** (*Ger.*) Born at Nuremberg, 1813. His father was a weaver, and intended the son for a trade, but the boy gave all his leisure to drawing, and in early youth attracted attention by a copy of the Madonna of Nuremberg which he made. He was then sent to Berlin to study the antique. He devoted himself to religious subjects, and executed works for churches, following the traditions of the Middle Ages. In 1850 he executed a statue of Rachel; thus commenced his portraits, which have established his German reputation. Among them are those of Humboldt, Rauch, Cornelius, Kaulbach, Ritschl, Dahlmann, Kugler, etc. One of his largest works is a monument for the University of Griefswald, on which there are four statues. At times Afinger has returned to religious subjects. His "Madonna and Child" is in the Leipsic Museum. At Berlin, in 1876, he exhibited a group, "Spring Awakened," and a portrait bust (in plaster models). [Died, 1883.]

**Agneni, Eugène.** (*Ital.*) Born at Sutri, 1819. A favorite pupil of Coghetti. During the revolution of 1848 this artist became a soldier, and for political reasons afterwards exiled himself, settling in Paris in 1853. He had already executed several works for churches in Rome, Sutri, and Savona, in which last place he worked with his master in the church of the Mission. In 1855 he sent to the Exposition six sketches representing phases of human life, and a picture of "Eve terrified at the Sight of a Serpent, which recalled to her her first Sin." In 1857 he exhibited at the Salon "The Dream of an Exile," "Zampieri, called Domenichino," and "The Shades of the Great Florentines."

**Agrasot, Joaquin.** (*Span.*) Born at Orihuela. Pupil of l'École des Beaux-Arts of Valencia and of Martinez. Medal at Philadelphia, where he exhibited "The Two Friends." At Paris, 1877, "Gypsies and Peasants at a Fair; Spain." "A Wounded Soldier" (1871), in water-color, by this artist, is in the collection of Mr. Samuel V. Wright of New York.

**Agricola, Filippo.** (*Ital.*) Born in Rome (1795 - 1857). Member of various academies. In 1812 he gained the first prize at the Capitol for a picture of "Marius contemplating the Ruins of Carthage," which is in the Academy of St. Luke, at Rome, where is also, in a position of honor, his "Assumption of the Virgin." It was his last work, and was a commission from Gregory XVI. Two other famous pictures of his are in Rome, "Dante and Beatrice" and "Tasso and Elenora." His "Herodias" is in Russia; "Pygmalion" in England; his "Christ" was painted for the Duchess of Devonshire; and the "Madonna" for Count Manzoni of Forli.

**Ahlborn, August Wilhelm Julius.** (*Ger.*) Born at Hanover (1796 - 1857). Studied at the Academy of Berlin, of which he is now

a member, and later, in the studio of Wach. Painter of interiors and landscapes. Traveled in Italy. At the National Gallery in Berlin are "A View in the Hartz Mountains" and a "Florentine View taking in San Miniato." Ahlborn has made many portraits, principally of artists.

**Ainmuller, Maximilian Emmanuel.** (*Ger.*) Born at Munich (1807-1870). Member of the Academy of Munich and Knight of several orders. This artist is celebrated for the restoration of glass painting in Germany. He first studied architecture under Gaertner, but at the age of nineteen he had made discoveries in the use of colors which entitled him to be appointed director of the newly founded school for glass painting. Here, with the aid of Wehrstorfer, he perfected his processes. The restoration of the glass in the cathedrals of Ratisbon and Cologne, the church of Notre-Dame de Bon-Secours, at Munich, and many other important works, are due to the labors of Ainmuller. He went to England, and made sketches of monuments and the interiors of abbeys and churches. As a painter of architecture he has represented St. Mark's at Venice, the Cathedral of Ulm, the church of St. Étienne at Vienna, etc. In the National Gallery, Berlin, are his "Poet's Corner in Westminster Abbey," "A View of the Northern Nave of same Abbey," etc. Ainmuller was a favorite with Louis I., and received many honors at his hands.

**Akers, Paul.** (*Am.*) Born in Maine (1825-1861). Proper name Benjamin Akers; called "Paul" as a youth, by his familiars, because of his serious and religious characteristics, and still so known to the world. Lived for some time in Portland, Me., studying painting, but finally turned his attention to sculpture, taking lessons in plaster-casting, under Carew, in Boston, in 1849. After making several portrait busts of decided promise, he went to Europe for the first time, studying for a year (1852) in Florence. He went again to the Continent in 1854, remaining six years, working in Rome, Venice, Switzerland, and England, with one short visit to the United States. In 1860 he returned to America, broken in health, dying the next year. Among the better known of his works are, "Benjamin in Egypt," burned in the Portland Exchange, "Peace," "Una and the Lion," "Girl pressing Grapes," "Isaiah," "Schiller's Diver," "Reindeer," "St. Elizabeth of Hungary," "Diana and Endymion," "Milton," "The Lost Pearl-Diver," etc. Among his portrait busts are those of Longfellow, Tilton, the artist (his warm friend), Samuel Appleton of Boston, Prof. Cleveland, Edward Everett, Gerrit Smith, Sam. Houston, and others.

He wrote, occasionally, valuable papers on art subjects for several leading periodicals of the country.

**Akers, Charles.** (*Am.*) Born in Maine, 1836. He studied sculpture, with his brother "Paul," in Rome, in 1857-58. Among his earlier works are busts of Gen. Neal Dow and Gov. Washburne, of



Maine. Medallions of C. E. Norton, S. W. Rowse, R. W. Emerson, Longfellow, and O. W. Holmes are in the possession of James Russell Lowell, in Cambridge, Mass. Several of them were on exhibition at the Boston Athenæum in 1867. He spent two years, 1867-69, in Buffalo, N. Y., where he modeled portraits of many prominent men in that section. Two small *relievs* in marble, "Undine" and "Morning," executed about this time, are in the Buffalo Academy of Fine Arts. He spent some years in Minnesota, where he executed a bust of Bishop Whipple. His bust of Lucretia Mott was in the National Academy, New York, in 1871. The same year, on account of ill-health, he was obliged to abandon sculpture, and turned his attention to drawing in crayon, in New York, where his studio now is. He was for some time a pupil of Rowse. Among his portraits in black and white are those of O. B. Frothingham, of C. N. Wayland, and of the young children of John B. Scott, of New York.

Mr. Akers has contributed several valuable articles, on art subjects, to various American journals, the most notable being "Sculpture in the United States," in the *Atlantic Monthly*, in 1866.

**Albano, Salvatore.** (*Ital.*) Born in Calabria. Pupil of Angelini and G. Dupré. Lives at Florence. Medal of the third class at Paris Salon of 1878, where he exhibited the "Inferno of Dante" (a marble statue) and "Old Age" (statue in plaster).

**Albert-Lefevre, Louis-Étienne-Marie.** (*Fr.*) Born at Paris. Medals in 1875 and '76. Pupil of A. Dumont and Falguière. In 1877 he exhibited "Joan of Arc, as a Child listening to the Celestial Voices" (statue, marble); in 1876, "Youth" (statue, plaster).

**Alcott, May (Madam Ernest Nieriker).** (*Am.*) Born in Concord, Mass., 1840. She studied in the School of Design, Boston, in Krug's studio, Paris, and, at different times, under S. Tuckerman, Dr. Rimmer, Hunt, Vautier, Johnston, and Müller, spending her professional life in Boston, London, and Paris, occupying, since her marriage, a studio in the last city. She has made oil and water-color copies of very many of the paintings of Turner, which are highly prized in England, and are given to the pupils of the South Kensington schools to work from. Besides these, she has made many still-life studies, flower panels, and sketches from nature; has exhibited in America and Europe, in the Paris Salon, Dudley Gallery, London, etc. By her talents and industry she has honestly earned her present enviable reputation. [Died, 1879.]

"Miss May Alcott, who is still pursuing her art studies in Paris, had a little picture in the Salon the past season which attracted much attention. In a volume just published, containing mention of the most noteworthy pictures in the collection, the following reference to Miss Alcott's picture occurs: 'This pupil of M. Müller has painted a beautiful picture of still-life, and does much honor to her master. How could it be otherwise, with talent so adaptable to all *genres*, to every *fantaisie*? Mlle. Alcott is an artist of much promise, and ought to attempt subjects of a higher class.'"—*A London Journal*, 1877.



"The picture of still-life sent to the coming Salon by Miss May Alcott is very highly praised, and is one of the two thousand accepted out of the ten thousand submitted for competition." — MONCURE D. CONWAY, 1877.

"The number of American ladies studying art in Paris steadily increases, and among those now here Miss Alcott bids fair to take a high rank,—possessing energy, patience, and an ardent love for her profession. Ruskin admired her copies of Turner, in London, and they command a ready sale in America, where she took, some time ago, the best collection of copies of Turner's various works ever seen in that country" — *Paris Letter to Boston Paper*, April, 1876.

**Alexander, Francis.** (*Am.*) Born in Connecticut, 1800. In 1818 he turned his attention to art studies, beginning his career in his native state by painting in water-color without instruction. A few years later he went to New York and became a pupil of Alexander Robertson. He worked a few months in Providence, R. I., and opened a studio of his own in Boston, where he was popular and successful as a portrait-painter. In 1831 he went to Europe, settling in Florence, where he still remains. He has painted but little during the later years of his life. [Died, 1880.]

**Alexander, Miss.** (*Am.*) Daughter of Francis Alexander. Native of Florence, an artist of some repute, excelling in pen-and-ink drawing, in which manner she has beautifully illustrated several books. One of these, containing an unpublished Italian legend, was much admired in Florence in the winter of 1877–78, and was purchased by a Boston lady.

**Aligny, Claude Félix Théodore Caruelle D'.** (*Fr.*) Born at Chaumes (1798–1871). Chevalier of the Legion of Honor, Correspondent of the Institute and Director of l'École des Beaux-Arts at Lyons. Pupil of Regnault and Watelet. This painter's works may be termed historic landscapes, and before his death he was almost alone in France in that department of painting. In the Luxembourg are "The Chase; Setting Sun" (1865), and several etchings by Aligny. His "Tomb of Cecilia Metella" (1861) was purchased by the Baroness James de Rothschild; and his "Souvenir des roches Scyroniennes" (1861), by the Ministry of State. We may also mention, "A Souvenir of the Campagna at Rome," and "Hylas and the Nymphs" (1867); "View on the Island of Capri" (1869); and drawings of the "Baptism of Christ" and the "Preaching of St. John" (also 1869). The etchings of Aligny are much admired.

"The noblest sites of Greece and Italy have been sketched by him with a firm, correct, and sober hand, with a quality of imperious austerity and severe elegance. If the Greeks had made landscapes they certainly would have made them thus. The beautiful blocks of marble, the green oaks, the olives, the rose laurels, the trees with shining leaves, all the precise vegetation of the noble countries which are loved by the sun, preserve, under his pure brush, their native grandeur. . . . It is true that he often carries his system to the extreme, more and more disdainful of reality, depriving himself of the power of communication with the public; but these stern obstinacies please us, and we love those who sacrifice success to the integrity of their ideal." — THÉOPHILE GAUTIER, *Abécédairé du Salon de 1861*.

**Allan, Sir Wm., R. A. (Brit.)** Born in Edinburgh (1782–1850). Pupil of the Trustees Academy in Edinburgh and of the Royal Academy in London. Painted portraits for some time in St. Petersburg, and, returning to Scotland, settled in Edinburgh in 1814. He was elected member of the Royal Academy in 1835, President of the Royal Scottish Academy in 1838, succeeded Wilkie as “Limner to the Queen for Scotland” in 1841, and was knighted in 1842. He was master of the Trustees Academy for many years before his death, and numbered among his pupils some of the most prominent of the Scottish artists of the present day. Among his works are, “Sir Walter Scott in his Study at Abbotsford” (engraved by Burnet); “Exiles conveyed to Siberia,” belonging to the Emperor of Russia; “The Circassian Captives,” in the collection of the Earl of Wemyss; “Battle of Waterloo,” bought by the Duke of Wellington; “John Knox admonishing Mary Queen of Scots,” etc. His “Arabs dividing their Spoil” is in the National Gallery, London. The “Stirrup Cup,” “Black Dwarf,” and “Battle of Bannockburn” (the work upon which he was engaged at the time of his death) are at the National Gallery, Edinburgh.

**Allen, James Baylis. (Brit.)** Engraver. Born at Birmingham, England (1803–1876). At the age of fifteen he was apprenticed to his brother, an engraver in his native city, and attended the drawing classes of Vincent Barber. He went to London in 1824, and between the years 1830 and 1845 executed a large number of engravings of the water-color drawings of Turner, and of the works of other artists. “A Bal Masque in the Grand Opera, Paris,” after Eugène Lami, is one of his best known and most successful plates. It has been highly praised for its minute detail and its effects of gaslight and hot atmosphere.

**Allingham, Helen Paterson. (Brit.)** Born near Burton-on-Trent, 1848. She displayed a taste for art at an early age, studied at the School of Design at Birmingham, and, going to London, entered the school of the Royal Academy in 1867. In 1868 she went to Italy on a short sketching-tour. Under the name of Helen Paterson she first exhibited at the Royal Academy, in 1874, “Wait for Me” and “The Milkmaid.” In 1875 (as Mrs. Allingham) she was elected an Associate of the Society of Painters in Water-Colors, contributing to its exhibition “Young Customers,” followed by “Spring Day,” in 1876; “The Old Men’s Garden, Chelsea Hospital,” in 1877; “The Robin’s Song” and “The Bathing Place,” in 1878. Among her pictures contributed to the Dudley Gallery previous to 1874 may be mentioned, “The Brown Girl,” “Dangerous Ground,” “May,” etc. “The Young Customers,” in water-colors, was at Paris in 1878. She has also been very successful as a worker upon wood, illustrating for the *Graphic*, the *Cornhill Magazine*, and other journals.

“It happens curiously that the only drawing of which the memory remains with me as a possession out of the Old Water-Color Exhibition of this year — Mrs. Allingham’s



• Young Customers '—should be not only by an accomplished designer of wood-cuts, but itself the illustration of a popular story. The drawing, with whatever temporary purpose executed, is forever lovely; a thing which I believe Gainsborough would have given one of his own paintings for,—old-fashioned as red-tipped dresses are, and more precious than rubies." — *RUSKIN'S Notes of the Academy*, 1875.

**Allongé, Auguste.** (*Fr.*) Born at Paris, 1833. Pupil of Cogniet. This artist paints in oils and sketches in charcoal, and frequently exhibits in both manners at the Paris salons. His charcoal sketches are very highly esteemed and much sought by connoisseurs. At the Salon of 1878 he exhibited (in oils) two views in Yonne, and (in charcoal) "Le gour du moulin de Givry" (Yonne); in 1877, "A Brook in Morvan" (in oils), two landscapes, and (in charcoal) "A View in Yonne," "The Mill of the Soucy" (Calvados), etc., his subjects being always landscapes, and most frequently views with lakes, streams, or waterfalls.

**Allston, Washington, A. R. A.** (*Am.*) Born in South Carolina (1779–1843). Graduated at Harvard College, 1800. Entered the schools of the Royal Academy in London soon after. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. This was followed by "St. Peter liberated by the Angel," "Uriel and the Sun," "Jacob's Dream," and several smaller pictures, which are in private galleries in England. They were generally exhibited at the Royal Academy in London, of which he was an associate. In 1818 he opened a studio in Boston, and spent the remainder of his life in his native country. Among the better known of Allston's works are, "Jeremiah" (in Yale College) and "The Witch of Endor"; "Miriam," owned by the late David Sears of Boston; "Rosalie," owned by Nathan Appleton; "Belshazzar's Feast," in the Boston Athenæum; "Madonna"; "Spanish Girl"; and "Spalatro's Vision of the Bloody Hand," painted in Cambridge, Mass., in 1832, for H. S. Ball, of Charleston, S. C., and sold in the collection of John Taylor Johnston, in 1876, for \$3,900. It has been made familiar and popular by means of the engraving. It was at the Centennial Exhibition of 1876, as was also a landscape of Allston's belonging to the estate of Mrs. S. A. Eliot; "Rosalie"; "Isaac of York" (property of the Boston Athenæum); and "The Head of a Jew."

In 1831 he published "The Sylphs of the Season," a poem, and a little later, "The Paint King" and "The Two Painters." His romance of "Monaldi," which followed these, attracted some attention in the literary world, and has been dramatized.

Among Allston's portraits are Benjamin West, in the Boston Athenæum, and Coleridge, the poet, in the National Portrait Gallery of England. His portrait of himself, painted at Rome in 1805, sold at the Johnston sale, in 1876, for \$925.



"The method of Allston was to suppress all the coarser beauties which make up the substance of common pictures. He avoided bright eyes, curls and contours, glancing lights, strong contrasts, and colors too crude for harmony. He reduced his beauty to elements, so that an inner beauty might play through her features. . . . No classic contours, no languishing attitudes, no asking for admiration, but a severe and chaste restraint, a modest sweetness, a slumbering, intellectual atmosphere, a graceful self-possession, eyes so sincere and pure that Heaven's light shines through them, and, beyond all, a hovering, spiritual life that makes each form a presence." — *Allston's Heads*, *Atlantic Monthly*, February, 1865.

"With the name of this great painter [Allston] painting reached its acme of excellence among us. In genius, character, life, and feeling he emulated the Italian masters, partook of their spirit, and caught the mellow richness of their tints. . . . From an Alpine landscape luminous with frosty atmosphere and sky-piercing mountains to moonbeams flickering on a quiet stream, from grand scriptural to delicate fancy figures, from rugged and solemn Jewish heads to the most ideal female conceptions, from 'Jeremiah' to 'Beatrice,' and from 'Miriam' to 'Rosalie,' every phase of mellow and transparent, almost magnetic color, graceful contours, deep expression, rich contrast of tints, the mature, satisfying, versatile triumph of pictorial art as we have known and loved it in the Old World, then and there justified the name of 'American Titian' bestowed on Allston at Rome." — TUCKERMAN'S *Book of the Artists*, 1867.

**Alma-Tadema, Laurenz, R. A.** (*Dutch-Brit.*) Born in West Friesland, Holland, 1836. Educated in the Gymnasium of Leeuwarden, where he devoted much of his time to the study of Roman and Egyptian antiquities. He entered the Academy of Fine Arts, Antwerp, 1852, studying under Leys. Went to London in 1870, where he still resides. He received in 1864 a medal from the Paris Salon, a medal of the second class at the Universal Exposition of 1867, and in 1873 he was created Chevalier of the Order of the Legion of Honor in France. He exhibited at the Royal Academy, London, in 1870, "Un Amateur Romain" and "Un Jonglier," which attracted much attention, his works at that time being new to the English critics. He exhibited, in 1871, at the Royal Academy, "A Roman Emperor, A. D. 41" (which was at the Paris Salon the next year), and "The Grand Chamberlain of his Majesty King Sesostris"; in 1872, "The Mummy" (which was at Paris in 1873). "The Siesta," "The Dinner," "The Wine," and "The Death of the First-Born" were in the Royal Academy in 1873; "The Picture Gallery" and "Joseph Overseer of Pharaoh's Granaries" in 1874; "The Sculpture Gallery" and "Water Pets" in 1875. In 1876, when he was made an Associate of the Royal Academy, he exhibited "Cleopatra," "An Audience at Agrippa's," and "After the Dance"; in 1877, "The Seasons" (four pictures) and "Between Hope and Fear"; in 1878, "A Sculptor's Model" and "A Love Missile." To the Grosvenor Gallery, in 1877, he contributed, "Sunday Morning," "A Bath," "Tarquinius Superbus," "Phidias showing the Frieze of the Parthenon to his Friends," etc.; in 1878, "A Bacchante," "Hide and Seek," and "Architecture," "Sculpture," and "Painting." He has also exhibited in the Paris Salon, sending to the Paris Exposition of 1878 ten works. Many of his pictures have been engraved. Elected Royal Academician in 1879.

"The brilliancy of the coloring of this picture ['Fête Intime,' Paris, 1872], the spirited design, and the charm which it owes to archæological research, are qualities common to all of Alma-Tadema's pictures, but not less precious on that account. The artist has bestowed more pains than usual on its execution, so that the result is splendid, and solid in a high degree. It is one of the most original of modern works." — *London Athenæum*, June, 1872.

"This ['The Sculpture Gallery'] I suppose we must assume to be the principal historical piece of the year, a work showing artistic skill and classic learning, both in high degree, but both parallel in their method of selection. The artistic skill has succeeded with all its objects in the degree of their importance. The piece of silver plate is painted best; the statue of the Empress worse than the griffins, and the living personages worse than the statue. . . . The execution is dexterous, but more with mechanical steadiness of practice than innate fineness of nerve." — *RUSKIN'S Notes of the Academy*, 1875.

"In their technical qualities these pictures, 'The Vintage Festival,' 'The Convalescent,' and 'The Mummy,' are no less admirable than for their learning and beautiful conception. It may be said advisedly that no pictures of the present day exhibit more thorough excellence than those of Mr. Alma-Tadema. Though for the most part Greek and Roman Antiquity are the sources from which the inspiration of his art are derived, Mr. Tadema's pictures as works of art are never sacrificed to the mere pedantic display of skill and learning." — *PROF. WEIR'S Official Report of the Am. Centennial Exposition of 1876*.

"In this picture ['An Audience at Agrippa's'], as in all of Alma-Tadema's works, one's attention is absolutely riveted in astonishment at the extraordinary imitative detail exhibited in the drawing of the marbles." — *Am. Journal*, August, 1876.

"The Tadema school, with its yellow-haired women in impossible attitudes, its flat interiors, and its pre-Raphaelite exaggerations, encourages a flashy and artificial style." — *London Letter to N. Y. Times*, June 14, 1877.

"It is unnecessary to observe, perhaps, that Mr. Alma-Tadema finishes every part of his compositions in a way to astonish. All manner of textures are imitated in his pictures to a miracle, — metals, marbles, silks. His faces may not boast much expression, but they are well modeled and defined to perfection." — *London Standard*, May, 1877.

**Alma-Tadema, Laura.** (*Brit.*) An English lady, wife of Laurence Alma-Tadema, painting in her husband's studio in London, but not in her husband's style. She has exhibited occasionally in London and elsewhere. Her "Blue Stocking," which was at the Royal Academy in 1877, was also at the Paris Exposition in 1878. The same year she sent to the Royal Scottish Academy "Daffadownhillie."

**Alvarez y Espino, Gonzalo.** (*Span.*) Medal at Philadelphia, where he exhibited "Annual Fair, attended only by Men," which was commended for distinguished merit. His "Preparations for the First Communion" belongs to Mr. James H. Weeks of Boston.

**Amaury-Duval, Eugène Emmanuel.** (*Fr.*) Born at Paris, 1808. Officer of the Legion of Honor. Pupil of Ingres. Made his début at the Salon of 1833 with some portraits and designs which immediately gave him a reputation. He has executed important decorative works in the churches of Paris and its suburbs, among them, the chapel of Saint Philomena at Saint-Merry, the chapel of the Virgin at Saint-Germain-l'Auxerrois, and the church of Saint-Germain en Laye. This artist has traveled in Morea and in Italy. At the Luxembourg is his "Study of a Child" (1864). In 1867 he exhibited at the Salon "Psyche" and a portrait of General de Brayer; in 1865, "Daphnis



and Chloe," and sketches for two portraits; in 1863, "The Birth of Venus" and a portrait; in 1861, portrait of Mlle. Emma Fleury, of the Comédie Française, etc.

"It is necessary to rank Amaury-Duval among those delicate, tender, and refined ones to whom the brutality of gross effects is repugnant. He has exhibited a portrait of Mlle. Fleury, adjusted with that discreet sobriety of which he has the secret, and which leaves to the head all its importance. The young actress wears a simple dress of black silk; her head-dress is a knot of velvet. Her hands adjust themselves gracefully, one on the other, and her face is turned a little, so that she looks over her shoulder. She passes and does not pose herself. It requires all the mind of Amaury-Duval to understand this motive, and all his talent to render it."—THÉOPHILE GAUTIER, *Abécédairé du Salon de 1861*.

"Grace, and sometimes a charming grace, is, in truth, the distinctive mark of the talent of Amaury-Duval, when his talent is neither disconcerted by too grand proportions in his task, nor preoccupied beyond measure with ancient models. He accommodates himself with difficulty to complicated scenes, to subjects which require in the moral expression a certain abundance, a certain power of invention, and in the picturesque arrangement something more than architectural symmetry. From that cause, without doubt, his haste in such a case to take refuge under the authority of traditions, to shield his secret uncertainties under the appearance of a voluntary sacrifice, and of a chosen part. On the other hand, when he undertakes simply to arrange in a narrow frame the lines of a figure surrounded by some accessories, when he attempts to interpret nature in a portrait, or to idealize it in some type chastely nude, such as the Venus exhibited at the Salon of 1863, Amaury-Duval takes counsel before all of himself and his own taste. He listens to and profits by the advice of the inward voice which leads him to invest the truth with elegance without disguising it for all that, — to refine its appearance, not because of a preconceived system of archaism, but on account of his personal aspirations, and his fine perception of things. Here, neither self-abandonment, nor insufficiency, no pretension to make art immovable, by imitating without mercy a past from which we are separated by five centuries; in that which involves a pure, material reproduction, I detect no excess of docility nor any souvenirs of the studio of Ingres. . . . His very sincere and refined manner, and his brush at once truthful and ingenious, translate contemporaneous reality with a delicacy so much the more meritorious as it harmonizes better with models of a character somewhat complex, and to that mingling of simplicity and knowledge which, in the world of the nineteenth century, constitutes what is called 'distinction.' . . . Not only has Amaury-Duval never examined into the success of his neighbors in order to comport himself accordingly, or covenanted with the fashion in order to buy public favor at a low price, but he has accepted no task which did not assimilate itself exactly to the demands of his æsthetic faith, to the inclinations of his talent, to the particular preferences of his taste. In becoming habitually a painter of portraits rather than a painter of history, he has not intended to sacrifice the conditions of art to the complaisances which the occupation seems to authorize; . . . and to convert his function of artist into an easy or lucrative profession, or his studio into a little shop well patronized."—HENRI DELABORDE, *Gazette des Beaux-Arts*, May, 1865.

**Amberg, Wilhelm.** (*Ger.*) Born at Berlin, 1822. Professor and Member of the Academy of Berlin, where he was once a pupil. Studied also under Herbig, Karl Begas, and Léon Cogniet (at Paris). He has traveled in Italy. In the National Gallery, Berlin, is "Young Girls reading Goethe" (1870). At the Annual Exposition at Berlin, in 1876, he exhibited "A Severe Lecture," "The Wild Hunt," and "Hero." The lithographs of this artist for illustrated publications are much prized.



**Amerling, Frederic.** (*Aus.*) Born at Vienna, 1803. Chevalier of the Orders of Francis Joseph of Austria and Saint Michael of Bavaria. Pupil of the Academy of Fine Arts at Vienna. He struggled with poverty in his youth, but by hard work at painting, coloring prints, etc., he earned enough to go to England, where he worked under Lawrence, then to Paris, where he was associated with Vernet. After his return to Vienna he gained the prize at the Academy of Fine Arts in 1831, by his pictures of "Dido abandoned by Æneas" and "Moses in the Desert." He went later to Italy, where he studied the old masters. His "Judith" and "Ophelia" are fine works; the last was at Paris in 1867. His portraits are good; among them, that of the Emperor Francis I., with his crown on his head and the scepter in his hand, is quite celebrated.

**Ames, Joseph, N. A.** (*Am.*) Born in New Hampshire (1816-1872). Began his professional career in his native state, painting portraits for some years, and winning a fair local reputation before he opened a studio in Boston. Going to Rome, he studied the higher branches of his art, and painted a life-size portrait of Pius IX., which was greatly admired. On his return to America he remained in Boston for some time, resuming the active duties of his profession, but settled finally in New York, where he died. He was elected an Associate of the National Academy in 1869, and Academician in 1870, exhibiting his "Death of Webster" in 1871, and his own portrait, belonging to the Academy, the following year. Among his portraits are Ristori in character, Prescott the historian, Blanche, daughter of Benjamin F. Butler, half-length of Clarence H. Seward, R. W. Emerson, Webster, Rachel, Choate, and many more. Although Mr. Ames occupied at one time a high position in his profession, it has been difficult to obtain reliable information concerning his artistic career. A well-known artist of Boston, still living, but contemporary with Ames, says of him that

"He painted portraits, for which he received fifty dollars each, in Boston; one of these, on exhibition at the Boston Athenæum, then on Pearl street, attracted the attention of Washington Allston, who praised it for its fine color, which was one of Ames's strong points; and this favorable criticism was the means of starting the fame of this afterwards celebrated portrait-painter, whose power was genius, and genius alone, for he studied under no one. His earliest works were the best, when his style and coloring were original and pure, and before he attempted to imitate a style entirely opposed to his own."

Mr. Theophilus Walker, of the Gore Place, Waltham, owns a number of his pictures, "Miranda" (an early work), "Night," "Morning," and other ideal heads, besides a portrait of Mr. Walker, and one of the very few landscapes ever painted by Ames.

"Mr. Ames stood confessedly at the head of his profession. He has probably contributed more to the portraiture of distinguished persons than any other artist in this country."—*Boston Advertiser*, November 3, 1872.

"His chosen specialty was portrait-painting, and not a few of his many works of

rare excellence, for vigor, naturalness, and grace, have been widely known and deservedly admired. Several of these were portraits of quite noted representative persons, and others idealized whilst preserving the likeness of well-known professional celebrities. Mr. Ames was prostrated by an illness from which he recovered to resume his pencil with little or no loss of his marked characteristic as a painter of repute for his aptitude in composition and skillful interpreting treatment of his subjects." — *Boston Transcript*, November, 1872.

**Anastasi, Auguste.** (*Fr.*) Born at Paris, 1819. Chevalier of the Legion of Honor. Pupil of Delaroche and Corot. His pictures are landscapes. Since 1849 he has devoted himself to lithography, and especially to the illustration of "L'Artiste" and "Artistes Contemporains." At the Luxembourg is his "Terrace at the Villa Pamfili, at Rome" (1864). In 1865 he exhibited at the Salon, "The Roman Forum; Setting Sun," "The Banks of the Tiber," and two Roman views in water-colors; in 1866, "Terrace of a Convent at Rome," "A View at Tivoli," and a water-color of an Italian villa; in 1867, "The Coliseum" and a "Brook in Autumn"; in 1868, "A Wash-House near Naples," "A Bit of the Village of Leidschendam in Holland," and a water-color of the "Winter Garden of the Princess Mathilde," belonging to that princess. He has painted many Dutch landscapes, and Théophile Gautier, in the "Abécédaire du Salon de 1861," compared him to Van der Neer, and expressed his surprise at the wonderful manner in which this artist with an Italian name had perfected himself in representing Dutch views, with their peculiar colors and forms. He declared that in fifty years the works of Anastasi will be worth as much as the works of Van der Neer now are. "A Landscape," by Anastasi, is in the collection of Mrs. H. E. Maynard of Boston.

**Anderson, Alexander.** (*Am.*) Engraver. Born in New York (1775–1870). Said to have been the earliest American wood-engraver. He was entirely self-taught, manufacturing his own engraving tools. He began by cutting on copper before he was fifteen years of age. After receiving his diploma as a doctor of medicine, he turned his attention to engraving as a profession about the beginning of the present century, his first work of importance being the illustration of a small volume entitled "Looking-Glass for the Mind." About 1810 he began engraving on wood, devoting himself thereafter entirely to that branch of his profession, and illustrating many standard American books. He retired from active work in 1865, at the age of ninety.

"The art of engraving on wood was first undertaken in this country by Alexander Anderson, a native of this city, about the year 1794. This ingenious artist, still alive [1858], and in full employment, now in his eighty-third year, was originally a physician, and had graduated M.D. in Columbia College. The extent of his labors in the profession he has exercised so long can scarcely be calculated. He has often been termed a second Bewick." — DR. FRANCIS, in *Old New York*.

**Anderson, A. A.** (*Am.*) Born in New Jersey, 1847. He has spent his professional life in Paris and New York, studying in the



former city under Bonnat and Cabanel. He exhibits at Paris salons, New York Academy, etc. Among his more important works are, "A Street Scene in Cairo," painted in 1875, now in the possession of J. Milbank, Esq.; "The Young Oriental," Salon of 1876; life-size, full-length portrait of Mrs. A. A. A., Salon of 1877; and "Palm Sunday," a life-size Italian girl, in the Paris Exposition of 1878. He is a member of the American Water-Color Society.

"Anderson's portrait [Paris Salon of 1877] is excellent; the sheeny blue satin of the dress extremely well rendered."—LUCY HOOPER, *Appletons' Art Journal*, September, 1877.

**André, Jules.** (*Fr.*) Born at Paris (1804–1869). Chevalier of the Legion of Honor. Pupil of Jolivard and Watelet. He made his début at the Salon of 1841. He traveled in France and Belgium, and was then attached to the manufactory at Sèvres, but did not allow his labors there to divert him from painting on canvas. His "Bridge of Tauron on the Torrion" (1855), and "A View in the Valley of Streture" (1863), were purchased by the government. André executed several decorations in the pavilion Mollien at the New Louvre, and others in the Hotel d'Albe. He exhibited, in 1864, "The Fountain of the Oaks" (Gironde); in 1865, "The Banks of the Oise at Saint-Léger-sous-Bois"; in 1866, "A View at Saint-Dié," and many other views of French scenery.

**Andrews, Joseph.** (*Am.*) Born at Hingham, Mass. (1806–1873). His inclination towards his art was early developed, and when fifteen years old he commenced the study of wood-engraving with Abel Bowen of Boston. Mr. Hoogland taught him copperplate engraving. In 1827 he established himself in Lancaster, Mass., with his brother, who was a printer. In 1835 he went to London, and studied for nine months under Joseph Goodyear, at which time he executed the plate of "Annette de l'Arbre," after W. E. West. He went to Paris with Goodyear, and there made an engraving of the head of Benjamin Franklin, after Duplessis, now in the Boston Public Library. In 1840 he went a second time to Europe, and while in Paris executed six plates of portraits for the Historical Gallery at Versailles. These were published under the auspices of Louis Philippe. At Florence he commenced his plate of the "Duke of Urbino," after Titian.

His head of Washington, after Stuart, and his "Plymouth Rock, 1620," after Peter F. Rothenmel, are among the best American engravings. His plates not already mentioned are, Oliver Wolcott, head and bust, after J. Trumbull; John Quincy Adams, half length, sitting, a book in his left hand, after G. P. A. Healy; Z. Taylor, full length, head only finished; Jared Sparks, after an unfinished picture by Stuart; Amos Lawrence, three quarters length, head only finished, after C. Harding; James Graham, head and bust, after Healy; Charles Sprague, three quarters, sitting, head only finished; Thomas Dowse, half length, sitting, after M. Wight; "Passing the Ford,"



after Alvan Fisher ; "The Panther Scene from 'The Pioneers,'" after George L. Brown ; "Swapping Horses," after W. S. Mount ; "Parson Wells and his Wife," after F. O. C. Darley ; "The Pilgrim's Progress," after Hammatt Billings ; and a few others done in connection with T. Kelley and C. E. Wagstaff.

**Andrews, E. F.** (*Am.*) An Ohio artist. He studied painting for some years in Germany and in Paris, where he was a pupil of Bonnat. He spent the winter of 1877-78, in Washington, D. C., painting portraits and *genre* subjects. He exhibited at the Corcoran Gallery, in 1878, a full-length portrait of Mrs. Washington. His "Little Leonie" and two portraits were at the Centennial Exhibition in 1876.

**Angeli, Heinrich von.** (*Aus.*) Medal at Philadelphia. This artist is a favorite of royal families, and has made many portraits of noble personages. His manner resembles that of Lenbach. He went to England, where he painted a portrait of the Queen to be hung in the dining-room at Windsor ; a picture of the Prince and Princess of Wales with their children, for Osborne ; portraits of the Duke and Duchess of Edinburgh, the Princess Louise and the Marquis of Lorne, the Prince and Princess Christian, and the Princess Beatrice, Sir John McNeill, the Duke of Argyll, and many other notable persons. Queen Victoria presented Von Angeli with choice tokens of her appreciation, and the Prince of Wales not only entertained him in his family circle, but introduced him to his tailor, Poole, who made for the artist a close-fitting coat ! The oft-named servant, Brown, so admired the works of Von Angeli that when the Queen showed him her portrait, it is said that he exclaimed, "Your Majesty should burn your other portraits ; this alone does you justice !" The Queen desired Angeli to go to Darmstadt to paint the portraits of the Princess Alice and her family. Naturally this sort of patronage gives him a popularity which is somewhat irksome. He is invited everywhere, and his studio is crowded with persons desiring to be made famous by his brush. At the Annual Exposition in Berlin, 1871, he exhibited a *genre* picture called "The Avenger of his Honor" ; and at Vienna, the same year, "Youthful Love." In his report upon the Philadelphia Exposition, John F. Weir says :—

"Two portraits by Henry von Angeli are characteristic, though not representative of this artist at his best. It would have added greatly to the interest of the Austrian exhibit had Von Angeli contributed something in *genre*, as, for instance, such a work as the 'Avenger of his Honor,' which is widely known."

**Anker, Albert.** (*Swiss.*) Born at Anet. Medal at Paris, 1866. Pupil of Gleyre. At the Salon of 1877 he exhibited a "Scene from the War of 1798" ; in 1876, "Springtime" and "The Little Embroiderers" ; in 1875, "The Old Huguenot" and "New Wine." At the Johnston sale, in 1876, New York, "The Knitting School" (30 by 48) sold for \$1,000. At the Salon of 1878 he exhibited "The Convalescence."

**Ansdell, Richard, R. A. (Brit.)** Born in Liverpool, 1815, where he was educated. First exhibited at the Royal Academy, in 1840, "A Galloway Farm" and "Grouse Shooting." "The Drover's Halt" (1856) was his first contribution to the walls of the British Institution. Among his historical pictures may be mentioned, "The Death of Sir W. Lambton at Marston Moor," in 1842; and "Mary Queen of Scots returning from the Chase," in 1844. He is better known, however, for his paintings of animals, in the well-known style of Sir Edwin Landseer. Among the more famous of these are, "The Death," in 1843; "The Combat," in 1848; "The Shepherd's Revenge" and "Fox-Hunting in the North," in 1855; "The Highland Cattle-Fair," in 1874, and "The Wolf-Slayer," and "Turning the Drove," for which he received a gold medal at the Paris Exhibition of 1855. In 1850, and during some years later, he painted, in conjunction with Thomas Creswick, the landscape-artist, several pictures, "The South Downs," in 1850; "The Drover's Halt" and "The Park," in 1855. In his "Feeding the Calves" (1855) the animals only are from his brush, the milkmaid being executed by Frith. In 1856 and 1857 Mr. Ansdell visited Spain for the purpose of work and study, the result being his "Water-Carrier" and "Mules Drinking," in 1857; "Crossing the Ford, Seville," in 1858; and the "Spanish Flower-Seller," in 1859. Among his later works are, "Feeding the Goats in the Alhambra," in 1871; "West Highlands" and "Found," in 1872; "Gathering the Herd" and "The Tethered Yowe," in 1873; "The Intruders" and "The Anxious Mother," in 1875; "Peat-Gathering" and "The Wandering Minstrel," in 1876; and "Rejected Addresses" and "The Home of the Red Deer," in 1877. He was made an Associate of the Royal Academy in 1861, and an Academician in 1870.

"'The Goatherds of Granada' is one of the most beautiful representations of a special phase of Spanish rural life Mr. Ansdell has ever painted. The composition of the group is very effective, and the whole subject most pleasing." — *Art Journal*, June, 1877.

"Ansdell is a very accomplished artist, and when he does not think about etching at all, but simply sketches as he would with a finely pointed pen, he does work of a certain value, which value depends on his knowledge of animals, and not on his knowledge of etching, in which he does appear to be especially interested. . . . Considered specially as etching, 'The Sentinel' may rank with such German work as that of Gauerman, but the draughtsmanship is so intelligent as to surpass even the best designs of Gauerman, and I suppose no one could have drawn such a stag better." — *Etching and Etchers*, 1876.

**Anthony, Mark. (Brit.)** Born in Manchester, 1817. At the age of thirteen began the study of medicine, but quickly relinquished it for practice in landscape art. Went to Paris in 1834, and studied on the Continent for six years. He first exhibited at the British Institute in 1840, and was elected a member of the Society of British Artists in 1845, where he remained until 1851, exhibiting there in 1847 his "Harvest Home," in 1848 his "Prayer for the Absent," in 1849 his "Old Country Churchyard," and in 1850 an "Elm at Eve." In



1851 he exhibited at the Royal Academy "Beeches and Ferns"; in 1852, "The Monarch's Oak"; in 1854, "Nature's Mirror"; in 1859, "Stonehenge"; in 1863, "A Relic of the Feudal Time"; in 1864, "Looking across the Common"; in 1866, "The Peace of the Valley"; in 1869, "Lerida, Spain"; in 1871, "Night and Storm and Darkness" (also at the Paris Exposition), and "The Return after Labor"; in 1872, "Hazlewick Mill, Sussex"; in 1873, "Evensong"; and in 1878, "An Incident by the Wayside."

"Mr. Anthony's picture, a village church seen between tall trees ['Rest for the Weary,' R. A., 1865], is manly and unaffected, and skillful in the use of gray. Here a last gleam of crimson light rests for a moment on the upper battlement of the tower; the evanescent look of this faint flicker is well suggested."—PALGRAVE'S *Essays on Art*.

**Anthony, Andrew Varick Stout.** (*Am.*) Born in New York, 1835. He studied drawing in his native city under Thomas S. Cummings, and engraving under T. W. Strong and Edward Vullum. He has spent his professional life in New York, California, and Boston, where he now resides. He was one of the original members of the American Water-Color Society, but has devoted himself particularly to engraving with marked success. He has contributed to illustrated books published by the Harpers, Appletons, and Scribners, and, since 1866, has done the larger part of the finer work of that kind for Ticknor and Fields, Fields, Osgood & Co., James R. Osgood & Co., and Houghton, Osgood & Co. The list of books illustrated by Mr. Anthony is very large, among the most successful being "Snow-Bound," 1867, "Ballads of New England," 1870, "Mabel Martin," 1876, "Skeleton in Armor," 1877, "Scarlet Letter," 1878, etc.

"The engraving ['Ballads of New England'] is by A. V. S. Anthony, who ranks with Linton at the head of living artists in this specialty, in England or America. The exquisite beauty and finish of these illustrations cannot but charm one. The tender expressiveness, the fine gradations of light and shade, the poetic sentiment of the landscape in its varied aspects, the dash of the waves, the subtle drifting mists, the power and sublimity of the storm, and the genial warmth and glow of the fireside, all seem expressed in the simple wood-cut with the truth and sensitiveness of a living picture. That the tone, color, and character of New England scenery should be so thoroughly imitated and suggested with such limited means, is indeed wonderful."—*N. Y. Home Journal*, 1870.

The following, from a letter written by Mary Hallock Foote, in November, 1877, is a very valuable opinion, as only the artist who makes the designs fully realizes the success or failure of the engraver's work.

" 'The Scarlet Letter' is here. Your part is, as it always is, earnest, strong, and faithful.

" 'Hester walking to and fro' is a superb engraving. So is 'Hester before the Minister,' in the Government Hall. I remember what a dark and muddled corner that was by the window. The last one of 'Hester on the Threshold' is perfect; so is 'Roger gathering Herbs'; so is the decoration for the chapter called 'Pearl.' I think some of your strongest and tenderest work is in this book."

"England has long held the palm of superiority in the art of wood-engraving, but America now disputes her claim to it. Certainly no finer specimens of this beautiful art were ever produced, than Anthony's engravings in the illustrated edition of Whittier's



'Snow-Bound.' For delicacy of touch, clearness of line, and every other quality that distinguishes good work in wood, these engravings are unsurpassed." — *American Publisher and Bookseller*.

"The Pall Mall Gazette unintentionally bestows very high praise upon an American engraver, Mr. A. V. S. Anthony. In a notice of Whittier's 'Snow-Bound' the English critic mistakes Mr. Anthony's work for Mr. Linton's. Of the pictures mentioned two are engraved by Mr. Anthony." — *Every Saturday*.

**Antigna, Jean-Pierre-Alexandre.** (*Fr.*) Born at Orleans (1818–1878). Chevalier of the Legion of Honor. Medal at Philadelphia, 1876. After studying at Orleans he entered the atelier of Delaroche, and made his début at the Salon of 1841 with a religious subject, such as he continued to paint for a few years. He then exhibited his "Poor Family," which brought him into favorable notice. "The Bathers" (1846) was purchased for the Museum of Orleans; "Lightning" (1848), for the Museum of Avignon. "The Conflagration" (1850) is at the Luxembourg. His works are very numerous. In 1877 he exhibited "The Game of Strength" and "The Fire of the Fête of St. John"; in 1876, "The Women and the Secret" (*Fontaine*); in 1875, "Yvonne and Marc"; in 1874, "A Rising Sea" and "After the Tempest." In 1878 he exhibited "L'Enfer" and a portrait. His "Industry and Revery" is in the gallery of Mr. T. R. Butler of New York.

"This artist created realism long before Courbet, but, as Jourdain created prose, without knowing it and without pride in it. He copied nature honestly as he saw it without preference or research, — his models were not always beautiful, but he flattered them not, neither made them more ugly. His painting was a good, full, frank painting, healthy, robust, a little *bise* and agreeable sometimes, as is home-made bread after a series of fine suppers. Antigna merited and obtained honest successes, and sustains conscientiously the reputation which he has acquired, and lacks little of being a truly great painter. What! a sunbeam, a light, a thought. That which he seems to have caught in the 'Fontaine verte.'" — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

**Antigna, Mme. Hélène-Marie.** (*Fr.*) Born at Melun. Pupil of Delacroix and of Antigna. Her pictures are small *genre* subjects, and are praised by artists. In 1877 she exhibited "On n'entre pas!" and "The New Cider"; in 1876, "An Interior at Saint-Brieuc" and "A Stable"; in 1875, "Tant va la cruche à l'eau," etc.

**Appert, Eugène.** (*Fr.*) Born at Angers (about 1820–1867). Chevalier of the Legion of Honor. He painted historical and *genre* subjects. His "Vision of St. Owen" (1844) was purchased by the government; also, "The Adoration of the Magi" (1853). In 1865 he exhibited at the Salon, "The Confession at the Convent"; in 1864, "The Pope Alexander III." (being proscribed by Calixtus, he goes to a monastery disguised as a beggar), also "Bullfinches"; in 1863, "Venice" and a portrait; etc.

**Appiani, Andrea.** (*Ital.*) Born at Milan (about 1812–1866). Several medals at Rome, and the grand prize at the Academy of Milan. His pictures of "Petrarch at Avignon" and "A Young Italian Emigrant pressing to her Heart the National Colors" were seen at the Paris Exposition of 1855.

**Appleton, Thomas G.** (*Am.*) (1812–1884.) A son of the late Nathan Appleton of Boston. Although not a professional artist, Mr. Appleton studied art under Brown of England and Doughty of Philadelphia, and has painted in oil and water many original landscapes, besides copies of the masters in the various art-centres of Europe. A collection of his works, exhibited in Boston a few years ago, after his return from Egypt, attracted much attention. Mr. Appleton is known, however, as a patron of the arts, rather than an artist, having done much for the art education of the people of Boston, and for the encouragement of worthy artistic talent. He has a large number of fine works by foreign and home painters, which are frequently seen in public art exhibitions; and he needs no other monument to his generosity and artistic judgment than the collection of engravings donated by him to the Public Library of Boston, which is daily doing so much for the improvement of the popular taste. Mr. Appleton has been deeply interested in the Boston Museum of Fine Arts since its organization, and has given it a valuable collection of Greek vases.

**Archer, John Wykeham.** (*Brit.*) (1808–1864.) Went to London at the age of twelve, studying under an engraver of animals for some years. In 1827 he made a series of etchings of several of the cathedrals of England, and a little later etchings and drawings of the old buildings and streets of Edinburgh. His specialty was the delineation of architectural ruins and ancient edifices. He was a member of the New Society of Painters in Water-Colors, and the author of a book entitled “*Vestiges of Old London*,” which he illustrated with etchings.

**Archer, James.** (*Brit.*) Born, 1824. Educated at the Trustees Academy, Edinburgh, devoting himself to drawing in chalk during the first ten years of his professional life. In 1849 he sent to the Royal Scottish Academy “*The Last Supper*,” his first exhibited picture in oil. He was elected Associate of the Royal Scottish Academy in 1853, Academician in 1858. He exhibited at the Royal Academy, London, for the first time in 1854, crayon portraits; in 1856, “*Musing*” and “*Amused*”; in 1857, “*In Time of War*”; in 1858, “*A Hidden Sorrow*”; in 1859, “*Fair Rosamond and Queen Eleanor*”; in 1861, “*Playing at Queen*.” He removed to London from Edinburgh in 1862, and sent to the Royal Academy, in 1864, “*How the Little Lady stood to Velasquez*”; in 1865, “*The Puritan Suitor*”; in 1867, “*The Times of Charles I.*”; in 1869, “*Against Cromwell*”; in 1870, “*Sir Patrick Spens*”; in 1872, “*Henry Irving as Mathias in ‘The Bells’*”; in 1873, “*Irving as Charles I.*”; in 1874, “*The Fair Beauty and the Dark*”; in 1875, “*Springtide*”; in 1876, “*Little Bo-Peep*”; in 1878, “*The Trysting Tree*”; besides many portraits.

To the International Exhibition of 1862, in London, Archer sent “*Summer Time, — Gloucester*”; to Paris, in 1867, “*Buying an In-*



dulgence"; to Philadelphia, in 1876, "The Three Sisters"; and to Paris, in 1878, "Rose" and "Little Miss Primrose."

"John Stuart Blackie [by James Archer] is an entirely well-meant, and, I should conjecture, successful portrait of a man much deserving portraiture. The background has true meaning, and is satisfactorily complete; very notable in that character among portrait backgrounds of the year. The whole is right and good." — JOHN RUSKIN'S *Notes of the Academy*, 1875.

"'Rose,' by J. Archer [R. A. 1877], a remarkably sweet girl, full-faced, fair-complexioned, standing in a light dress and quilted satin petticoat, is one of the most fascinating pictures in the room." — *Art Journal*, July, 1877.

**Argenti, Giosué.** (*Ital.*) Of Milan. At Philadelphia he exhibited "Dreams of Youth," "Hope," and "The Florist," and received a medal. He also received medals at Vienna in 1873, and at Paris in 1867. At the Universal Exposition of 1878 he exhibited a marble statue called "The Rose of the Loves."

**Arienti, Carlo.** (*Ital.*) Born at Arcore (1801 – 1872). Professor of painting in the Accademia Albertina. Cavalier of the Order of SS. Maurice and Lazarus. Pupil of the schools of the Brera at Milan. His most notable works are, "Beatrice di Tenda," "Jeremiah," "Orestes," "Phedra and Ippolito," "Francesca da Rimini," and the "Origin of the Lombard League." The last is in the Quirinal at Rome. His portrait of Bellini, now in the Conservatorio at Naples, is the only one of the great composer in existence.

Arienti was remarkable for his accurate drawing. He was greatly honored by the House of Savoy, and received many commissions from the nobles of Milan, Turin, and other cities. His "Barbarossa" was painted for Charles Albert, and is in the Hall of the Pages of the Royal Palace of Turin.

**Armand-Dumaresq, Charles Édouard.** (*Fr.*) Born at Paris, 1826. Chevalier of the Legion of Honor. Pupil of Couture. His "Martyrdom of St. Peter" (1853) is in the Cathedral of Caen, and a "Christ" in the Palace of Justice at Paris. He painted the "Departure for the Crusades," for which he received the Cross of Saint-Sylvestre. Later he turned his attention to the painting of military subjects. He accompanied the army to various places in order to make sketches. In 1877 he exhibited at the Salon "Charles XII. at Bender, 1713"; in 1875, "The Surrender of Yorktown, 1781"; portrait of Caleb Cushing, and water-colors of "A Prussian Uhlan" and an "Officer of Pennsylvania Artillery"; in 1874, "A Council of War at a Bivouac" and "The Spy"; in 1873, "The Signing of the Declaration of Independence of the United States of America, 1776"; in 1872, "The Defence of St. Quentin, October 8, 1870"; in 1869, "The Evening of Austerlitz" and "The Day after Solferino." Armand-Dumaresq has also made many drawings, among others a collection of the uniforms of the army, which is at Versailles.

**Armitage, Edward, R. A.** (*Brit.*) Born in London, 1817. Pupil of Paul Delaroche in Paris, whom he assisted in the decoration of the



Paris School of Fine Arts. Among his earlier works are, "Prometheus Bound," in 1842; "The Battle of Meanee," for which he received a prize of £500 in 1847, and which was subsequently purchased by the Queen; "Samson at the Mill," "Aholibah," and "Retribution," in 1858. He received a prize of £300 for his "Landing of Julius Cæsar," a cartoon sent to the Westminster Hall Exhibition in 1843, and £200 for a cartoon, "The Spirit of Religion," in 1845. He executed two frescos in the New Parliament House in London. Spent two years in study in Rome, 1849-51, and painted "Inkerman" and "Balaklava," the result of a visit to the Crimea during the Russian War. He exhibited at the Royal Academy, in 1860, "The Mother of Moses hiding after exposing her Child"; in 1861, "Pharaoh's Daughter"; in 1863, "Burial of a Christian Martyr in the Time of Nero"; in 1866, "The Remorse of Judas"; in 1867, "Christ healing the Sick"; in 1868, "Herod's Birthday Feast"; in 1870, "Gethsemane"; in 1873, "Simplex munditiis"; in 1875, "Julian the Apostate presiding at a Conference of Sectarians"; in 1876, "The Hymn of the Last Supper"; in 1877, "Serf Emancipation," which was at the Paris Exposition of 1878.

He was elected Associate of the Royal Academy in 1867, and Academician in 1874.

"Armitage still paints with a dry, ascetic sort of brush, so to speak; but when an artist comes to his work with a broad, historic grasp of his subject, such as we have here, it would be hypercriticism to condescend to minor matters." — *Art Journal*, July, 1877.

"Armitage is an artist rather of the past, good in composition and drawing, poor in color, although professor of painting at the Royal Academy." — BENJAMIN'S *Contemporary Art in Europe*.

"Mr. Armitage appears to be one solitary English painter in a class of subjects which the French have followed with much success. His 'Burial of a Martyr' [R. A., 1863] represents what may have been a not uncommon scene in one of the Imperial persecutions. So far as we can judge, from the position allotted to the work (on the walls of the Academy), it is most carefully drawn and worked out, and the sentiment of the occasion — grief, almost subdued by calm exultation — truly rendered. This picture would be well suited for representation in fresco." — PALGRAVE'S *Essays on Art*.

**Armstead, Henry Hugh, R. A. (Brit.)** Born in London, 1828. Residing in London. He was elected a full member of the Royal Academy in 1879. Besides having furnished occasional designs on wood, for book illustrations, he is by profession a sculptor, working in metal and stone. Among his different productions may be mentioned the "St. George Vase," and the "Parkington Shield" and "Outram Shield," exhibited at the Royal Academy; mural decorations in relief, for St. Mary's, Cambridge; "Paul," "David," and "Moses" (in marble), for the reredos of Westminster Abbey; the designs illustrative of "Applied Mechanics" (in mosaic) forming part of the frieze of the Albert Hall; "Astronomy," "Chemistry," "Rhetoric," and "Medicine" (in bronze), and the allegorical groups (in marble) of "Poetry," "Music," and "Painting," on eight of the sixteen sides of

the *podium* of the Albert Memorial in London, besides the monument to Frederick Walker, A. R. A., to be erected in Cookham Church ; bronze statue of the Earl of Pembroke, for Inner Temple Hall ; "Religion," "Philosophy," and statue of "Henry VI." (in bronze), parts of a fountain in King's College, Cambridge ; etc.

"No small share of the sculptured honors of the year are due to Mr. Armistead for his beautiful and carefully studied bronze statues for King's College, Cambridge. We noticed these statues when they appeared in plaster, but fresh praise is due to the artist on account of the judgment displayed in adapting his notions for expression in bronze. The execution and fine and graceful style of the figures will be appreciated by all who know the canon of true and pure sculpture." — *London Athenæum*, May, 1877.

**Armstrong, Thomas.** (*Brit.*) An English contemporary figure-painter. He is a native of Manchester, but has lived in London for some years. He studied in Paris under Ary Scheffer. Exhibits frequently at the Royal Academy, sending to Grosvenor Gallery, in 1878, "Three Female Figures on a Marble Seat, with Orange-Blossoms and Marigolds," and "Ariadne abandoned by Theseus." He has sent to the Royal Academy, "Poppies," "A Music Piece," "Winter," "A Girl watching a Tortoise," "Feeding Pigeons," etc.

He sent to the Paris Exposition of 1878 "A Music Piece."

[No response to circular.]

"Armstrong's modern range of decorative motives, as well as the quiet and almost Quakerish harmony of his favorite combinations in color, are altogether personal to himself. What he does endeavor is to make every picture a careful and calculated object of satisfaction for the eye, in the arrangement of its forms and colors, neglecting at the same time no material fact that he can manage, but choosing the subdued and delicate dealings of nature rather than those which thrust discord or brandish difficulties in the face of the spectator." — SIDNEY COLVIN, in *English Artists of the Present Day*, 1872.

**Armstrong, D. Maitland.** (*Am.*) A native of Newburg, N. Y. He graduated at Trinity College, Hartford, studying and practicing law in New York for some time. He studied painting in Rome and under Luc-Olivier Merson in Paris, spending his professional life chiefly in Italy and New York. He was for four years United States Consul-General for Italy at Rome, and was Director of the American Art Department at the Paris Exposition of 1878, receiving the decoration of the Legion of Honor. He has been a member of the Artists Fund Society of New York for a number of years, exhibiting frequently at the Academy of Design, New York, and elsewhere in the United States.

To the Exhibition at Philadelphia, in 1876, he sent "Twilight on the Tiber" and "The Column of St. Mark's, Venice."

**Artaria, Mathias.** (*Ger.*) Born at Manheim about 1815. Studied at Düsseldorf, and settled in his native city. Paints historical *genre* subjects, especially those connected with the Tyrol, such as scenes from the history of Andreas Hofer. Artaria has painted some pictures from sketches made in Spain.

**Artz, Adolph.** A Dutch artist, who resides at The Hague, and paints in oil and water colors. Pupil of Mollinger. His subjects are



principally scenes from rustic life. Of "No Hope," exhibited in Glasgow, in 1874, a writer in the Art Journal said :—

"It is a touching episode. The woman's attitude well expresses the quick pang of despair which a glance at the hand of the wasted figure on the bed has just awakened."

At the Glasgow Fine Art Loan Exhibition, 1878, there were three pictures by this artist,—a "Dutch Interior," belonging to W. L. Brown ; "A Mother and Child," belonging to J. Napier ; and "The Fisherman's Return," lent by John Dansken.

**Aubé, Jean-Paul.** (*Fr.*) Born at Longwy, 1837. Medals at the Paris Salons of 1874 and '76. Pupil of Dantan and Duret. At the Salon of 1878 he exhibited a statue (in marble) of "Galatea"; in 1877, a fragment of a group (in plaster) called "Portraits of my Children," and a portrait bust (in terra-cotta) of Mme. A. D.; in 1876, a statue (in plaster) of "Pygmalion"; in 1875, a group in bronze, "The Siren," purchased by the Ministry of the Fine Arts, and now on the public promenade in Montpellier; in 1874, the last-named group (in plaster), when he received his first medal (second class). Some of the preceding works, with a bust (plaster) of Count Siméon, were at the Paris Exposition of 1878. A French critic writes: "P. Aubé is a very great artist. He has as much talent as D——, but he never met good fortune." Aubé is one of the sculptors whom Bracquemond has had the wisdom and good fortune to employ in the making of the Haviland faience. Aubé signs with his full name the vases which he models. They are separately modeled *à la main*, and never molded.

**Aubert, Jean-Ernest.** (*Fr.*) Born at Paris, 1824. *Prix de Rome* for engraving, 1844; medal, third class, in 1857, for lithography, and a *rappel* in 1859; medal, third class, in 1861, for painting, and second class in 1878. Aubert entered l'École des Beaux-Arts in 1841 as a pupil of Delaroche and Martinet. He remained five years in Italy, and devoted himself to engraving until 1853, when he took up lithography. He made several good copies after Raphael in water-colors. Among his lithographs are, "The Season of Butterflies" and "The Orphans," after Hamon; "Galatea," after Gleyre; "La boutique à quatre sous," after Hamon; "Palestrina," after Heilbuth; and "Calvary," after Jobbé-Duval. In 1877 he exhibited paintings of "The Coming Love" and "Écueils"; in 1875, "At the Fountain"; in 1872, "The Broken Thread"; in 1870, "A Young Girl" and a portrait; in 1867, "The Early Breakfast"; in 1865, "Youth"; in 1863, "The Martyrs under Diocletian"; in 1861, "Confidence" and two portraits. At the Latham sale, New York, 1878, "Cutting the Thread of his Destiny" (34 by 22) sold for \$1,600. At the Salon of 1878 he exhibited "The Lesson in Astronomy" and "Love, Merchant of Mirrors," both belonging to M. Knœdler.

**Audubon, John James.** (*Am.*) (1782–1851.) Went to Paris in 1795 or '96, studying under David. In 1798 he settled on a



farm in Pennsylvania, remaining until 1810, when he sailed down the Ohio on a bird-sketching expedition, going for the same purpose to Florida in 1811, and continuing these trips for some years, making his home in Philadelphia. In 1826 he went to Europe, and shortly after began the issue of his great work, "The Birds of America," which was completed in 1839, in 87 parts, containing 448 plates, life-sized and colored from his own drawings. His "Ornithological Biography" was published also in 1839. The next year he returned finally to America. In 1844 he published a reduced edition of his works. Many of Audubon's original drawings are in the possession of the Historical Society of New York. Two of his pictures in oil belonging to Edward Harris, "A Covey of Blackcock" and "Canada Otter," were at the Centennial Exhibition of 1876.

**Augur, Hezekiah.** (*Am.*) Born in New Haven, Ct. (1791-1858). He was a graduate of Yale College. As an artist he was entirely self-taught. After some experience in business, he turned his attention to art, carving first in wood and then in stone. His "Washington," "Sappho," and "Apollo" attracted much attention when first made, and his last and most important work, "Jephthah and his Daughter," in the Trumbull Gallery in Yale, has been highly praised.

**Ayvasowsky, John.** (*Russian.*) Born at Theodosia (Crimea), 1817. Chevalier of the Legion of Honor. Professor at the Imperial Academy of St. Petersburg, and at Theodosia, where in later years he has resided. Painter to the Court. Chevalier of the Order of St. Anne of Russia and of the Order of the Lion (Netherlands). Medal at Philadelphia. He was educated at the Academy of St. Petersburg, where he rapidly advanced until he was esteemed the first marine painter in Russia. His works are very numerous, and usually represent naval battles famous in Russian history, or marine views; they are seen in all Russian collections. At the Salon of 1874 he exhibited "The South Coast of the Crimea," "Tempest on the Black Sea," and "Setting Sun in the Steppes of Southern Russia"; at the Exposition of 1867, "View on the Coast of the Crimea," etc. This painter has also sent some works to the Exhibitions of the Royal Academy in London.

"Perhaps among all living artists in Russia the most famous, the most notorious, the most successful in a commercial sense, is John Ayvasowsky, closely identified with the Crimea. Yet his landscapes are too vague and decorative to pretend to local truth. Ayvasowsky's career is not exceptional; he served a pupilage in the Academy of St. Petersburg, in which at a more mature age he became a professor. Now advanced to his fifty-sixth year he finds himself court painter and moreover professor in Theodosia, the ancient Chersonesus Taurica, wherein he has taken up his residence. Among his best-known pictures is a landscape of the neighboring town of Kertch, the ancient Greek city which yielded the vases, gold crowns, and other treasures now transported to the Hermitage. The pictures of Ayvasowsky are so numerous and in art quality they take so wide a range from good to bad, that the conclusion seems inevitable that the painter is a trader working for lucre. His monetary success has been great; it used to be said in St. Petersburg that he lived like a prince, and it came as a cheering fact that Russia

could place a mere landscape-painter in so proud a position. The artist is most prolific: I have known an incredible number of his landscapes scattered over the Hermitage, the Academy, the Winter Palace in St. Petersburg; also I have found his works in Moscow; likewise, as a matter of course, in divers International Exhibitions. When I projected a visit for art purposes to Russia, I was told that, at all events, I should find in Professor Ayvasowsky a genius. But when I encountered 'The Creation of the World' and 'The Deluge' in the Hermitage, I knew not whether to pronounce the painter a genius or a madman. To compare, as some have done, Ayvasowsky with Turner would be an infinite injustice to Turner. The two are comparable only when their works verge on insanity. Ayvasowsky is habitually vaporous and inflammatory, his highly colored landscapes are as pyrotechnic displays at the Crystal Palace or in the Surrey Gardens; they are without form, detail, or nature. Even in small canvases, where there can be no scope for imagination, such as in 'A Corsair near Mount Athos,' 'A View on the South Coast of the Crimea,' and 'Carters in the Crimea,' severally present at the International Exhibition of 1872, the artist shows supreme disdain for truth. And yet for each of these insults upon nature Ayvasowsky presumes to ask the modest sum of £200. . . . Yet Ayvasowsky is interesting as a phenomenon. He is almost the only Russian artist endowed with imagination or with a sense of color. His landscapes are not realities but phantoms, his pictures are visions; they are products of the passionate South, and serve to prove that Russian art, like the Russian climate, comprises contrasts wide as the poles asunder."—J. BEAVINGTON ATKINSON, *An Art Tour to Northern Capitals of Europe*, 1873.

**Azeglio, Massimo d'. (Ital.)** Born at Turin (1798–1866). This painter was Prime Minister of Sardinia under Victor Emmanuel, and was distinguished as a scholar as well as an artist. His landscapes are seen in the Louvre, in the Royal Palace of Turin, and in many other places. Many of his pictures remain in his villa upon Lake Como. The "Origin of the Sforza Family" is one of his best-known works. He became celebrated as a landscape-painter.

**Baader, Louis Marie. (Fr.)** Born at Lannion. Medals in 1866 and '74. Pupil of Yvon and l'École des Beaux-Arts. Exhibited at Paris Salon, in 1877, "La Cryptie; An Episode of the Massacre of the Helots"; in 1876, "A Fantasy on the Hurdy-Gurdy"; in 1875, "Remorse" and "The Brazier's Ware"; in 1874, "Posthumous Glory." "A Woman and Dog" is in the collection of Mrs. H. E. Maynard of Boston. In 1878 Baader exhibited "A Mistake; Jean-not seeks the Kitchen," and "The Mender of Faience, — Time of Louis XVI."

**Bacon, Henry. (Am.)** Born at Haverhill, Mass., in 1839. Disabled by wounds while serving in the 13th Regiment Mass. Volunteers during the American Civil War, he went to Paris to study art, entering l'École des Beaux-Arts in 1864, and becoming also a pupil of Cabanel. In 1866 and '67 he studied under Edouard Frère at Écouen. His professional life has generally been spent in Paris, where he still resides. Among his more important works are, "Paying the Bill," at the Paris Salon in 1870; "Boston Boys and General Gage," Salon of 1875, now the property of C. R. Rogers, of Philadelphia; "Franklin at Home," Salon of 1876, belonging to J. B. Thomas, of Charlestown, Mass.; and "Les Adieux," Salon of 1878.



His "Boston Boys" was at the Philadelphia Exhibition of 1876 ; "Land ! Land !" at the Paris Exhibition of 1878.

"The only important pictorial result of the Centennial mood which we have thus far observed, is Mr. Henry Bacon's large and effective work, based on the homely but excellent episode of the Boston Boys' petition to General Gage. This picture is a very decided gain on any of the artist's previous performances, and equally a gain to the public. We do not at the moment think of any American painter so well qualified by his whole tendency as Mr. Bacon to attempt the reproduction of this scene, for it needs precisely the realistic manner which he has for so long a time and so consistently been developing. Moreover, he has a faculty of getting color out of themes that apparently refuse to yield color, which was quite essential to success in this case. . . . Much might be said of the variety of good manipulation in different sections, but we have only space enough to express the hope that this honest and spirited picture, not only imbued with a national feeling, and valuable for its local historical commemoration, but also as an excellent work of art, may meet with generous appreciation, and be secured to the city of Boston or the Museum of Fine Arts." — *Atlantic Monthly*, April, 1876.

**Badin, Jules.** (*Fr.*) Born at Paris. Medal in 1877. Pupil of Cabanel and Baudry. A portrait-painter. In 1877 exhibited portrait of M. E. S. and portrait of Lilie.

**Bail, Jean-Antoine.** (*Fr.*) Born at Chasselay. At the Salon of 1877 he exhibited "At the Inn." At the Salon of 1874 was seen his "Sunday Morning in Auvergne," now in the Corcoran Gallery, Washington, of which the catalogue says : —

"This picture of the interior of a French cottage is full of interest. The gladsome light in the child's eyes as her mother puts the last pin in her dress ; the patient attitude of the grandmother, waiting, prayer-book in hand ; the girl descending the stairs, the natural air of the old woman arranging her cap, and the two men taking a cup of wine before leaving for church, are all told with marked character."

**Bailly, Antoine Nicolas.** (*Fr.*) Born at Paris, 1810. Member of the Institute. Officer of the Legion of Honor. He was appointed Architect Inspector of the city of Paris in 1834. He was employed in finishing the Hotel de Ville, and improving the Fountain of Monère. In 1844 he was made Government Architect, and was charged with the dioceses of Bourges, Valence, and Digne. At Digne he almost entirely rebuilt the Cathedral. At Valence he reconstructed the tower of the Metropolitan Church, and at Bourges he restored the religious edifice which is so much admired. Bailly was then made chief architect of the sixth district, of the works in repairs in Paris. In 1860 he became chief architect of the third district, and was charged with the reconstruction of the Lycée Saint-Louis, the erection of the new Tribunal of Commerce, and some buildings for the new mayoralty of the fourth district. In his private profession he has superintended the building of the Hotel Schneider, that of the Prince Montmorency-Luxembourg, the château of M. Largorette at Choisy-le-Roi, the restoration of the châteaux of Cany and Theuville, etc.

**Bailly, Joseph A.** (*Am.*) A native of France, but the better part of his professional life has been spent in the city of Philadelphia. He began his art career as a wood-carver, and was very successful in that

branch. He turned his attention to sculpture in marble, and has for some years been Professor in the Pennsylvania Academy of Fine Arts. Among the better known of his works are the statue of Washington in front of Independence Hall, Philadelphia; the colossal statue of Witherspoon in Fairmount Park; portrait busts of Gen. Grant, Gen. Meade, and others; and "The First Prayer" and "Paradise Lost," companion groups in marble. [Died, 1883.]

To the Centennial Exhibition of 1876 he contributed an equestrian statue of Antonio Guzman Blanco, President of Venezuela, and "Spring," an ideal figure.

**Baily, Edward H., R. A. (Brit.)** Born in Bristol (1788-1867). Son of a ship-carver. Brought up to mercantile pursuits, but began his professional career in his native town as a modeler in wax with considerable success. Going to London in 1807, he became a pupil of Flaxman, and of the Royal Academy, gaining a gold medal for his "Hercules restoring Alcestis to Admetus." In 1810 he executed "Eve at the Fountain," followed by "Apollo discharging his Arrows," "Preparing for the Bath," "Eve listening to the Voice of the Tempter," "The Fatigued Huntsman," "The Sleeping Nymph," "The Graces," etc. He was the author of the colossal statue of Nelson on the column in Trafalgar Square, of statues of Sir Robert Peel and Earl Gray, and of many portrait busts and statues of other distinguished men of Great Britain. He was a member of the Royal Academy for many years, and was placed on the Honorary Retired List in 1863.

**Baker, George A., N. A. (Am.)** Born in New York, 1821. He received his first instruction in drawing from his father, an artist of considerable merit, studying later at the National Academy. His earlier works were miniatures upon ivory. He has devoted himself particularly to portrait-painting, his favorite subjects being ladies and children. His professional life has been spent in his native city. He went to Europe in 1844, studying and working for two years upon the Continent. He was elected a member of the National Academy in 1851. His portraits command high prices, and in his particular branch of his profession he is without a rival in America. Among his ideal works are, "Love at First Sight," "Wild-Flowers," and "Children of the Wood," belonging to M. O. Roberts; and "Faith" and "The May Queen" in the Walters Collection of Baltimore. His portraits, generally of private individuals, are in private galleries throughout the country. [Died, 1880.]

"Geo. A. Baker is highly esteemed for his portraiture of women and children. There is often a clear and vivid flesh-tint, a grace of expression, and a beautiful refinement in his portraits which renders them at once attractive and authentic. His studio is rarely without some gem of color and expression." — TUCKERMAN'S *Book of the Artists*.

**Baker, William H. (Am.)** (1825-1875.) Brought up to mercantile pursuits in New Orleans, he subsequently studied art and painted portraits in that city for some years. Settled in New York



about 1865, devoting himself to the painting of portraits and ideal subjects. He first exhibited at the National Academy, in 1866, "Cupid Disarmed." In 1869 he sent "A Floral Offering," and in 1871 "Cupid Reprimanded." He removed to Brooklyn in 1869, and assumed control of the schools of the Brooklyn Art Association in 1871, exhibiting there, in 1870, "May-Flowers"; in 1871, "Red Riding-Hood"; in 1872, "Morning-Glories," "Home Regatta," and "Cherry-Time"; in 1873, "Lilies of the Field"; and in 1875, "Truants from School."

"Mr. Baker never aspired to greatness as an artist, but he was painstaking and as conscientious in his professional duties as he was gentle and unassuming in his private relations of life. He showed conclusively that he was an accomplished teacher as well as an artist, and during the season just closed the work produced in his schools, particularly in the antique class, will stand the test of comparison with that of any institution in the country." — *Art Journal*, July, 1875.

**Baker, Miss M. K.** (*Am.*) Native of New Bedford, Mass. A young artist whose aim is the painting of figures and portraits, and who has so far devoted herself to the representation of flowers and still-life, as the best training for color. She resides in Boston, but has studied in no school of art. She exhibits at the Boston Art Club and at the New York Academy of Design. She exhibited "Azaleas," at Philadelphia, in 1876.

**Bakker-Korff, Alexandre-Hugo.** (*Dutch.*) Born at The Hague, 1824. Pupil of J. E. J. Van der Berg. At the Wilson Exhibition at Brussels, in 1873, there was a picture by this artist, painted in 1867, called "La marchande à la toilette," which was a remarkable work of its kind. [Died, 1882.]

**Ball, Thomas.** (*Am.*) Born at Charlestown, Mass., 1819. As a young man, was a portrait-painter in Boston, but soon devoted himself to sculpture, among his first works being a small bust of Jenny Lind, then at the height of her fame and popularity in America, and a life-sized bust of Daniel Webster. Ball studied in Europe for some years, executing there "Truth," "Pandora," and the "Shipwrecked Sailor-Boy." Returning to America, he made busts of Rufus Choate, statuettes of Webster and Clay, and the equestrian statue of Washington for Boston. He went again to Florence in 1865. Among his later works are the statue of Edwin Forrest as "Coriolanus," eight and a half feet high, purchased by Forrest from the original subscribers, and placed in the Actors' Home, near Philadelphia; the statue of "Eve," statuette of Lincoln, bust of Edward Everett, in the Boston Public Library; Webster, Central Park, New York; "Emancipation," Washington, D. C.; Charles Sumner and Josiah Quincy for Boston.

"The spirited equestrian statue of Washington, of colossal proportions, destined for the city of Boston, on which Ball is now engaged, is creditable to him from a realistic point of view, but fails to represent the 'Father of his Country.' He has made him a captain of dragoons." — JARVES, *Art Idea*.

"The character of Mr. Ball is modest and generous, almost to a fault. Still, while he is silent about himself, his works are speaking for him, and we doubt not he will enjoy

the reputation of being one of America's eminent sculptors. That he has genius, all who know him, or have seen his work, will acknowledge." — TUCKERMAN'S *Book of the Artists*.

"The name of Thomas Ball has acquired celebrity in art since that day, but the statue of Forrest in the character of 'Coriolanus' will always stand as a proud landmark in his sculptured path of fame. It was a true work of love not less than of ambition. . . . Forrest was indeed fortunate in the peaceful and time-enduring victory achieved for him by the artist in the sculptured 'Coriolanus,' whose haughty beauty and right foot insupportably advanced with the planted weight of all imperious Rome will speak his quality to generations yet unborn." — ALGER'S *Life of Forrest*.

**Ballu, Théodore.** (*Fr.*) Born at Paris, 1817. Member of the Institute. Officer of the Legion of Honor. In 1840 Ballu took the *grand prix* in architecture at l'École des Beaux-Arts. His first appointment was that of Inspector of the works of Sainte-Clotilde, which were then conducted by Gau, whom Ballu succeeded in 1850. He finished the new church, and in 1852 was charged with the restoration of the tower of Saint-Jacques-la-Boucherie; in 1858, with that of the church of Saint-Germain-l'Auxerrois. He has since built the church of the Trinity and that of Saint-Ambroise, in the Roman style. In 1860 Ballu was made chief architect of the fourth division of Paris, and a member of the council of l'École des Beaux-Arts.

**Baltard, Victor.** (*Fr.*) Born in Paris (1805 - 1874). Member of the Institute and Officer of the Legion of Honor. *Grand prix de Rome* in 1833. On his return from Italy he was made Architect of the Government and of the city of Paris; then Director Architect charged with the superior inspection of the Beaux-Arts. He superintended the restoration and decoration of the churches of Saint-Germain-des-Près, Saint-Séverin, and Saint-Eustache; the building of the new church of Saint-Augustin and the completion of the new Hotel de Timbre. With Victor Callier he directed the building of the Halles Centrales. Baltard has made many designs for books concerning architecture, historical monuments, etc. He has continued the publication of the "Grands prix d'architecture," commenced by his father; he made the plates for a splendid monograph upon the Villa Medicis. One of his last works was the design for the magnificent cradle presented to the Prince Imperial by the city of Paris.

**Balze, Jean-Étienne-Paul.** (*Fr.*) Born at Rome, of French parents, 1815. Chevalier of the Legion of Honor. Pupil of Ingres. After his studies he went to Italy, where he received commissions for many copies of large works, such as the "School of Athens," and the allegorical medallions in the loggia of the Vatican. His painting of the "Stoning of St. Stephen" was purchased by the government. He has been employed in various decorative works in the Louvre and at Versailles, and is the inventor of the process of painting on enameled bricks. [Died, 1884.]

**Balze, Jean-Antoine-Raymond.** (*Fr.*) Born at Rome, 1818. Brother of the preceding; also pupil of Ingres, whom he accompanied



to Rome. He assisted his brother in some of his large copies, and has painted two works which were purchased by the government, "Christ calming the Tempest" and the "Apotheosis of St. Louis."

**Bamberger, Fritz.** (*Ger.*) Born in Würzburg (1814-1874). Pupil of the Academy of Berlin, under Gottfried Schadow, then under W. Kauser, and at Cassel, under Primavera. At Munich, where he finally went, he found such influences as tended to unfold his talents, and he excelled his companions. In 1845 he visited France, and made many sketches in Normandy. He visited England, and went three times to Spain. His fine picture of the Alhambra was a result of his last visit there, in 1868, when he was sent by the Grand Duke of Mecklenburg Schwerin for study in the South of Spain. His pictures of the Spanish Islands were novel, as few German artists had sketched there, and they were much admired. The continued study of southern nature so affected the color of Bamberger that even his northern scenes had a tone of violet and yellow. The criticisms made upon him together with failing health so discouraged him that he rigidly excluded himself from the world until his death.

**Bandel, Joseph Ernst von.** (*Bavarian.*) Born at Anspach, (1800-1876). This sculptor studied at the Academy of Munich. Made many busts and some monuments, and at length a statue of "Charity," upon which he spent ten years. It is called one of the finest pieces of German modern sculpture. The *chef-d'œuvre* of this artist is the monument to Hermann, the prince of the ancient *Cherusques* at Detmold. The casting is eighty-five feet in height. He has also made a statue of "Thusnelda," wife of Hermann, chained and led as a prisoner by the Romans. Bandel has traveled in Italy, and there executed several portrait busts. This sculptor has kept aloof from the various schools of art which exist in Germany.

**Banning, William J.** (*Am.*) Born at Lyme, Ct. (1810-1856). Pupil of the National Academy under Samuel Waldo, exhibiting in its gallery in 1840 and '41. His professional life was spent in Connecticut and Long Island. His specialty was portrait-painting. His uneventful career was creditable, and his works prove that he was a man of unusual natural ability and fine feeling, an enthusiastic and devoted lover of his art.

**Bannister, E. M.** (*Am.*) Born at St. Andrews, N. B., 1833. He studied art principally in Boston, Mass., at the Lowell Institute, and under Dr. Rimmer, spending the greater part of his professional life in that city. He went in 1871 to Providence, where his studio now is. He has been a regular contributor for some time to the Exhibitions of the Boston Art Club. His most important work, "Under the Oaks," was at the Philadelphia Centennial Exhibition of 1876. It received a first-award medal, and was purchased by Mr. John Duff of Boston. Other pictures of his are in private galleries in Boston, Providence, and elsewhere.

**Barabas, Nicolas.** (*Hungarian.*) Born at Moldavia, 1810. Member of the Academy at Pesth. Studied at Vienna and traveled in Italy. Settled at Pesth, where he has succeeded as a portrait-painter. He made the designs for a gallery of all the notables of Hungary, published under the title of "Divatlap." Barabas has also painted some historical subjects.

**Barabino, Niccolo.** (*Ital.*) Born at St. Pier d'Arena, 1833. He studied art in Florence, where he painted "Consolation for the Afflicted," for the Hospital of Savona, which gave him reputation. In 1863 he was commissioned to fresco the nave of the Cathedral of Corte, and later to execute the decoration of the ceilings of the church of his native city, and other works of the same sort. His "Last Moments of Boniface VIII." was much admired, and purchased by Schmidt, the Turkish Consul at Leghorn. In all his works Barabino has shown a fertility of invention, correctness in drawing, and strength in color. His skill in execution and his good taste place him among the first painters of the day.

**Baratta, François.** (*Ital.*) Born at Genoa about 1805. This artist is a member of several academies. He paints historical subjects. "Jacques de Vorragine" is an important work of his, and represents an incident in the war of the Guelphs and Ghibellines.

**Baratta, Eumène.** (*Ital.*) Born at Carrara, 1825. This sculptor studied at the Academy of Modena. He took the grand *prix de Rome* in 1842, and has since then attracted attention to his works in the various Italian expositions. One of his principal ones, "Sleeping Innocence," was at Paris in the Exposition of 1867. At Munich, in 1870, he exhibited "St. Agnes."

**Barbee, Herbert.** (*Am.*) Son of William R. Barbee, the sculptor (now deceased), of Virginia. Herbert Barbee has recently returned to America from Florence. He has brought a second copy of the famous "Fisher Girl," belonging to Mrs. A. T. Stewart. The first was made by the father; the second one, as well as a bust in marble from the figure, has been made by the son.

**Barbetti, Angelo.** (*Ital.*) Born at Siena, 1803. Medals at Florence and London. This sculptor in wood is best known by his beautiful façades of the Cathedrals of Siena and Orvieto, which are *chefs-d'œuvre* of beauty and elegance.

**Barbier, Nicolas-Alexandre.** (*Fr.*) Born at Paris (about 1800 - 1865). Chevalier of the Legion of Honor. Pupil of Leprince. He painted *genre* subjects and landscapes.

**Barcaglia, Donato.** (*Ital.*) Of Milan. At Philadelphia this sculptor exhibited "Fleeting Time," "The First Visit," "The First Friend," and "Love is Blind," and received a medal. His statue of "A Young Girl blinded by Cupid" took the first prize and the gold medal at Florence in 1875. He received a medal at Vienna in 1873, and sent to the Exposition at Paris, in 1878, two ideal statues.



**Barclay, J. M.** (*Brit.*) Born in Perth, Scotland. Member of the Royal Scottish Academy. Barclay resides in Edinburgh, and devotes himself to portrait-painting, his subjects being generally private individuals. He has, however, made portraits of the Marquis of Lorne, the Duke of Athol, and some other prominent personages.

**Barker, Thomas Jones.** (*Brit.*) Born, 1815. Son of Thomas Barker, an English landscape-artist of some note, from whom he received his first instructions in art. At the age of nineteen the younger Barker went to Paris, and entered the studio of Horace Vernet, where he remained for some time, following his master in subject and style. He first exhibited in Paris in 1835, and in 1836 received from the Salon a medal of the third class. A few years later he painted, by order of Louis Philippe, "The Death of the Grand Monarch." Among his works are, "The Meeting of Wellington and Blucher on the Evening of the Battle of Waterloo," engraved by Chas. G. Lewis; "Wellington crossing the Pyrenees," "Wellington in his Private Cabinet," "Nelson's Prayer in the Cabin of the Victory," "Nelson receiving the Swords of the Spanish on board the San Josef," "The Secret of England's Greatness," "The Lesson of Humility," etc., many of which have been engraved. Among his later works, exhibited during the last ten years, may be mentioned, "Chevalier Retreating," in 1867; "Sunny Hours at Sunnyside," in 1868; "Dean Swift and Stella," in 1869; "A Poacher's Cottage in the Olden Time," in 1871; "The Mêlée," in 1872; "Riderless War-Horse, after the Battle of Sedan," from a sketch made on the spot, in 1873; "Balaklava, — One of the Six Hundred," in 1874; "The Return through the Valley of Death," in 1876: all in the Royal Academy. [Died, 1882.]

**Barlow, Thomas Oldham, R. A.** (*Brit.*) Born near Manchester, 1824. As a lad he was apprenticed to a firm of engravers in Manchester, studying in the School of Design in that city. He settled in London, where he engraved "Courtship," after John Phillip, R. A., and many other works of that artist, including his "Prison Window," "Spanish Gypsy Mother," "Donna Pepita," "Prayer," and the portraits of Prince Albert and of Augustus Egg. He has also engraved "The Mother and Child," after Sant; Millais' "Huguenot"; Wallis's "Death of Chatterton"; Frith's portrait of Dickens; Sant's "Queen, and the Children of the Prince of Wales"; Landseer's "Little Strollers," and many more. He was elected an Associate of the Royal Academy in 1873. [R. A., in 1881.]

**Baron, Henri-Charles-Antoine.** (*Fr.*) Born at Besançon, 1817. Chevalier of the Legion of Honor. Pupil of Gigoux. Made his début at the Salon of 1840. He paints *genre* subjects. Among his works are, "A Corner of a Street in Catana, Sicily," and "Harlequin's Tricks" (1876), "The Old Jester of His Highness," "His Eminence at the House of his Nephews," and "Playing Bowls" (1874), etc. His "Harvest in Romagna" (1855) and a water-color of "A Fête at

the Tuileries during the Exposition Universelle of 1867" (Salon of 1868) are at the Luxembourg.

**Barre, Jean Auguste.** (*Fr.*) Born at Paris, 1811. Chevalier of the Legion of Honor. Studied sculpture under Cortot. In 1874 he exhibited at the Salon, "Berryer" (statue, bronze), for the city of Marseilles; (marble bust) Mlle. Schneider, actress; and a portrait of Mme. H. de P.; in 1873, portrait of Mme. la Marquise d'O. (bust, marble); etc.

**Barrias, Félix-Joseph.** (*Fr.*) Born at Paris, 1822. Chevalier of the Legion of Honor. Pupil of Léon Cogniet. In 1844 Barrias took the *prix de Rome* for his picture of "Cincinnatus receiving the Deputies of the Senate." In 1847 he made his début at the Salon, and has continued to send works there up to this time. In 1877 he exhibited an "Eve" and a portrait; in 1875, "L'homme est en mer!" (V. Hugo, *la Légende des Siècles*); in 1873, "Electra bearing Libations to the Tomb of her Father" and "Helen placing herself under the Protection of Vesta"; in 1870, "Luisa, l'Albanaise"; in 1866, "The Repose"; in 1864, "An Epistle to Augustus; Horace, Augustus, and Mæcenæ" and "A Dancer of the Triclinium." Barrias painted, on the grand staircase of the Museum at Amiens, a large allegorical picture called "La Picardie." His "Exiles under Tiberius" (1859) is in the Luxembourg. He also made the designs for the lithographs in the editions of the works of Horace and Virgil, published by Didot. This painter has executed frescos in the church of Saint-Eustache, in the Grand Hotel du Louvre, and in various private houses. One of the important later works of Barrias is the decoration of the chapel of Sainte-Geneviève in l'Église de la Trinité, at Paris. The entire story of the saint is depicted. Of it Roger Ballu says (in the "Gazette des Beaux-Arts," February, 1878):—

"In short, the decoration of the chapel of St. Genevieve, at the Trinity, is an excellent work, — worthy of an artist who is always distinguished by a severe execution, a happy imagination, and a graceful conception of the whole effect. A painter of style, Felix Barrias has neither the solemnity nor the coldness of those who usually claim this title; very careful of the dignity of his art, in these times of easy painting, he has never made a compromise with the taste of the day, and for this reason, in every essay on decorative art, his name is written in advance."

In 1878 he exhibited "The Fairy of the Pearls" and a "Portrait of Himself."

**Barrias, Louis Ernest.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Medal of Honor at the Salon of 1878, where he exhibited a group in plaster, "The First Funeral; Adam and Eve bearing the Body of Abel." Barrias is a pupil of Cavalier, Jouffroy, and L. Cogniet. At the Salon of 1877 he exhibited two portrait busts, in marble; in 1876, a group for a tomb, in marble; in 1875, two portrait busts; and in 1874, a funeral monument having five statues — one in marble and four in bronze.



**Barry, Edward M., R. A.** (*Brit.*) Born, 1830. Son of Sir Charles Barry, an eminent architect, whose pupil he was, and whom he succeeded in 1860 as the architect of the English Houses of Parliament at Westminster, completing the structures. Among the better known of the buildings designed by Barry are, Covent Garden Theater, in 1857; Charing Cross Hotel, and the new portion of the National Gallery in London, as well as the Star and Garter at Richmond, Fitzwilliam Museum at Cambridge, and many other important buildings throughout Great Britain. He was for some years Vice-President of the Royal Institution of British Architects. He was elected Associate of the Royal Academy in 1861, Academician in 1870. In 1873 he was appointed Professor of Architecture to the Royal Academy, and has been Treasurer and Trustee since 1874. [Died, 1880.]

**Bartholdi, Frederic Auguste.** (*Fr.*) Born at Colmar, 1833. Chevalier of the Legion of Honor. Médal at Philadelphia. Pupil of Ary Scheffer. His first work was a bas-relief of Francesca da Rimini, executed in 1852. Among his most important works are, "Le Vigneron" (1870); "Vercingetorix" and "Lafayette" (1872); Monument to Martin Schongauer at Colmar (1863); "The Lion of Belfort," and the grand American monument, now in process of execution. At Philadelphia he exhibited "The Young Vine-Grower," "Génie Funèbre," "Peace," and "Genius in the Grasp of Misery"; all in bronze. At the Salon of 1878, "The Lion of Belfort" (in plaster), and "Gribeauval," a statue in plaster belonging to the government.

**Bartholomew, Wm. Val.** (*Brit.*) Born, 1799. Appointed, early in her reign, "Flower-Painter in Ordinary to Her Majesty," and holding a similar position to the late Duchess of Kent. He has been for many years a member of the Society of Painters in Water-Colors, contributing regularly to its annual exhibitions flower-pieces, with an occasional fruit subject. In 1875 he sent "St. George's Chapel Window, painted on the Spot in 1835." [Died, 1879.]

**Bartholomew, Anne C.** (*Brit.*) Wife of Valentine Bartholomew. Born at Norfolk (1800-1862). Painted flowers and miniatures.

**Bartholomew, Edward S.** (*Am.*) Born in Connecticut (1822-1858). Displayed a taste for art as a child, but did not begin its study until somewhat advanced in youth. Was in the Life School of the National Academy, New York, for a year, and went to Italy, settling in Rome, where with the exception of an occasional visit to America his professional life was spent. Among his works are, "Blind Homer led by his Daughter," "Eve," "Sappho," "Campagna Shepherd Boy," "Genius of Painting," "Youth and Old Age," "Evening Star," "Eve Repentant," "Washington," and "Flora." A large collection of his figures and busts are in the Wadsworth Gallery, Hartford, Ct., of which institution he was Curator before going abroad for the first time.

**Bartlett, Truman H.** (*Am.*) Born at Dorset, Vt., 1835. He studied in New York under Robert E. Launitz, monumental sculptor, and later in Paris, Rome, and Perugia. He has spent his professional life in New Haven, Hartford, and Waterbury, Ct., and in New York City. Among his important works are, "The Wounded Drummer-Boy" and the Wells statue for Bushnell Park, Hartford. These were exhibited in Paris, and were both cast in bronze, each in one piece, as the models came from the hands of the sculptor. At Hartford is also the "Angel of Life" (Clark family monument). His "Wisdom" (Benedict family monument) is at Waterbury; the Coffing Memorial Vase is at Salisbury, Ct. His statuette of Lincoln was made for Mitchell, Vance & Co. of New York. All the above works are in bronze.

**Bartolini, Lorenzo.** (*Ital.*) Born at Vernia, Tuscany (1777-1850). Correspondent of the Institute of France. Knight of the Legion of Honor. Professor of Sculpture in the Academy of Florence, and member of twenty Academies. When a boy, in the shop of his father, who was a blacksmith, he had a difficulty with a workman, on account of which he went to Florence. There he was employed as a cutter of alabaster, and, later, in Volterra he pursued the same art, but on account of an altercation with his employer, he returned to Florence, where the Commandant of the French forces enabled him to go to Paris, there to pursue his work in alabaster. Hard as he was forced to work while at Paris, he, nevertheless, studied continually. At the Academy he gained the second prize for his bas-relief of "Clobi and Bitone," which attracted much attention. He received from M. Denon a commission for a bust of Napoleon; he also executed one of the bas-reliefs of the column Vendôme. In 1808 Napoleon sent Bartolini to Carrara to establish a school for sculpture, where he remained until the fall of the Empire. He then established himself in a studio in Florence. He is considered second only to Canova among the sculptors of his century. Among his works are, "Charity," a group of four figures, in the Pitti Gallery, Florence; a "Bacchante," made for the Duke of Devonshire; "Pyrrhus precipitating Astyanax from the High Tower of Priam"; a colossal statue of Napoleon, which is in America; and the tomb of Prince Demidoff, of which the groups of "Charity" and "Mercy" were executed by this sculptor, and the remainder from his designs, finished by his pupils. Among his portrait busts are those of Mme. de Staël, Byron, Rossini, Thiers, Liszt, Cherubini, Denon, etc. Bartolini has been called the "Prince of modern Sculptors."

**Barye, Antoine Louis.** (*Fr.*) Born at Paris (1795-1875). Member of the Institute and Officer of the Legion of Honor. Sculptor and artist in bronze. In early life he was an apprentice to Fourier. He afterwards studied modeling with Bozio and design under Gros. His reputation rests upon his perfect knowledge of the material and work-



manship of his art. He sent back to the foundry every bronze which he felt to be unworthy of his signature, and put the final touches to every work that left his studio. He was famous for fifty years, and a list of his works would be surprising in length. His statues in the Louvre show how great was his knowledge of the human form, but he preferred animal subjects. He executed a magnificent table for the Duke of Orleans, the elephant on which has become classic in reputation. Among his works may be mentioned, "The Tiger devouring a Crocodile," "The Bear-Fight," "The Lion strangling the Boa-Constrictor," etc.

His "Combat of the Centaurs," a large group (1850), is one of his most important works. At the Luxembourg are his "Jaguar devouring a Hare," bronze (1852), and twenty pieces in bronze, wax, lead, and plaster, which have been placed there since his death. From 1848 to '51 he was Conservator of the Gallery of Plasters and Director of Castings at the Louvre. Personally, Barye was brusque in his manner. He observed closely and carefully, but said little, and possessed an extraordinary faculty of judging men at first sight. He received one day a visit from a wealthy snob who wished to have his bust made, and was particular that it should bear his signature in full. "Impossible," said Barye, "I have given up making busts, and devote myself entirely to animals. I cannot accommodate you. Go to Carrier-Belleuse or Carpeaux." "But," insisted the man, "you know I have plenty of money. My name and position are known, and I don't mind paying a good price for what I want." "It is of no consequence to me how much money you have," said Barye; "my time now is occupied with beasts, not fools."

At the Corcoran Gallery, Washington, there are 114 bronzes by Barye, the largest collection of his works in any country. In the same gallery are two water-colors by Barye, and in the Walters Gallery at Baltimore are seven drawings by him, of which the *Sunday Bulletin*, February 12, 1876, says:—

"We may say that those seven uncouth, unreasonable, and eccentric drawings that are signed 'Barye' were among the choicest treasures of the greatest sculptor of animals that the world has known. For Barye had no rivals in history but the sculptors of Nineveh, and the makers of those colossal and stately images of ancient Egypt before which our modern art stands silent and awe-stricken. These strange drawings were made by him in the Jardin des Plantes, and were in a measure the original notes from which sprang some of his imperishable bronzes."

**Barye, Alfred.** (*Fr.*) Born at Paris. Son and pupil of the preceding. This artist executes birds in bronze. His group of "Frightened Partridges" (1875) is well known as a fine work of its kind. He very rarely exhibits his works.

**Barzaghi, Francesco.** (*Ital.*) Born in 1839. Studied at the Academy of Milan. At Milan and Bologna he received two gold and twelve silver medals. In 1857 the Emperor of Austria granted him a three years' pension for the continuance of his studies. He was

knighted by the King of Portugal for a statue of Don Pedro, to be erected at Lisbon. He has also been decorated and knighted by the late King of Italy. In 1867 the present King of Italy offered a prize of 4,000 francs for the best work of art. Barzaghi's "Blind-Man's Buff" (Mosca Cieca) took the prize over all other exhibits of sculpture and painting. Among his works are, "Hercules strangling Antæus," "Silvia at the Fountain," "The First Lesson in Riding," "Raffaelle," etc. His "Presentation of the Child Moses" is much admired in England; it was bought by Sir Dudley Coutts Majoribanks from the studio of the artist. At Berlin, in 1871, he exhibited "The Fisher-Boy"; in 1876, "The Child Moses" (in marble). At Philadelphia he exhibited "Blind-Man's Buff," "Vanity," "A Young Smoker," and "The Finding of Moses," and received a medal.

At the London Academy Exhibition, in 1875, he exhibited "Blind-Man's Buff" and "A Bit of Vanity"; in 1872, "My First Friend" (marble statue), and "Phryne unrobed before her Judges." The "Blind-Man's Buff" again appeared at the Paris Salon of 1877. This sculptor also received a medal at Vienna in 1873, and sent to the Paris Exposition, in 1878, three statues and one group, all in marble.

**Bastianini, Giovanni.** (*Ital.*) Born at Ponte alla Badia, Fiesole (1830-1868). He commenced life as a stone-cutter in the quarries near Fiesole. Here the Cavalier Inghirami of Florence, seeing his ability, took him in charge, and he was instructed in drawing and modeling of ornamental work, bas-relief, and small figures. Later, under Fedi, he studied the rules of sculpture, and afterwards under Torrini became familiar with the art of the *cinque-cento*. His copies of the great masters were so remarkable as to be taken for originals, and their authenticity was discussed in the French and Italian journals. The truth was not known until after the death of Bastianini. When he was twenty years old, the antiquary Giovanni Freppa offered him constant employment with a good salary. At this time he copied a bas-relief of a Holy Family, which was so well done that it passed for a Verrocchio. After leaving Freppa, he made a statuette of Giovanni delle bande Nere, in terra-cotta (bought by a Paris dealer); and a bust of "Savonarola," now in the Museum of San Marco at Florence. His bust of the *cinque-cento* poet, Girolamo Benevieni, became famous. He made several ideal sculptures, which were bought by M. Andrée of Paris.

"Ill-fated Bastianini, whose countrymen allowed him to starve on the wretched stipend of a *bric-a-brac* dealer, until they awoke to his merits only to see him die, was a noteworthy exception to the general want of original talent and genuine feeling of modern Italian sculptors. The authorities of the Louvre Gallery have borne striking testimony to his capacity of modeling after the forcible realistic manner of the school of Donatello, by buying, for 13,600 francs, his bust of the Florentine poet, Jerome Benevieni, who flourished in the fifteenth century, made in imitation of the style then in vogue. It was modeled from the person of a cigar-maker dressed in the costume of the poet's time, and sold to an antiquary for 360 francs, who resold it to the French dealer



of whom his government bought it, installing it among the genuine works of Michael Angelo, Settignano, and Cellini, even after the proofs of the imposition were given to the public. Other specimens of his ability to recall the souvenirs of the past Italian sculpture have been from time to time, through no connivance of his, passed off as genuine mediæval work." — JARVES, *Art Thoughts*.

**Bastien-Lepage, Jules.** (*Fr.*) Born at Damvillers, 1850. Medals in 1874 and '75. Pupil of Cabanel. At the Paris Salon of 1877 he exhibited a portrait of Lady L. and "Mes parents"; in 1875, "The Communicant" and a portrait; in 1874, the "Song of Spring" and a portrait of "Mon grand-père"; in 1878, "Les foins" and a portrait of M. André Theuriet. Medal at Paris Exposition, 1878.

Roger Ballu praises very highly the picture of "Les foins" in his article upon the Salon of 1878 in the "*Gazette des Beaux-Arts*" of July of that year. Chevalier of the Legion of Honor.

**Bates, Dewey.** (*Am.*) Born at Philadelphia, 1851. He went abroad to study art at an early age, entering the Royal Academy at Antwerp. He spent some years in Paris in the School of Fine Arts and under J. L. Gérôme. His professional home at present is in Philadelphia. Among the better known of his pictures are, "Dutch Comfort," exhibited at the Society of British Artists, London, in 1875, belonging to F. James of Philadelphia; "Little Jannetje," also exhibited in London in 1875, and belonging to Mrs. Landis of Indianapolis, Ind.; portrait (half length) of General Pleasanton; etc.

"It is a simple enough little picture ['Dutch Comfort'], a couple of Dutch girls in picturesque costume, one knitting, the other with great contentment eating a plate of soup, seated by a table in a quaint Dutch room, a fire on an open hearth in the center of the floor, in the background a shelf covered with shining delft, and on the right, over the table, an open window through which the light strikes down upon the figures and brightens the whole center of the picture. In this work the light and shade are admirably managed, and a very nice feeling for color is displayed." — *Philadelphia Evening Bulletin*, September 22, 1877.

**Baudry, Paul-Jacques-Aimé.** (*Fr.*) Born at la Roche-sur-Yon, 1828. Member of the Institute. Commander of the Legion of Honor. Pupil of Sartoris at la Roche and of Drölling in Paris, where he was sent with a pension from his native city. He gained the grand *prix de Rome* in 1850. In 1857 he exhibited, "St. John the Baptist," bought by the Empress; "Fortune and a Child," now in the Luxembourg; "Execution of a Vestal," now in the Museum of Lille; "Leda"; and a portrait of Beulé. These works were favorably received by the critics and the public. "The Pearl and the Wave" (Persian fable) (1863) was bought by the Emperor. "Charlotte Corday" (1861) is at the Museum of Nantes. We have a list of nearly 200 works by Baudry, consequently no account of his pictures at all satisfactory can be given here. He decorated the ceiling of the *grand foyer* of the New Opera-House in Paris. This work has attracted much attention from artists, and much discussion has ensued upon its merits. His decorative paintings are numerous, and are illustrative of very varied subjects. The portraits by Baudry are fine. Baudry has won many medals.

"The solicitations of amateurs and merchants have pursued him with no success since the Exposition of 1857; he has never wished to take commissions. The world has no seductions for him; he leaves his retreat only when constrained and forced to do so, and yet he loves good company and holds his rank in it better than any one. We may say that the distinctions most envied have come to him without his dreaming of them. One day while he was resting himself and running through Greece and Egypt, he was made Commander of the Legion of Honor. Another time the Academy of Fine Arts elected him a member while he was studying I know not what old master in Italy. To a friend who offered him the hand of a rich heiress, he replied, showing his atelier encumbered with immense picture-frames, 'Where can I take time to marry? And am I not already keeping house with two jealous women, Solitude and Painting?' Behold why he has remained single! In revenge he has found time to marry his sisters and give them *dots*, and to educate admirably his young brother and godson, Ambroise Baudry, who has become a learned, original, and bold architect. He has found time to serve as a soldier, in 1870, with the infantry, while Ambroise was . . . under fire of the enemy. . . . His literary education, which he has himself acquired, leaves nothing to be desired; he has the style of a professional writer with a turn more free and a form more living; the eulogy upon Victor Schnetz which he pronounced at the Academy will remain a model of its kind. A hundred volumes chosen with care make his library; the history of France occupies at least half. For two or three years he has sought documents relative to Jeanne d'Arc, whose life he wishes to retrace in a series of twelve pictures. He has rented for this purpose a large atelier in the street Notre-Dame-des-Champs, and is there comfortably installed for the first time in his life. One devoted servant composes his household; the house is hospitable, and is frequented by some old comrades. The least *impressioniste* has a greater train than this undisputed master of the French school. Do you wish to know why? Many of his works have been given to his friends; many others, and the most important ones, have brought him ridiculous prices. I believe that I remember that in 1874, after his great work on the *foyer* of the New Opera, Baudry had 6,000 francs of income. This is the moral of this short Biography." — ABOUT, *L'Art*, 1876.

"Baudry and his class are a revival of the wide-spread feeling for the lascivious-pretty of the Boucher coterie of the last century, with greater fascination of color and style. Wantonness of this sort is far from being eliminated. Indeed, it bids fair at present, by a revived love of the nude, to become more deleterious than ever. . . . If the whole nude is done like Baudry's silly 'Diana,' — a tempting piece of flesh-tinting, — the goddess of chastity is rendered with her divine attribute omitted, and transformed into a wanton coquette." — JARVES, *Art Thoughts*.

"We have seen all the grand decorative paintings executed in Europe since the commencement of this century, and we experience a sort of patriotic pride in thinking that none can bear a comparison to the *foyer* of the Opera. A country which, after so many misfortunes, can still produce such works, has no right to despair of the future, for if art is not a force in itself, it is assuredly a decisive expression of the vitality and intelligence of a nation. The French school will count henceforth one more glory: M. Baudry comes to take the first place among contemporaneous painters, and a high rank among the masters of all times." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, October, 1874.

**Baugniet, Charles.** (*Belgian.*) Born at Brussels, 1814. Knight of the orders of Léopold, of La Branche Ernestine de Saxe; of Christ, of Portugal, and of Isabella the Catholic, of Spain. Pupil of Drölling and Cabat. This artist was first known from his lithograph portraits, of which he made more than 3,000 in Belgium and 1,500 in England. His custom was to draw them directly from nature on the stone. At length he went to Paris and commenced the painting of *genre* subjects, in which art he has for some years maintained a good position. He is better known in France and England than in his own country.



At the Johnston sale, New York, in 1876, "Lydia" (6 by 4) sold for \$300, and "Improving the Eyelids" (17 by 14), for \$800. At the Salon of 1878 he exhibited "The First Trouble of the Heart." In the gallery of Mr. T. R. Butler of New York are his "Difficult Answer," "The Dead Canary," and "Dressing the Bride." At the Paris Exposition of 1878 he exhibited "The Fourth of July, 1876," and "Autumn."

"Bagniet represents French girls and women who have nothing to do but to be charming, to prepare for confirmation in the church, for the social sacrifice and social aggrandizement that are illustrated in the civil and religious rites of marriage, but upon whom the disfiguring blight of labor never falls. He represents opulent and charming women, — women who live in voluptuousness, and talk about the sentiment of the heart, but commonly live withdrawn from the rudest and most heroic and religious experiences of the personal life; who belong to the race of women who, in France, have shown themselves capable of devotion and heroism and resolution; who have shed the highest glory upon their sex; who, on the great occasions of life, have not been less, with all their charm, than the more reserved and austere women of England and America. Bagniet represents Frenchwomen in the agreeable and ordinary but luxurious conditions of home-life in France, — in curtained and perfumed boudoirs, in elegant saloons; he gratifies us, but does not exalt us with such subjects; he appeals to our feelings of enjoyment and our taste for refinement; his work is the outcome of a person without any deep moral sentiment, and who seldom if ever concerns himself with what has made, what makes, the glory and grandeur of our race. In the place of passion fashionable society substitutes pleasure; and Bagniet illustrates it in his pictures; in the place of labor, a worldly and fine society substitutes amusement, and Bagniet's works show us what amusement. His beautiful woman painting her eyelids before the mirror of an exquisite sky-blue toilet-table; his bride being adorned for the sacrifice, — these indicate his tastes, and how the contemporary *Parisienne* prepares for the social world in which she lives and moves and has her being. His pictures are remarkable for exquisite finish, purity of tone, and admirable rendering of the texture of silks and satins, of marble and gold. He enjoys painting these lovely women and girls in opulent nests; his sense of art is satisfied with the familiar objects of the life of elegance. In a word, he is an accomplished painter of women of the world, of women who would resent a breach of taste in manners more than a breach of morals." — EUGENE BENSON, *Art Journal*, November 13, 1869.

**Baur, Albert.** (*Ger.*) Professor at Düsseldorf. At the Exposition of the National Academy in Berlin, in 1876, this painter exhibited "An Antique *Genre* Picture," "Hunting Amazons," and "Paul preaching at Rome for the first Time." He has painted "The Christian Martyr."

**Baxter, Charles.** (*Brit.*) Born in London, 1809. Turned his attention at an early age to the painting of portraits in miniature with success, receiving instruction in that branch, for some years, under George Clint. Later, he devoted himself to the painting of ideal figures. He first exhibited at the Royal Academy in 1834, and afterwards regularly, for many years, sending, among others, "Love Me, Love my Dog," "Peasant-Girl of Chioggia near Venice," in 1869, and "Rich and Rare were the Gems she wore," in 1872, since which his works have not appeared in that gallery. He has been a member of the Society of British Artists for thirty-five years, sending to its exhibitions "The Vicar's Daughter," "The Bouquet," "The Lily,"

"The Dream of Love," "The Ballad," "Smiling Morn," "Sunshine," "Olivia," "Little Red Riding-Hood," and many more. [Died, 1879.]

**Baxter, Elijah, Jr.** (*Am.*) Born in Hyannis, Mass., 1849. Studied in the Antwerp Academy from 1871 to '73, since which he has occupied a studio in Providence, R. I. He paints chiefly landscapes with figures, and occasional fruit and flower pieces. He exhibits at the Boston Art Club, Academy of Design, New York, and elsewhere.

**Bayard, Émile.** (*Fr.*) Born at Ferté-sous-Jouarre. Chevalier of the Legion of Honor. Pupil of Cogniet. At the Salon of 1877 he exhibited two decorative panels, "The Bathers" and "Skaters"; in 1876, another panel, "A Guinguette of the Eighteenth Century"; in 1875, "The Day after Waterloo"; in 1874, "The Narrow Pass" and "During the Siege of Paris."

**Beard, James H., N. A.** (*Am.*) Born in Buffalo, N. Y., 1814, and carried to Ohio when still a child. He settled in Cincinnati, where he lived and painted for many years. In the early part of his career he devoted himself almost exclusively to portrait-painting, having among his sitters Henry Clay and Presidents John Q. Adams, Taylor, and Harrison. He went to New York in 1846, and was one of the originators and charter members of the Century Club. In 1848 he was made an honorary member of the New York Academy of Design, but he did not settle permanently in New York until 1870. In 1872 he was elected Academician. Among his earlier works are, "The Land Speculator"; "The Long Bill"; and "The Carolina Emigrants," exhibited at the National Academy in 1846, and sold to George W. Austin for \$750, the largest price said to have been paid for any American picture up to that time. In later years he has turned his attention chiefly to animal painting, with decided success. In this branch he has painted, "Poor Relations," one of his earliest dog pictures; "A Peep at Growing Danger" (1871); "The Widow" (1872); "The Mutual Friend" and "Parson's Pets" (1875); "Morning Gossip," "Though Lost to Sight, to Memory Dear," "Tired Out," and "Wide Awake," in 1876; "Blood will Tell" and "Consultation," in 1877; "Don Quixote and Sancho Panza," in 1878.

He sent to the Centennial Exhibition, in 1876, "The Attorney and his Clients," commended by the Judges, "Out All Night," and "There's many a Slip, etc." His "Old Browney" was sold in Mr. Charles A. Lamont's collection in 1878.

"James H. Beard is seen at his best in 'Our Mutual Friend' [N. A., 1875], a subject worthy of his pencil and tasteful in its motive. . . . The group is spirited, and in composition and finish it forms a striking picture. Mr. Beard has been styled 'The Landseer of America,' and if he may be judged from this work the title has not been misplaced." — *Art Journal*, May, 1875.

**Beard, William H., N. A.** (*Am.*) Born in Painesville, Ohio. Younger brother of James H. Beard. He began his professional



career as a traveling portrait-painter, when twenty-one years of age. In 1850 he settled in Buffalo, N. Y., remaining there and painting portraits for some years. About 1857 he went to Europe, studying and practicing his art for a year or two in Rome, Switzerland, and Düsseldorf. Returning to America, he lived for a short period in Buffalo, finally settling in New York in 1860. Beard was made a member of the National Academy in 1862. Like his brother, he has devoted himself in later years to animal painting, in which he has been very successful. His subjects are occasionally allegorical, as "The Guardian of the Flag," one of his earlier works, but usually quaintly humorous in character. He humanizes the brute creation in a cleverly satirical way, as in his "Bear on a Bender," "Court of Justice," and other works in a similar vein. Among his well-known pictures are, "The Astronomers," "The Watchers," "Bear's Dance," "Raining Cats and Dogs" (1867); "Naughty Cub," "Death and Chivalry" (1869); "The Bar-Room Politicians" (1870); "Pets on a Spree" (1871); "Old Time Club Life," "Hark!" and "The Wreckers" (1874); "The Approach of Spring," "Oh My!" and "Horse-Market in Brittany" (1875); "Worn Out" (1876); "The Eagle," "Lo, the Poor Indian," and "The Dancing Lesson" (1877); "Who! Who-o!" "How d' do, Wabbit?" and "Ain't you Ashamed of Yourself?" (1878). His "March of Silenus," belonging to the Buffalo Fine Art Gallery, and "Lo, the Poor Indian," were at the Centennial Exhibition of 1876. His "Gunmaker's Dream" and "Santa Claus" belonged to John Taylor Johnston. To the Paris Exposition of 1878 he sent "The Wreckers." His "Runaway Match" was sold in the Latham Collection in New York, in 1878, for \$525.

"Somewhat in the vein of Kaulbach, but with thoroughly American, humorous traits, Beard has painted what an art student calls 'jokes vital with merry thought and healthy absurdity.' His 'Court of Justice,' wherein all parties are represented by monkeys, is a most suggestive satire, and his 'Bear's Dance' has all of the phases of a ball-room, with four-legged humanity to emphasize its naturalness." — TUCKERMAN'S *Book of the Artists*.

"We have in Beard, fresh from the Western wilderness, an artist of the genuine American stamp, of decided originality and versatility. He paints animals from the humorous point of action, passion, and sentiment. With him humor is fine art. He has an exquisite sense of the ludicrous and sensuous. His brutes are four-legged humanity. In his own vein he has no equal." — JARVES, *Art Idea*.

**Beard, Harry.** (*Am.*) Son of James H. Beard, N. A., occupying a studio with his father in New York. He inherits the family taste for animal painting, and has exhibited at the National Academy since 1877, when he sent "A Group of Portraits," belonging to Tiffany. In 1878 he exhibited "Charles, drive me to Stewart's!" At the Mechanics' Fair, Boston, 1878, he exhibited "The Young Knight," and "Who Boke Dat, Now?"

**Beaume, Joseph.** (*Fr.*) Born at Marseilles, 1798. Chevalier of the Legion of Honor. Pupil of Gros at Paris. In 1819 he exhibited

"Eleazer and Naphtali," now at Fontainebleau. His subjects are historical, *genre*, marine, and portrait. Between 1836 and '43 Beaume was much occupied in painting battle-scenes for the Gallery at Versailles, where there are at least nine such works of his. Since 1870 all his pictures at the salons have been of *genre* character, such as (in 1877) "The Breakfast of the Hunter" and "The Mother of the Family," (in 1878) "Marguerite" and "Sancho Panza."

**Beaumont, Charles-Édouard de.** (*Fr.*) Born at Lannion. Medals in 1870 and '73. Pupil of Boisselier. At the Salon of 1877 he exhibited "A Nest of Sirens" belonging to G. H. Warren; in 1873, "The End of a Song" and "Où diable l'amour va-t-il se nicher!" in 1870, "Quærens quem devoret" and "The Women are Dear!" "The Part of the Captain" (1868) is in the Luxembourg.

**Beauverie, Charles Joseph.** (*Fr.*) Born at Lyons. Medal in 1877. Pupil of Gleyre and l'École des Beaux-Arts of Lyons. In 1877 he exhibited at the Paris Salon, "The Rising Moon, in Dauphiny," and "The Valley of Amby, Morning"; also, four etchings of landscapes and street-views.

**Beavis, Richard.** (*Brit.*) Born at Exmouth, 1824. Entered the Schools of Design, Somerset House, London, in 1846. From 1850 to '63 he was in the employ of a London decorating and upholstering establishment, his designs carrying off first-class prizes in the International Exhibitions of London of 1851 and '62, and that of Paris in 1855. He also exhibited at the Royal Academy, in 1855, '58, and '60, clever designs for painted ceilings. Among his pictures sent to the Royal Academy are, "A Mountain Rill," in 1862; "In North Wales," in 1863; "Escaped," in 1864 (engraved for the Illustrated London News); "Drawing Timber," in 1866; "High Tide, Mouth of the Maas," in 1863; "Hauling up a Fishing-Boat, Coast of Holland," in 1870; "Autumn Plowing,—Showery Weather," in 1871; "The Sand Coast, Brittany," in 1872; "Ferry-Boat in Old Holland," in 1874; "Bedouin Caravan" and "Plowing in Lower Egypt," in 1876; "Threshing-Floor at Gilgal" and "In the Forest at Fontainebleau," in 1877; "Halt of Prince Charles Edward after the Battle of Culloden," in 1878. He has been for some years a member of the Institute of Painters in Water-Colors, contributing regularly to its exhibitions.

"Beavis is an artist of considerable strength in oil and water color." — BENJAMIN'S *Contemporary Art in Europe*.

"We cannot call Beavis a disciple of any particular school, nor a follower of any special artist; he is a close and diligent student of Nature alone, and works out his subjects — and they are varied — with taste, judgment, and skillful execution." — *Art Journal*, April, 1877.

**Becker, Jakob.** (*Ger.*) Born at Dittelsheim, 1810. Director of the Städels Institute at Frankfort. Pupil of the Düsseldorf Academy. *Genre* painter. Some of his earlier works represented scenes from mediæval times. "A Knight and his Mistress" was much admired.



His later subjects are drawn from the every-day life around him. He has freshness of feeling and brilliancy of execution. His water-colors are numerous and excellent. At the Johnston sale, New York, 1876, "The Reaper's Return Home" (58 by 80), from the old Düsseldorf Gallery, New York, sold for \$ 5,100. At the Wolfe sale, New York, 1864, "Vintage Fête on the Rhine" sold for \$ 950.

**Becker, Carl.** (*Ger.*) Born at Berlin, 1820. Member and Vice-President of the Academy of Berlin. Member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Léopold. Medals at Berlin, Vienna, and Munich, and still other honors and decorations. Pupil of Berlin Academy, of Von Klöber, of Heinrich Hess, and Cornelius. At Paris and Rome he was a pensioner of the Berlin Academy. He settled in Berlin, but has made various visits to Italy, Paris, etc. His subjects are from the times of the Venetian and the German Renaissance. His *technique* is skillful, and he paints magnificent stuffs with success. His "Charles V. being entertained by Fugger" (1866) is in the National Gallery, Berlin. At the Berlin Annual Exhibition in 1876 he exhibited "The Emperor Maximilian crowning Ulrich von Hutten at Augsburg," now in the Walraff-Richartz Museum at Cologne; also "The Venetian Girl" and "Gratulantin," both bought by Mr. S. P. Avery of New York. At the Latham sale, New York, 1878, "The Promenade" (48 by 36) sold for \$ 1,450. "The Emperor Maximilian receiving the Venetian Embassy" (1877) belongs to W. Schaus, New York.

"Carl Becker, who for a time successfully followed the lead of the Venetians, has strayed far away from them. Instead of gaining in clearness and depth, he has lost himself in a superficial, decorative mannerism that is not very far removed from carpet decoration." — *Zeitschrift für bildende Kunst*, 1876.

"Among the German *genre* painters of the day Carl Becker takes a distinguished and distinct position. . . . His talent has two beautiful and unusual peculiarities; it does not allow itself to be turned from its course by any irritating expressions of ill-will, nor is it by flattery lulled into self-satisfaction and inaction; he works on unweariedly, with a desired goal ever before his mind. In this way he has succeeded, in his own manner, in accomplishing unusual things; he excites popular approbation most unexpectedly, and by his last works silences the voices of the critics and disarms his opponents." — LUDWIG PIETSCH, in the *Illustrirte Zeitung*, 1861.

"Richter and Becker are both professors and fellows of the Royal Academy of Berlin, and are probably among the German artists most known in America,— the former by the chromos of his paintings, the latter by works in private galleries. They are men of very decided ability, and similar in artistic traits, although generally handling different subjects; they deal chiefly with the dashing and more obvious effects of brilliant combinations of color, rather than with the more subtle, and perhaps intellectual, harmonies of quiet grays. . . . There is, however, sometimes perceptible what is termed a certain 'sweetness' in the style of both these artists, which is not quite so pleasing to the artistic eye of some as more vigorous treatment, and one soon cloy with their pictures because of a certain sensuousness apparent in most of them." — S. G. W. BENJAMIN'S *Contemporary Art in Europe*.

**Becker, Ludwig Hugo.** (*Ger.*) Born at Wesel (1834–1868).

Medal at Metz. Studied at Düsseldorf under the direction of Schirmer. In 1856 he made his *début* before the public with his picture of "A Sacrifice of the Ancient Germans." This work gained him much reputation. His "Approaching Storm," "Sunday Morning," "The Washerwoman," etc., are Westphalian subjects. All his pictures are of kindred *genre* motives.

**Becker, Georges.** (*Fr.*) Born at Paris. Medals at Paris in 1870 and '72, and at Philadelphia in 1876. Pupil of Gérôme. At the Salon of 1877 he exhibited a portrait and "St. Joseph"; in 1875, "Rizpah protecting the Bodies of her Sons from Birds of Prey" (also at Philadelphia); in 1872, "The Widow of a Martyr"; in 1870, "Orestes and the Furies"; in 1878, two portraits.

"In a grand figure of a woman, which is less a portrait than a study, George Becker, the author of 'Rizpah,' has shown a most rare gift of subjectivity. He has painted not only one woman in her particular individuality, but *woman* in one of her general types. She is standing, full-face; she is dressed in a white robe, with arms and neck very much exposed, and holds in her hands, crossed below the waist, a pale yellow scarf. At her feet is a rose-colored carpet, and behind her fall the folds of a heavy curtain of a sea-green tint. Neither the costume nor the decoration belongs to any epoch, but this woman would not be an anachronism in any time or in any country where she might be carried. Ictinus would have remarked her in the theory of the Panathenean Festivals, and would have asked her to pose for one of the Canephoræ of the Erechtheon. Cæsar, who was, it is said, 'the husband of all women,' would have placed at her feet one of those hundreds of thousands of sesterces which he had brought back from his pillages of the Gauls. A Pacha of our time would make her a favorite Sultana, and at Paris, at a first representation, a return from a promenade, or an official ball, one could only admire her majestic and serene beauty, her statue-like carriage, her marble impassibility of face. After praising the grand effect of the figure we must praise the original coloring, the firm modeling, the strong relief of the breast, which rises and falls beneath the corsage, the easy play of the arms, and the elegance of the hands, which are not those of an affected woman." — HENRY HOUSSAYE, *Revue des Deux Mondes*, June, 1877.

"Very small and very *sage* is the present work of M. Becker. This good adopted father gives a little lesson in carpentry to the little Jesus, a charming curly-headed baby who comes from the Garden of the Tuileries of Jerusalem, and seems to lend, for a quarter of an hour, an obedient attention to the tactics of the *plomb* and the handling of the plane. *Sage* in composition, *sage* in color, *sage* in design. All is pretty, all makes a plaything in this missal engraving, where the taste for the immense betrays itself only in the nimbus of gold of the Papa and that of the Darling. They are so convenient, these nimbuses. So much the less to paint, so much the less to think. They say that Becker missed but by the length of a brush the *prix du Salon*." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

**Beckmann, Karl.** (*Ger.*) Born at Berlin (1799–1859). Professor of Architecture and Perspective at Berlin Academy. Studied under Wach. Visited Paris and Italy. Painter of architecture and landscape. At the National Gallery of Berlin is his "Cloister of Saint-Benedetto near Subiaco."

**Beckmann, Wilhelm Hermann Robert August.** (*Ger.*) Born at Düsseldorf, 1852. Studied at the Academy of his native city and with E. Bendemann, under whom he executed a large historical



picture, "The Hussites receiving the Sacrament before the Battle," which was purchased by the Westphalian Art Union. At the National Gallery, Berlin, he also worked, with other young artists, upon wall-paintings.

**Beckwith, J. Carroll.** (*Am.*) Born in Missouri, 1852. Living for some time in Paris, he has studied under Carolus Duran, and in the School of Fine Arts, there, under Yvon, receiving several Honorable Mentions. He has exhibited at the Academy of Design, New York, "Judith" and portraits, and sent to the Paris Exposition of 1878 "A Portrait" and "The Falconer."

**Bedford, J. B.** (*Brit.*) Born in Yorkshire, 1823. He was a pupil of the Royal Academy, spending his professional life chiefly in London, and exhibiting frequently at the Royal Academy portraits, landscapes, and ideal subjects. Among the more important of the latter are, "Elijah and the Widow," in 1862; "Hagar and Ishmael," in 1864; "Arthur and Morgan de Fay," in 1865; "Cordelia," in 1873; "Nathan and David," in 1875; "Fair Margaret," in 1878.

"Here the grouping ['Hagar and Ishmael'] is novel and striking; and we may especially commend the truthfulness of the *motif*. The boy is so eager to drink that he alarms his mother, whose arm is vainly trying to restrain the wrathful impatience of the young savage. This, in a modest way, is a good example of the new effects which a thoughtful artist may find in an old theme." — PALGRAVE'S *Essays on Art*.

**Begas, Karl.** (*Ger.*) Born near Aix-la-Chapelle (1794 – 1854). Professor at Berlin Academy. Court Painter. Grand medal. Studied in Paris under Gros. Painted historical subjects. Traveled in Italy. He painted altar-pieces for several churches at Berlin, and one at Landsberg. At the National Gallery in Berlin are his "Tobias and the Angel," his "Portrait of Thorwaldsen," and the "Mohren-Wäsche."

**Begas, Oskar.** (*Ger.*) Born at Berlin, 1828. Professor and member of the Berlin Academy. Commissioner of the Museum of Berlin. Medals at Berlin and Dresden. Son and pupil of his father, Karl Begas, and of the Berlin Academy. He went to Rome, and visited France and England. He has executed frescos in several cities of Germany and Silesia. There is much variety in his subjects. At the National Gallery, Berlin, is his "Italian Peasants gossiping around a Fountain" (painted in Rome in 1853). At the Royal Academy Exposition, Berlin, in 1876, he exhibited "Venus," two portraits, and a landscape. — [Died, 1883.]

**Begas, Reinhold.** (*Ger.*) Born at Berlin, 1831. Professor in the Art School at Weimar, 1860 – 62. Royal Professor at the Academy of Berlin and head of a large studio there. Member of the Academies of Vienna and Munich. Small and large gold medals at Berlin, large gold medal at Munich, 1870, medal at Paris. Studied sculpture at the Academy of Berlin and in the studios of L. Wichmann and Rauch. In 1856 went to Rome, where he passed three years. After his return

his model for "Pan comforting the Forsaken Psyche" won much praise at Paris, Brussels, and Berlin. He again visited Rome, and after returning to Berlin received the important commission for the Schiller Monument. In the National Gallery of Berlin is his portrait bust of L. Wichmann (in marble) and a statuette of Adolf Menzel. At Berlin, in 1871, he exhibited "Fliegenden Buch-händler," which was so called in derision, and much disappointed his admirers. The real name of the statue was "Mercury." In 1876 he exhibited "The Rape of the Sabines," a portrait-bust in marble, and another bust in plaster. Several works by this sculptor were seen at Paris in 1878.

Alfred Woltmann says of his Schiller monument : —

"He need not fear the principle-preachers of the Academy, who, no doubt to this day, criticise him because he follows not the antique. One is reminded of Goethe's words, 'Seht ihr meine Werke, lernet erst, so wollt' er's machen!'"

"It stands there as if it could not be otherwise, so that one sees not all the labor and the constantly renewed struggle of its production. But the artist is fully compensated for all that he has endured by the greatness of the work, which is one of the most important of our time, hard as it has been made for him by those who cannot yet comprehend that an artist cannot be treated like an ordinary functionary, and that artistic things will be treated artistically." — *Zeitschrift für bildende Kunst*, January, 1866.

**Begas, Adelbert-Franz Eugen.** (*Ger.*) Born at Berlin, 1836. Pupil of the Berlin Academy and of Böcklin at Weimar. This painter visited Italy, and there made fine copies after old pictures. For the church at Nymptsch he painted a "Crucifixion." In the National Gallery, Berlin, is a "Mother and Child." At the Exposition of the Royal Academy, Berlin (1876), he exhibited "A Portrait" and "A Study."

**Behnes, William.** (*Brit.*) (1801 – 1864.) Between 1820, when he gained the silver medal at the Royal Academy for the best model from life, and 1840, he executed many important works; among those of an ideal character, "Child and Dove" and the "Seven Ages of Man" in *mezzo-rilievo*. He made busts of the Queen, then Princess Victoria, D'Orsay, Peel, Havelock, and others; and monuments to Dr. Bell in Westminster Abbey, Dr. Babington in St. Paul's Cathedral, and Colonel Jones in Greenwich Hospital Chapel.

"To try to fix Behnes' position in English sculpture, except in a rough suggestive way, would be impossible. But it may perhaps be said that, taking 1840 as the close of his most successful efforts, his were the best series of busts which the English school had produced up to that time. . . . Behnes' style in marble might be characterized as the picturesque. As a youth he practiced drawing with such assiduity and success that a series which he executed from Raphael's Vatican frescos drew forth the most emphatic praise from so good a judge of this branch of the art as Sir Benjamin West. . . . His fine feeling for grace, developed, as it was with Flaxman, by constant study with the pencil, enables Behnes to perceive with rare success that leading exigency in the 'round,' a good bounding outline." — PALGRAVE'S *Essays on Art*.

**Bell, Robert Charles.** (*Brit.*) Born in Scotland (1806 – 1872). Was apprenticed to Beuglio, the engraver of the familiar portrait of Robert Burns, studying at the Trustees Academy, Edinburgh, in his



leisure hours. Among his best-known plates are "The Expected Penny," after Fraser; "The Duet," after Etty; "The Rush-Plaiters," after Sir George Harvey; and "The Battle of Prestonpans," after Sir W. Allan, his last work. He also engraved popular portraits of Prof. Wilson and other distinguished Scotchmen.

**Bell, John.** (*Brit.*) Born in 1811. He first exhibited at the Royal Academy in 1832, "Girl at a Brook"; "John the Baptist" and "Dorothea," in 1841; "Babes in the Wood," "Una and the Lion," "The Last Kiss," and "Angel of the Pillar," in 1844; "Statues from the Tales of the Arabian Nights," "The Cross of Prayer," in bas-relief, "The Foot of the Cross," and "The Octoroon," in 1868; "Imogen entering the Cave," in 1869; "The Dove's Refuge," in 1871; "Wellington and the Scenes of his Victories," in 1874; "The Friend of the Family," in 1875; and "Peace contemplating the Map of the World," in 1876.

His "Andromeda," in bronze, belongs to the Queen; with his "Eagle-Slayer," it was at the London Exhibition of 1851. Among his statues are those of Lord Falkland in the House of Parliament, of James Montgomery at Sheffield, and of the Earl of Clarendon in the Foreign Office. He executed the Wellington Monument in the Guild Hall, Guards Memorial, Waterloo Place, the group representing the United States on the Prince Consort Memorial at Hyde Park, London, and "Armed Science" at Woolwich.

**Bellangé, Joseph - Louis - Hippolyte.** (*Fr.*) Born at Paris (1800-1866). Officer of the Legion of Honor. Pupil of Gros. Painter of battles and military subjects. Several of his works are at the Gallery of Versailles. At the Leipsic Museum are four pictures by Bellangé. After his death, at a Paris sale, "The Guard Dies, but does not Surrender," his last and one of his best works, sold for £438; "The Cuirassiers at Waterloo," for £409; and "Combat in the Streets of Magenta," for £370.

**Bellanger, Camille-Félix.** (*Fr.*) Born at Paris. Medal in 1875. Pupil of Cabanel. At the Salon of 1877 he exhibited "The Angel of the Tomb" and a "Bacchante"; in 1875, "Abel," now in the Luxembourg, and a portrait of Colonel P.

**Bellay, Paul-Alphonse.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Painter and engraver. At the Salon of 1876 he exhibited two engravings, — one an etching, portrait of Baudry; and the other done with the burin, portrait of Henriquel; in 1872, a water-color, "An Orange-Merchant."

**Bellel, Jean-Joseph.** (*Fr.*) Born at Paris, 1814. Chevalier of the Legion of Honor. Pupil of Ouvrié. Made his début at the Salon of 1836. Passed a number of years in Italy. At the Salon of 1876 he exhibited "Arabs seeking an Encampment" and the "Ravine of Gironde, near Chateldon"; in 1875, "Solitude, Autumn," "From Constantine to Bathna," "Grand Street of the Bazaar at Constantine,"

and three charcoal sketches ; in 1874, "Environs of Allevard," "Oasis near Boussâada," and two water-colors and one charcoal sketch ; in 1873, "From Boghar to Boussâada" and "View near Cassis" ; in 1870, "View in the mountain of Lachaux." In the Luxembourg are his painting of "Solitude" (1863) and the "Valley of Saint-Amé," charcoal sketch. At Philadelphia he exhibited several works, and received a medal. At the Salon of 1878 he exhibited "Jesus and his Disciples at Emmaus" and "Near Viviers."

"Bellel is one of the rare landscape-painters who to-day occupy themselves with *style*, — not in an absolute manner like Aligny, but in the wise mode of Poussin, he chooses, he composes, he modifies, he interprets, regarding always his model. The most severe and conscientious studies have familiarized him with the varied aspects of nature, where he seeks the elements necessary to render the ideal which it gives him, and which a simple copy of a site, however well executed, would not satisfy. Without doubt, to reproduce with exactness and artlessness, as in a black mirror, a bouquet of trees, a cottage, a prairie, a river-bank, is a work with which one may be content ; many have done no more who have acquired a name and a place in galleries. However, the true landscape is nature more than the man, and in it we listen not to the little figures which are introduced, but to the human sentiment, the joy, the sadness, the reverie, the love, in a word, the state of the soul of the artist in view of such or such a horizon. . . . It is known that Bellel handles the charcoal with a mastery which is unrivaled, and that he draws from this means so simple, some effects of surprising power." — THÉOPHILE GAUTIER, *Abécédairé du Salon de 1861*.

**Belloc, Jean Hilaire.** (*Fr.*) Born at Nantes (1787–1866). Officer of the Legion of Honor. Pupil of Regnault at Paris. He was first known as a portrait-painter of repute. He executed a large number of full-length portraits for the Court, the Royal Museum, and for private persons. After the revolution of 1830 he was made Director of the Special Free School of Drawing, Sculpture, and Architecture. He introduced many improvements, such as a course of instruction in historical ornament, study of living plants, stump drawing, and also added evening hours of study. Among his portraits may be mentioned those of General Drillon at Versailles, Boissy-d'Anglas, Duchess de Berri, Michelet, etc.

**Bellows, Albert F., N. A.** (*Am.*) Born at Milford, Mass., 1830. Taken as a child to Salem, where his early youth was spent. He entered the office of an architect in Boston at the age of sixteen, devoting some years to the study of that branch of art, but finally turning his attention to painting, for which he had a decided taste. Going abroad, he studied in Paris, and in the Royal Academy at Antwerp. For some years he has had a studio in New York, spending his professional life there and in Boston, besides painting in England and Wales. He was elected an Associate of the National Academy in 1859, Academician in 1861. He was one of the early members of the American Society of Painters in Water-Colors, and in 1868 was elected an honorary member of the Royal Belgian Society of Water-Colorists, an honor which requires a unanimous vote of the members of the institution, and which is rarely bestowed upon foreigners. Mr. Bel-



lows' early works were of a *genre* character, including "The First Pair of Boots," "The Sorrows of Boyhood," "The City Cousins," "The Lost Child," "The Approaching Footsteps," etc., and were generally painted in oils. He first turned his attention to the use of water-colors while in Europe, in 1865, studying chiefly in England, where he is highly regarded. Among his later pictures (in water-colors), exhibited from time to time, are, "Notch at Lancaster" (1867), "Afternoon in Surrey" (1868), "Surrey Byway," "Borders of the New Forest," "The Thames at Windsor," "After the Service," "The Dark Entry, Canterbury," "The Reaper's Child," "New England Homestead," "Devonshire Cottage," etc. To the Exhibition at Philadelphia, in 1876, he sent "Sunday in Devonshire" (in oils) and "Study of a Head," "Autumn Woods" and "Sunday Afternoon in New England" (in water-colors), the last belonging to H. J. Welling. To the Paris Exposition of 1878 he sent "New England Village School" (in oil) and "New England Homestead" (in water-colors). His "Nook" and "The Willow Wagon" were in the John Taylor Johnston Collection. Samuel V. Wright owns his "Salem Turnpike"; B. M. C. Durfee, "The Christening Party"; H. D. Polhemus, "Coasting in New England"; and J. H. Clement, of Boston, "Sunday in Devonshire" (water-color). A large pure line-engraving (16 by 28) of "The Village Elms," by Bellows, is now in press. It is the tenth steel or copperplate engraving from his pictures. [Died, 1883.]

"Bellows soon acquired considerable technical dexterity, and has shown a special talent for a vein of *genre* art which, from the familiarity of the subjects, and the simple, natural expression, wins and retains popular sympathy. . . . Bellows often puts forth graphic and pleasant woodland scenes: his 'By-Path,' formerly in the Wright Collection, is a good specimen, and so is one of his late pictures, 'A Day in the Woods,' with a roaming youthful party." — TUCKERMAN'S *Book of the Artists*, 1867.

"'The Home Ferry,' a study in Surrey, England, by A. F. Bellows, is full of delicious sentiment. The verdure, the sky, and the atmosphere are unmistakably English. The unrippled river, with its deep, cool shadows; the low cottage, mossy, half hidden; the handsome, lazy cattle; in fact, every detail and the whole effect are charming, and produce the feeling of a tender poem." — *Boston Advertiser*.

"The stretch of cool, transparent water in the foreground, and the bit of blue sky which shows above the house-tops in the distance, together with the sparkling effect of light and shade which intervenes along the shaded lane [in 'Byways near Torquay'], will be appreciated by all, as beautiful in the composition. . . . There are but few American artists whose works are more popular than those of Mr. Bellows, and this is due not only to the taste shown in the selection of subjects, but also to their artistic treatment." — *Art Journal*, April, 1875.

"Bellows' soft river-banks, his trees trembling with light, and the quiet skies of summer, have long made his paintings loved, and they have also served to develop the taste for water-colors among us." — *Art Journal*, March, 1877.

**Bellucci, Giuseppe.** (*Ital.*) Born at Florence, 1827. Professor in the Academy of Fine Arts of Florence. Knight of the Order of Saints Maurice and Lazarus. Pupil of Bezzuoli and Pollastrini. His subjects are historical. During the war of 1848 Bellucci served as a volunteer. His "Hagar" was one of the first pictures which attracted

attention to him. That of "Paul before Poppæa" was enthusiastically received, and engravings were made after it. The "Death of Alessandro de Medici" was bought by Prince Humbert (now King of Italy). For Victor Emmanuel he painted "Emmanuel Philibert arranging an Alliance against Austria between the House of Savoy and the King of France." This picture, when exhibited, attracted much attention, and for it the King knighted him. His last work, painted for Count Laderell of Florence, is "The Recognition of the Body of Manfred."

**Belly, Léon-Auguste-Adolphe.** (*Fr.*) Born at St. Omer (1828-1877). Chevalier of the Legion of Honor. Pupil of Troyon and T. Rousseau. Paints Oriental subjects and portraits. In 1877 he exhibited "The Ford of Montboulan, in Sologne"; in 1874, "Banks of the Sauldre, in Winter," "The Pool of the Fairies," "Forest of Fontainebleau," and the "Ruins of Baalbec"; in 1869, "The Canal of Mamoudieh, at Alexandria"; in 1868, "The Nile near Rosetta"; in 1865, "Fellahs tracking a Dahabieh"; in 1861, "Pilgrims going to Mecca," now in the Luxembourg; etc.

"Superior as a painter to Fromentin, and inferior only to Delacroix, equal to the best pupils of Rousseau, and often worthy of his master, Léon Belly is not only, as one has said, one of the first among the seconds, he is one of the seconds among the first. In whatever *genre* he has tried his talent, and these *genres* are very varied, he has always been equal to himself, because he has always been sincere. There is no other secret in art. The more he advanced in practice, the more he gained by experience, the more he freed himself from the defects of his nature; his touch became lighter while it lost none of its vigor; there was no farther need for him to sacrifice elegance to exactness. . . . His works are charming without ceasing to be learned. They emanate from a very distinguished and cultivated mind. . . . He is of good school; his touch is solid, sincere, true as the sight which it translates; his *pâte* is fresh, his modeling expressive. Behold the qualities loved by amateurs."—ÉMILE BERGERAT, *Journal Officiel*, August 15, 1877.

**Benczur, Julius.** (*Munich.*) At the Johnston sale, New York, in 1876, his picture of the "Arrest of Franz Rakoczy, Prince of Hungary, 1701" (46 by 62) sold for \$3,750. At the Royal Academy, London, in 1874, he exhibited "In the Forest."

**Bendemann, Eduard.** (*Ger.*) Born at Berlin, 1811. Member of the Academies of Berlin, Cassel, Stockholm, and several others. At one time Director of the Academy at Düsseldorf. Knight of the Royal Saxon Order of Civil Merit, of the Prussian Order of the Red Eagle (fourth class), and of the Belgian Order of Léopold. Medals at Paris and Vienna. Pupil of the Academy of Düsseldorf, under Schadow. On his return from Italy, in 1832, he exhibited his great picture of the "Sorrowing Jews," now at the Museum of Cologne. It was engraved by Ruscheweyh, and lithographed by Weiss and Schreiner. In 1833 he painted a *genre* subject, "Girls at a Fountain," purchased by the Society of Arts in Westphalia, and engraved by Felsing. At Paris, in 1837, his large picture of "Jeremiah on the Ruins of Jerusalem," now in the National Gallery, Berlin, took a



medal of the first class. This was lithographed by Weiss. Bendemann was made Professor at the Academy of Dresden, and Member of the Academic Council. He was also commissioned by the King of Saxony to decorate the Royal Castle, and the frescos executed there have given him his greatest fame. A description of them would require too much space here, but there are religious, historical, allegorical, poetical, legendary, and mythological subjects, as well as portraits. These works show forth the versatility of this painter in a remarkable manner. In his own house in Berlin he has painted "Poesy and the Arts," which is much praised. Some of his portraits are remarkable; that of his wife, a daughter of Schadow, is one of his finest works. He succeeded Schadow in the Academy of Düsseldorf, in 1860. At the Leipzig Museum there is a cartoon of a work executed by Bendemann, in the ball-room of the castle at Dresden, representing "The Hours."

"His talents expanded so early, that he acquired with his first picture a reputation. While in Düsseldorf he seems to have taken the life of the children of Israel, in joy and sorrow, for illustration,—a theme around which have been gathered many of the artist's most renowned works, such, for example, as the well-known 'The Captive Israelites mourning by the Waters of Babylon.' German critics find in these compositions the qualities of the elegy and the idyl; they pronounce these productions as poems in beauty, purity, and greatness of soul. . . . Bendemann may be surpassed by some of his contemporaries for play of fancy and fertility of imagination, by others for classic subtlety or beauty in form, by many again for Christian graces and direct spiritual utterance; but to him pertain supremely patriarchal power and presence. A man so gifted might have been painter to the kings of Israel, catching the words of inspiration as they fell from prophetic lips; verily such a man were worthy in his art to serve the God of Jacob in the courts of the Temple in Jerusalem."—J. BEAVINGTON ATKINSON, *London Art Journal*, August, 1865.

**Bendemann, Rudolf Christian Eugen.** (*Ger.*) Born at Dresden, 1851. Son and pupil of the preceding artist. At the National Gallery, Berlin, he has worked with other young artists on the mural decorations.

**Benedetti, Tommaso.** (*Ital.*) Born at Rome, 1797. This engraver first studied at Vienna, where he was under the advice of Barth. After visiting Italy and Sicily, he settled at Vienna, and devoted himself to the reproduction of the works of both modern and old-time artists. Among his plates are, "A Portion of the Last Supper," after Leonardo; "Christ placed in the Tomb" and "The Holy Family," after Titian; "The Duke of Reichstadt," after Daffinger; etc.

**Benjamin, Samuel Green Wheeler.** (*Am.*) Son of an American Missionary to the Levant; he was born at Argos, Greece, in 1837. He began his art education by the study of drawing and *aquarelle* with Carlo Brindesi of the Spanish and Italian school. After furnishing cuts for the *Illustrated London News*, he came to the United States, graduating at Williams College. In 1871 he took lessons in oil-painting of S. L. Gerry and W. E. Norton, spending his profes-

sional life in Boston and New York. He was elected a member of the Boston Art Club in 1873. Among the most important of his paintings are, "Porta da Cruz Madeira," at the Centennial Exhibition at Philadelphia, in 1876; "Gibraltar," owned by Mr. Johnson of Philadelphia; "Pico Azores," owned by Mrs. Pound, Isle of Wight. "White Island," belonging to the Marine Gallery, London; "Day-Break off the Corbiere," belonging to the Boston Art Club; "After the Storm," belonging to Mr. Means of Dorchester; and "On the Breakers," to Dr. Day.

Mr. Benjamin has been as successful with his pen as with his pencil and his brush. He has contributed essays, poems, and illustrated articles to the *North American Review*, the *Atlantic*, *Harper's*, *Scribner's*, and other periodicals. In 1860 he published a volume entitled "Constantinople, The Isle of Pearls, and other Poems"; in 1868, "The Turk and the Greek"; "The Choice of Paris," in 1870; "What is Art" and "Contemporary Art in Europe" (illustrated), in 1877; "The Atlantic Islands" (illustrated) and "Wonders and Phenomena of the Multitudinous Seas" are works upon which Mr. Benjamin is now engaged.

**Benouville, Achille-Jean.** (*Fr.*) Born at Paris, 1815. Chevalier of the Legion of Honor. Pupil of Picot. This artist and his brother, François Léon, gained the *prix de Rome* in the same year. The views represented by Achille are often Italian; that of "The Coliseum as seen from the Palatine" (1870) is in the Luxembourg. "The Pic du Midi, at Bigorre, seen from the Bridge of Jurançon, Lower Pyrenees" (1872), was bought by the late Mr. Stewart of New York. At the Salon of 1878 he exhibited "The Anio, between Tivoli and Vicovaro."

**Benouville, François-Léon.** (*Fr.*) Born at Paris (1821 - 1859). Chevalier of the Legion of Honor. Brother of the preceding artist and pupil of Picot. His picture of "St. Francis of Assisi Dying" (1853) was purchased for the Luxembourg. He affected religious subjects, and executed some decorative paintings in the public buildings of Paris.

**Benson, Eugene, A. N. A.** (*Am.*) Born at Hyde Park on the Hudson, 1839. He began his studies in the National Academy, New York, and in the studio of J. H. Wright, portrait-painter. Later, he pursued a course of independent art-studies at the Louvre, Paris, and finally, at Venice, devoted himself particularly to the Venetian masters. His professional life has been spent in New York, Paris, Venice, and Rome, and in travel in Egypt, Syria, etc. In 1862 he was elected an Associate of the National Academy. Among the better known of his pictures are, "Retrospection," owned by Mr. Otis of New York; "The Anatomist," belonging to St. Luke's Hospital, New York; "Cloud Towers," "The Strayed Maskers" (at the Royal Academy, London, in 1873, and at the National Academy, New



York, in 1874), belonging to C. H. Sneff; "Merchant of Cairo," belonging to T. G. Appleton of Boston; "Renunciation" (Royal Academy, 1876), owned in Louisville, Ky.; "Bazaar at Cairo" (National Academy, 1877), "Hay Boats," property of A. R. Cooper, and "Peasants of Cadore at Religious Worship" (Royal Academy, 1876, and National Academy, 1877); "Thoughts in Exile," belonging to M. O. Roberts; "A Reverie," painted for R. M. Olyphant; "Making the Best of It," bought by the Artists' Fund Society; "Dead Calm on the Hill," property of W. E. Brown, California; "Market-place, Egypt" (Dudley Gallery, London, 1877); "Study of a Girl in Blue," in the Suydam Collection, bequeathed to the National Academy, New York; and "Sad Thoughts," painted for James Lorimer Graham, Jr. To the Centennial Exhibition of 1876, at Philadelphia, Benson contributed, "Sirocco, Venice," "The Strayed Maskers," "Interior of St. Mark's, Venice," and "The Reverential Anatomist." To the Paris Exposition of 1878 he sent "Hashish Smokers, Jerusalem," belonging to S. R. Van Deuzer. At the Mechanics' Fair, Boston, 1878, was his "Slave's Tower," owned by E. B. Haskell of Boston.

In addition to Eugene Benson's work as a painter, he was a regular contributor to the *Atlantic Monthly*, the *Galaxy*, and *Appletons' Journal*, in 1868 and '69, and has written for many of the leading journals of New York. Since 1871, however, residing in Rome, he has given his entire attention to painting.

"Mr. Benson has concentrated the chief interest and effect upon the living group ['The Strayed Maskers']. There is dramatic action in the figures, harmony of color and grace of form and poetical composition in the tableau; and the repelling element in the situation has been pushed off literally into the far perspective, and veiled in the gloom of the room. At first sight this picture may be looked upon as startling and sensational, but it has been treated so temperately, so conscientiously, that this feeling soon disappears, and it will be admired for its unity and the lesson it teaches." — *New York Evening Post*, 1873.

"Mr. Benson exhibited his 'Strayed Maskers' and several Venetian studies, which bore evidence of earnest study and a fine sense of color. Mr. Benson's pictures have of late been characterized by very decided ability." — PROF. WEIR'S *Official Report of Centennial Exhibition at Philadelphia*, 1876.

"Mr. Eugene Benson's 'Last Worshiper' is commendable in the sense of its serious intent and careful execution, nor does it lack matter for reflection in raising the curious question as to the precise period at which the Egyptian of old abandoned the worship of the Sphynx, etc. . . . Benson has evidently an eclectic and speculative mind, and in these days of clever and vivacious vulgarity it is something even to be serious." — *London Daily News*, June 2, 1877.

**Benvenuti, Pietro.** (*Ital.*) Born in Arezzo (1769–1844). This artist is one of the first of modern Tuscan painters. His drawing was correct, and his color admirable. The ceiling of the Medici Chapel in the church of San Lorenzo in Florence was his work, and the paintings on it are quite worthy of their honorable position. The ceiling of the Hall of Hercules in the Pitti Palace was painted by him. His portrait by his own hand is in the Uffizi, and his tomb, erected

by Leopold II., Grand Duke of Tuscany, is in the same church of San Lorenzo, in which he spent so much time and talent. Among his other notable works are the "Judith," in the Cathedral of Arezzo; the picture of "Boccaccio" at Certaldo; and a religious picture in the church of the Servites at Siena.

**Berchère, Narcisse.** (*Fr.*) Born at Étampes, 1822. Chevalier of the Legion of Honor. Pupil of Rémond. He has traveled in Spain and the East, and many of his pictures represent Oriental scenery and customs. His "Twilight, Nubia" is at the Luxembourg. At the Salon of 1878 he exhibited "The Nile between old Cairo and the Island of Rhoda," belonging to M. J. Guichard, and "The Ramesseion at Thebes, Upper Egypt."

**Bergeret, Denis-Pierre.** (*Fr.*) Born at Villeparisis. Medals in 1875 and '77. Pupil of E. Isabey. At the Salon of 1877 he exhibited "The Shrimps" and "The Preparations for the Dessert"; in 1876, "Figs" and "Asparagus, Shrimps, etc."; in 1875, "The Dessert" and "The Lobster"; in 1878, "The Dessert" and "Plums."

**Bergh, Edward.** (*Swede.*) Born in Stockholm, 1828. Medal at Paris in 1867. Studied at Düsseldorf. In the Gallery at Stockholm is his "Landscape in Småland (Sweden) with a Waterfall, near a Mill." At Paris, in 1868, he exhibited "The Wreckers on the Coast of Sweden" and "A Waterfall, Sweden." At London, in 1871, he exhibited "In the Birch Wood." In the Gallery at Christiansborg is "Under the Birches," subject taken from Lake Maelar, 1870.

"In Stockholm the examples of the now dominant German school are numerous. For instance, the grand landscapes by Edward Bergh and J. E. Bergh might have been actually painted in Düsseldorf." — J. BEAVINGTON ATKINSON, *Art Tour to Northern Capitals of Europe*.

**Bergmann, Ignace.** (*Ger.*) Born at Au, Faubourg of Munich, 1797. Studied at Munich and spent several years in Italy. He has made some miniature portraits which are remarkable for their color; he has also made excellent copies of some masterpieces, but his reputation rests on his fine lithographs. Among them are, "The Death of Mary," after Schoreel; "The Crucifix," after Mabuse; and the "Cathedrals of Antwerp and Milan," after Migliara.

**Bernardelli, A.** (*Brazilian.*) Sculptor. At Philadelphia he exhibited "Recollection of the Tribe" and "The Indian Peeping" (both in plaster), and received a medal.

**Berne-Bellecour, Étienne-Prosper.** (*Fr.*) Born at Boulogne-sur-Mer. Medals in 1869 and '72. Pupil of Picot and F. Barrias. At the Salon of 1877 he exhibited, "In the Trench, — Death of Lieutenant Michel, January, 1871"; in 1876, "La desserte"; in 1875, "The Sharp-Shooters at the Combat of Malmaison, 1870," and "The Breech"; in 1872, "A Cannon-Shot" and "A Nest of Loves" (water-color). In 1878 he exhibited at the Salon "An Advance Post, — Grand Reviews, 1877" and "Some Sharp-Shooters."



**Bernhardt, Sarah.** It is not possible here to give a sketch of the interesting life of this remarkable actress and artist ; we can only speak of her in connection with her sculptures. In 1869 she watched Mathieu-Meusnier as he made a bust of Doña Maria de Neuborg. She made her criticisms, and they were always just. The sculptor told her that she had the eye of an artist, and should model herself. She commenced, and soon brought him a medallion portrait of her Aunt Breeck. Mathieu-Meusnier was much surprised, and seriously encouraged her to continue. She wished to do nothing else, for already she was charmed with the glimpse she had gained of what might be possible to her. She soon took a studio, and in 1875 sent to the Salon a bust, which was much remarked. In 1876 she exhibited "After the Tempest," the subject being taken from the history of a poor woman whom she had met, and who had seen the body of her last son (two having already died) washed ashore after a storm. It is a work of wonderful effect, and seems to foretell a great future for this artist. Mlle. Bernhardt also paints, and we may hope to see many more results from her work, since she is quite determined to devote herself to these arts she seems so easily to have mastered in the initiatory steps. At the Salon of 1878 she exhibited two portrait busts, in bronze, of M. E. de G. and M. W. B.

**Bernier, Camille.** (*Fr.*) Born at Colmar. Chevalier of the Legion of Honor. Pupil of L. Fleury. At the Salon of 1877 he exhibited "Sabotiers dans bois de Quimerch," belonging to Mr. Duncan ; in 1875, "Autumn" and "Summer" ; in 1872, "January," now in the Luxembourg, and "August" (in Brittany) ; in 1870, "A Road near Bonnalec." In 1878 he exhibited "Pool of Kermoine" and the "Heath of Saint-Anne." Mr. H. P. Kidder has in his collection a fine work by this painter.

**Bertin, François Édouard.** (*Fr.*) Born at Paris (1797 - 1871). Chevalier of the Legion of Honor, and Commander of the Order of Saints Maurice and Lazarus. Pupil of Girodet and Bidault. Under Louis Philippe this artist was Inspector of the Beaux-Arts, and in this capacity went several times to Italy. Among his works are, "A View of a Hermitage in an Ancient Etruscan Excavation near Viterbo," at the Luxembourg ; "View of the Apennines," at the Museum of Montpellier ; "Temptation of Christ," at the church of Saint-Thomas of Aquinas, at Paris ; and the "Sources of the Alpheus," purchased by the government. This last work was at the Salon of 1853, with a "View near Olevano," and a "View of the Ancient Tombs on the Banks of the Nile," and after that year he exhibited no more. Bertin traveled in France, Switzerland, Italy, Sicily, Greece, Turkey, and Egypt. His sketches are very fine, and should hold a first rank ; there are three of these at the Luxembourg. The father and brother of Bertin had founded and edited the "Journal des Débats" ; after the death of the brother, in 1854, this artist assumed the same duty.

**Bertrand, Jacques.** (*Fr.*) Born at Lyons. Chevalier of the Legion of Honor. Pupil of Périn. His "Death of Virginia" (1869) is at the Luxembourg. At the Salon of 1877 he exhibited "Echo" and "The Education of the Virgin"; in 1876, "Aurora" and "Marguerite"; in 1875, "Magdalene, O crux, spes unica!" "Know Thyself," and "Lesbia"; in 1878, "The Cloister" and "Tête d'étude."

**Besnard, Paul-Albert.** (*Fr.*) Born at Paris. Medal and *prix de Rome*, 1874. Pupil of J. Brémond and Cabanel. At the Salon of 1877 he exhibited "A Fountain" and a portrait of A. Wormser; in 1875, two portraits; in 1874, "Autumn" and a portrait of Mlle. G.

**Betsellère, Pierre-Émile.** (*Fr.*) Born at Bayonne. Pupil of Cabanel. Medal of the third class at the Salon of 1878, where he exhibited "Jesus calming the Tempest." [1847-1880.]

**Beverly, William R.** (*Brit.*) Born in 1824. Educated at Richmond, and designed for the stage, he resolved at an early age to devote himself to art, and, comparatively self-taught, he began his career as a scene-painter in the different theaters at which his father, an actor, was engaged. In 1851 he was attached both to the Covent Garden and Drury Lane theaters; but of late years has given his attention particularly to Drury Lane. He paints in water-colors pictures of a smaller and finer character than those designed for the theater, and exhibits frequently at the Royal Academy. In 1865 he sent "Making for Port"; in 1869, "Scarborough Castle" and "Off Hastings"; in 1871, "Dutch Dogger Smack"; in 1872, "Pier at New Haven"; in 1873, "Low Water at Hastings"; in 1874, "The Turn of the Tide below the Pool, London"; in 1875, "Wet Sand and Dry Sand"; and in 1877, "High Light, North Shields."

**Bewer, Clement.** (*Ger.*) Born at Aix-la-Chapelle, 1830. Studied at Düsseldorf, Antwerp, and Paris. "The Flight of Mary Stuart," now at Cologne, and "Romeo and Juliet," are among his best works. After returning from France to Germany he painted "Tasso reading his Jerusalem to the Court at Ferrara." This attracted much attention, and was purchased by an American gentleman, who also commissioned Bewer to paint a companion picture. He painted the "War of Wartburg." This picture gives a *résumé* of the Middle Ages; the effects of light and color in it are to be remarked. Bewer has also painted religious subjects and portraits.

**Bewick, William.** (*Brit.*) (1795-1866.) A relative of Thomas Bewick. He early displayed a taste for art, and entered the studio of Haydon when twenty years old. He painted portraits of Sir David Brewster, Jamieson, Jeffrey, and others, and many ideal works.

**Beylard, Louis Charles.** (*Fr.*) Born at Bordeaux. At the Salon of 1878 a medal of the second class and the *prix de Florence*. He exhibited a statue in plaster, called "Brother Alphonse." It was the model of a bronze statue erected at Bordeaux on the tomb of the "Brothers of the Christian Schools." Beylard is a pupil of A. Du-



mont. At the Salon of 1877 he exhibited a group in bronze, "Me-leager"; in 1876, a statue in plaster, "The Chaldean Shepherd," etc.

**Bezzuoli, Giuseppe.** (*Ital.*) Born at Florence (1784 - 1855). Professor in the Academy of Florence. He formed himself by study of the old masters, and became an illustrious historical painter. Boldness in drawing and strength of color were his chief characteristics. Among his best works are two ceilings in the Borghese Palace, Rome, representing the "Toilet of Venus" and "Venus and Ascanius"; the "Baptism of Clovis," in San Remigio. "Scenes from the Life of Julius Cæsar" and the "Entrance of Charles VIII. into Florence" are at the Pitti. His portrait is in the Iconographic Gallery at Florence.

**Biard, François.** (*Fr.*) Born at Lyons, 1800. Chevalier of the Legion of Honor. Pupil of Révoil. This artist has traveled much and has painted scenes in many countries. The "Babes in the Wood" (1828) made him popular, and was purchased by an Art Association of Lyons. "Du Couëdic taking Leave of his Crew" (1841) is in the Luxembourg; "The Fortune-Teller," in the Museum of Lyons; "A Wind Storm in the Desert," Museum at Nîmes; three of his pictures are in the Museum at Leipsic; his "Clearing for Action" belongs to the Emperor of Russia. The works of this artist are much prized in England. Many of them have been engraved by Jazet. Biard wrote an account of his journey to Brazil, which first appeared in "Le Tour du Monde," and, later, in an illustrated volume. [Died, 1882.]

**Bida, Alexandre.** (*Fr.*) Born at Toulouse, 1813. Officer of the Legion of Honor and the Order of Léopold. Pupil of Delacroix. Water-color artist and designer. Has visited the East. The following pencil-drawings are in the Luxembourg: "Refectory of Greek Monks" (1857); "Evening Call in the Crimea" (1857); "The Field of Boaz, Bethlehem" (1861); "Massacre of Mamelukes" (1861); and "Prayer in a Mosque." Bida has sometimes painted portraits. His exquisite designs for the illustrations of the Gospels are well known by their exhibition in 1867 and at other times since then. This artist has made many designs for "Le Tour du Monde."

At the Walters Gallery, Baltimore, are three pictures by Bida, — "The Prayer upon the House-Top," "Moses on a Mountain, resting on a Rock," and a representation of the custom in some Eastern country where annually the people prostrate themselves for a horse and rider to pass over their bodies. This artist represents with wonderful power the life and scenery of Oriental countries, and his scriptural scenes are not surpassed in force and directness by any other painters of like motives.

**Biefve, Édouard de.** (*Belgian.*) Born at Brussels, 1808. Officer of the Order of the Red Eagle. Knight of the Orders of Léopold and St. Michael of Bavaria. He studied design, sculpture, and painting, but has pursued the latter only. His "Compromise of the Nobles at Brussels, 1566," now in the National Gallery, Berlin, was seen in

Paris in 1867. "The Chevaliers of the Teutonic Order recognizing the Elector of Brandenburg as their Grand Master" was painted for the Emperor of Germany. At the Royal Academy Exposition, Berlin, in 1876, he exhibited an "Episode at the Banquet of the Confederate Nobles, 1566." [Died, 1882.]

**Biercher, Mathieu.** (*Ger.*) Born at Cologne, 1797. The principal works of this architect are the Theater (1829) and the Palace of the Regency, at Cologne. This last is considered one of the finest public monuments in the Province of the Rhine.

**Biermann, Charles Édouard.** (*Prus.*) Born at Berlin, 1803. Member and Professor of the Academy at Berlin. This painter sent sixteen water-color views of Dalmatia to the Exposition at Paris in 1867. His "Views of Switzerland," "An Evening in the Upper Alps," "The Cathedral of Milan," and a view of Florence are among his best-known works, and have been reproduced by engraving or lithography.

**Bierstadt, Albert, N. A.** (*Am.*) Chevalier of the Legion of Honor. Born in Düsseldorf, 1829. Taken to America when an infant. He displayed, as a lad, a decided taste for art. He made many clever sketches in crayon as a young man, and his first essay in oil in 1851, when he was twenty-two years of age. In 1853 he went to Düsseldorf and studied in the Academy there. He spent a winter in Rome, and during the summer months sketched in Switzerland and Germany, returning to America in 1857. In 1860 he was made a member of the National Academy of Design. In 1867 he was sent to Europe upon a government commission to make studies for a painting of the "Discovery of the North River by Hendrick Hudson."

Among Bierstadt's most famous works are the "Rocky Mountains, Lander's Peak" (6 by 10 feet), sold to Mr. James McHenry for \$25,000; "Storm in the Rocky Mountains, Mount Rosalie" (12 by 7 feet), owned by Mr. T. W. Kennard, valued at \$35,000; "North Fork of the Platte" (7 by 5 feet), owned by Judge Hilton, valued at \$7,000; his "Burning Ship" is in Mr. Belmont's gallery; "Laramie Peak" is in the Buffalo Academy of Fine Arts; "Looking down the Yosemite" belongs to W. H. Crosby; "Valley of the Yosemite," to James Lenox; "Sierra Nevada Mountains," to Lewis Roberts; and "Estes Park, Colorado," to the Earl of Dunraven. Bierstadt received \$15,000 for this picture, and it was exhibited at the Royal Academy, London, in 1878. He sent to the National Academy in New York, in 1877, "Mountain Lake"; in 1875, "Valley of King's River, California"; in 1874, "A Landscape"; in 1871, "In the Rocky Mountains"; in 1870, "Diamond Pool" and "Mount Hood."

"The same careful finish of details, skillful management of light, and eye for picturesque possibilities which made Bierstadt's Old-World subjects so impressive and suggestive, have rendered his studies of American scenery full of bold and true significance. . . . Bierstadt is a true representative of the Düsseldorf school of landscape, and to



this fact are to be ascribed both his merits and his defects. One reason of the marvelous success of Bierstadt is that the Düsseldorf school was a novelty here, though familiar abroad. . . . No more genuine and grand American work has been produced than Bierstadt's 'Rocky Mountains.' — TUCKERMAN'S *Book of the Artists*.

"The qualities which strike us in Mr. Bierstadt as an artist are, first, a great audacity, justified by perfect ability to accomplish all that he intends. He is not a mere copyist of Nature, but an artist having definite artistic intentions, and carrying them out with care and resolution. . . . He is always trying for luminous gradations and useful oppositions, and reaches what he tries for." — *London Saturday Review*.

"Bierstadt's figures are picturesquely grouped, prosaically true to actual life, giving additional interest to most observers, though rendering his great work, 'The Rocky Mountains,' confused, and detracting from its principal features, besides making it liable to the artistic objection of two pictures in one, from different points of view. . . . As a colorist Bierstadt appears to better advantage in his 'Sunshine and Shadow,' a reminiscence of the Rhine. On the whole, however, he has well depicted the silvery clearness and translucency of the mountain air of the West, and managed to avoid the prominent defects of the Düsseldorf school in general." — JARVES, *Art Idea*.

"'The Big Tree of California' [R. A., 1874] shows Bierstadt to be an earnest student of the boldest form of landscape art, and we may remark the effective management of the light which throws the great girth of the tree into prominence." — *Art Journal*, August, 1874.

"Mr. Bierstadt contributed his 'Yosemite Valley,' 'The Great Tree of California,' 'Mount Hood, Oregon,' 'Western Kansas,' and California Spring,' no one of which equals his 'Rocky Mountains,' which some years since acquired a great and merited reputation, and was a work of exceptional power. The earlier works of this artist showed a vigorous, manly style of art, that had its undeniable attractions. His pictures exhibited at Philadelphia indicate a lapse into sensational and meretricious effects, and a loss of true artistic aim. They are vast illustrations of scenery, carelessly and crudely executed, and we fail to discover in them the merits which rendered his earlier works conspicuous." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"Whatever excellence there is in the details of this picture [Bierstadt's 'Mountain Lake,' N. A. 1877], in the nice transparent shadows of the lake, the great trees with their peculiar forms, the snow-capped peaks, etc., is largely offset by the extravagance of the composition." — *Art Journal*, May, 1877.

**Bilders, J. W.** (*Dutch.*) Of Amsterdam. Medal at Philadelphia, where he exhibited a "Landscape near Vorden," of which Mr. Weir speaks in commendation in his report.

**Billet, Pierre.** (*Fr.*) Born at Cantin. Two medals, 1873 and '74. This artist, after leaving school, was placed in his father's business of sugar-making and distilling, but soon abandoned it for painting. He was so fortunate as to have Jules Breton for his friend, who assisted Billet by his advice, and no doubt hastened his progress very much. Billet had the good sense to see that he was in danger of becoming a mere imitator of Breton, and separated himself from the master, endeavoring to follow out his own conceptions. His first Salon picture was "The Young Peasant-Girl," in 1867; "A Fisher on the Shore of Ambleteuse" (1869) is at the Museum of Bordeaux; "Fishers in the Environs of Boulogne" (1870) is at the Museum of Lille; his "High Tide," coast of Normandy (1872), was purchased for the Luxembourg. He exhibited "The Return from the Market" and "The Grass-Cutters" in 1873; for these last two he received

medals at Paris and Vienna. "The Tobacco-Smugglers" and "The Wood-Gatherers" (1874) gained a second medal. In 1875 he exhibited "In Winter" and "A Souvenir of Ambleteuse"; in 1876, "A Fountain at Yport" and "A Young Kitchen-Gardener."

**Billings, Hammatt.** (*Am.*) Died in Boston, 1874. He was a designer of illustrations for books, as well as of architectural and monumental objects. The case of the great organ in the Music Hall, Boston, and the Pilgrims' Monument at Plymouth, were made after his designs. He was the architect of many churches and public buildings throughout the United States. He lived in Boston for many years. His "Enchanted Monk," in sepia, a notable drawing, belongs to Mrs. William Claflin of Massachusetts.

"Billings' taste is refined, his talent versatile, his fancy subtle, and his imagination inventive. In the limited scope of architecture allowed him he has given evidence of a latent genius which in any other country would have been stimulated and developed to the fullest powers. Thus far he is more commonly known by his beautiful illustrations of Keats and Tennyson, and the most intellectually spiritual of the poets. He does not so much translate poetry into pictorial art, as he recasts it in exquisite shapes of his own invention." — JARVES, *Art Idea*.

**Bing, Valentin.** (*Dutch.*) Born at Amsterdam, 1812. Painter of history and of interiors. He is well known by his works at various expositions in Holland. Among his pictures are, "St. Mark," "Isaac and Rebecca," and "A Woman of the Islet of Schokland." The last was sent to Paris in 1855, and was very favorably mentioned by the critics.

**Birch, Thomas.** (*Am.*) Born in London (1779 – 1851). He settled in the United States in 1793, and began the painting of portraits in Philadelphia early in the present century. In 1807 he visited the Cape of Delaware, turning his attention thereafter to marine views with marked success. During the War of 1812 and later, he painted many important pictures illustrating the naval battles and victories of the United States. He was also happy in his representations of snow-scenes. His pictures of the engagements between the "United States and Macedonian" and between the "Constitution and Guerrière" are in the Harrison Collection of Philadelphia, and three of his marine views are in the Claghorn Collection.

**Bisi, Giuseppe.** (*Ital.*) Born at Genoa (1787 – 1869). Member of the Academy of Milan, where he was the Director of the School of Landscape-Painting. When young he entered the French army as a volunteer. After the fall of the Empire he went to Milan, where he taught penmanship, studied drawing and painting, and later entered the studio of Massimo d'Azeglio. In 1837 he exhibited a large picture of "The Lombards of the First Crusade." His "Battle of Guastala" and the "Battle of Vernio" were purchased by Charles Albert.

**Bisi, Luigi.** (*Ital.*) Born at Milan, 1814. Pupil of the Academy



of Milan. His works are chiefly interiors. That of the Cathedral of Milan is the most famous, and is now in the gallery of that city.

**Bispham, Henry C.** (*Am.*) Born in Philadelphia, 1841. He studied in Philadelphia, under William T. Richards, and, going to Paris, was for some time a pupil of Otto Weber. His professional life has been spent in Philadelphia, Paris, and New York, and his pictures have been exhibited and are owned in these cities. To the National Academy, in 1869, he sent "On the Campagna," "To the Front" (belonging to Alice Cary), and "Noonday Rest"; in 1875, "A Misty Day"; in 1878, "Tigris" and "Landscape and Cattle."

His "Dead in the Desert" (1867) belongs to Dr. Burdick of New York; "Roman Bull" (1867), to the Century Club; "The Wine-Card" (1868), to Dr. Holcombe of New York; "The Raid" (1866), to E. Merrick of Philadelphia; "Hunted Down" (1871), to George Magee, New York; "The Stampede" (1873), to Albert Hayden, New York; "Crouching Lion," to H. P. Cooper. "The Stampede" was at the Centennial Exhibition of Philadelphia in 1876. [Died, 1882.]

"Bispham has executed several excellent pictures wherein the cattle in pastoral, and the wild animals in wild landscapes are delineated with great authenticity and fine feeling." — TUCKERMAN'S *Book of the Artists*, 1867.

**Bisschop, Christophe.** (*Dutch.*) Born at Leeuwarde. Pupil of Comte and Gleyre. Medal at Philadelphia. At Paris, in 1877, he exhibited "The Neighbor"; in 1872, "The Painter of the Cradle" and "The Curiosity-Seller."

At the Wilson Exposition at Brussels, in 1873, was seen his picture of "The Offering." John F. Weir, in his report, says of his works:—

"Two portrait-studies, entitled 'At Church' and 'Dieuwke,' were unsurpassed by anything of the kind in the whole exhibition. Admirable in expression, in force of chiaroscuro, and in richness of coloring, these pictures are worthy of highest praise. The tones are clear and deep, and the roundness and relief of the forms are rendered with great skill."

At the Royal Academy Exhibition, London, 1876, Bisschop exhibited "Sharpening a Skate, Friesland." At the Paris Exposition of 1878 he exhibited "The Jewels of the Queen" and two other works.

**Blaas, Karl.** (*Ger.*) Born at Nauders, Tyrol (1815–1876). Professor in the Academy of Vienna, and, later, in that of Venice. Medal at Paris. Blaas studied at Venice under Liparini. Among his works are, "The Separation of Jacob and Laban," at the Museum of Vienna; a series of frescos illustrating the life of Christ, at the modern church of Foth in Hungary; a part of the frescos at the new Cathedral at Vienna and "The Battles of Zentha and Nördlingen," which last two were at the Exposition of 1867, where his picture of "Charlemagne visiting a Boys' School" took a medal.

**Blaas, Eugen.** (*Ger.*) Born at Albano, 1843. Member of the Academy of Venice, where he had studied under his father, Karl Blaas. He has also studied in Vienna, where he obtained a prize. He has traveled in England and on the Continent. Blaas painted in

1863 an altar-piece for the chapel of St. Valentine at Obermais near Meran. "An Evening in Murano" (1870) was purchased for the Belvedere Gallery, Vienna. At the Royal Academy Exposition, Berlin, 1876, he exhibited "A Balcony Scene in Venice."

**Blackman, Walter.** (*Am.*) A native of New York, residing in Paris for some time, and studying there under Gérôme. To the Exhibition of the Society of American Painters, in 1878, he sent "Caught in the Act"; to the Paris Salon, the same year, "News of the Day" and "Comment déjà!"

**Blanc, Louis Ammy.** (*Ger.*) Born at Berlin, 1810. Studied at the Academy of Berlin. Portrait-painter. Many of his sitters have been of royal families and members of courts. In the National Gallery at Berlin is his "Fishing Girl."

**Blanc, Paul Joseph.** (*Fr.*) Born at Paris. Medals, 1867, '70, and '72. Pupil of Bin and Cabanel. At the Luxembourg is his "Perseus" (1870). At the Salon of 1876 he exhibited "The Deliverance" (Ariosto) and "The Vow of Clovis at the Battle of Tolbiac, — the Baptism of Clovis"; in 1873, "The Invasion" (Virgil); in 1872, "The Abduction of the Palladium"; in 1878, "The Wife of a Brigand," belonging to M. E. Pasteur.

**Blanchard, Henri-Pétros-Léon-Pharamond.** (*Fr.*) Born at Guilloitière (1805 – 1873). Chevalier of the Legion of Honor. Pupil of Chasselat and Gros. He has traveled in Africa, Spain, Mexico, Russia, and Germany, and his numerous works represent the scenery and customs of all these countries. "The Disarming of Vera-Cruz" (1840) is at Versailles; "Vasco Nuñez de Balboa discovering the South Sea" (1861) was bought by the State; "The March of a Division of the French Army on Mexico, — the Arrival at Plan-del-Rio" (1865) was bought by the Ministry of Fine Arts. Blanchard has contributed to "L'Illustration," and in 1855 published "L'Itineraire Historique et Descriptif de Paris à Constantinople."

**Blanchard, Auguste-Thomas-Marie.** (*Fr.*) Born at Paris, 1819. Chevalier of the Legion of Honor. After receiving a prize for engraving, at the Institute, he determined to devote himself to the reproduction of notable modern pictures. The following are among his principal works: "The Repose in Egypt," after Bouchot; "Head of Christ" and "The Angel Gabriel," after Delaroche; "Faust and Marguerite," after Ary Scheffer; "Portrait of the Emperor," after Ed. Dubufe; "The Smokers," after Meissonier; "Jupiter and Antiope," after Correggio; "Derby Day," after Frith; "The Chess-Players," after Meissonier; "The Marriage of the Princess Royal of England with the Prince Frederick William of Prussia," after John Philip; "The Dead Christ on the Lap of the Virgin," after Francia; "The Saviour found by his Mother in the Temple," after Holman Hunt; "The Fête of the Vintage at Rome," after Alma-Tadema; etc. At the Academy Exhibition, London, 1878, he exhibited "The Sculpture-



Gallery," after Alma-Tadema, and "A Picture-Gallery" (both scenes in Rome), after the same master.

**Blanchard, Édouard Théophile.** (*Fr.*) Born at Paris. *Prix de Rome*, 1868. Medals, 1872 and '74. Pupil of Cabanel. At the Salon of 1877 he exhibited a portrait of the Duchess of Castiglione-Colonna; in 1874, "Hylas borne away by the Nymphs," now at the Luxembourg and "Herodias"; in 1872, "A Courtesan." [1843-1879.]

**Blanchard, Jules.** (*Fr.*) Born at Puiseaux. Medals at Paris, 1866, '67, and '73. Pupil of Jouffroy. At Philadelphia he exhibited the "Juggler" (in bronze), and received a medal. At the Salon of 1878 he exhibited two portrait busts.

**Bläser, Gustav.** (*Ger.*) Born at Düsseldorf (1813-1874). Professor at Berlin Academy. Studied under the painter Mengelberg, then under the sculptors Stephan and Schöll in Mayence, and at length under Rauch in Berlin, where he assisted the latter in the monument to Frederick. In 1845 he visited Italy. Among his works are a fine group, "Minerva leading a Young Man to Battle," on the Castle Bridge at Berlin; the Francke monument, at Magdebourg; a statue of Duke Albert, for Marienburg; several statues of Frederick William IV., for different places; and portrait-statues and busts of Humboldt, Hegel, the Crown-Princess of Prussia, and other notable people. His last work was an equestrian statue of Frederick William III., for Cologne. At the National Gallery, Berlin, is his statue called "Hospitality." At Berlin, in 1876, were exhibited, together with the last-named, a marble and a bronze group, called "Janus."

**Blashfield, Edwin H., A. N. A.** (*Am.*) Born in New York, 1848. Studied under Bonnat in Paris, sending to the Salon of 1878 "The Emperor Commodus leaving the Amphitheatre at the Head of the Gladiators." His "Young Poet" was exhibited there in 1875; his "Toréador" and "Monseigneur," in 1876.

Among his works are, "Treasure Trove," sent to the Philadelphia Exhibition in 1876; an "Interior," containing two cavaliers of the Middle Ages, at the Brooklyn Art Association of 1875; etc.

**Blauvelt, Charles F., N. A.** (*Am.*) Born in the city of New York, 1824. He studied drawing in the National Academy, and received instruction in colors from the late Charles L. Elliott. The greater part of his professional life has been spent in New York, excepting three years in Philadelphia. He is (1878) Assistant Professor of Drawing at the U. S. Naval Academy, Annapolis, Md. Blauvelt was one of the original members of the Artists' Fund Society in 1859, being elected full member of the National Academy the same year. In 1864 he was elected member of the Pennsylvania Academy of Fine Arts. Among the better known of Blauvelt's works are "Warming Up"; "The Lost Child," belonging to Edward Clark, Philadelphia; "The Night Signal"; "Waiting for the Train," belonging to Mr. Baldwin, Philadelphia; "Inquiring the Way," belonging to Mrs.

De Mount, New York ; "Preparing for School," property of Mr. Sturges, Philadelphia ; "Snowed In" and "Burned Out," in the possession of Mr. Hoe, New York ; and a number of small single figure subjects in different collections in New York and elsewhere. Blauvelt is a frequent contributor to the exhibitions of the National Academy, New York, and the Academy of Fine Arts in Philadelphia.

"Blauvelt's 'Warming Up' and 'Counterfeit Bill' have much truth to fact and character." — TUCKERMAN'S *Book of the Artists*, 1867.

**Bleibtreu, Georg.** (*Ger.*) Born at Xanten, 1828. Member of the Berlin Academy, where he had received two medals. Medal at Vienna, 1873. Studied at the Academy of Düsseldorf and under Th. Hildebrandt, historical and military painter. At the National Gallery at Berlin are the "Battle of Königgrätz" and "Soldiers crossing to Alsen, in 1864." He followed the army in 1870 in order to study the subjects of his pictures. He has made many lithographs for illustrated publications. At the Exposition at the Royal Academy, Berlin, in 1876, he exhibited "The Emperor at the Battle-Field of Vionville" and "The Meeting of Von Moltke and Wimpfen the Evening before Sedan."

**Bléry, Eugène.** (*Fr.*) Born at Fontainebleau, 1808. Chevalier of the Legion of Honor. This engraver has been devoted to his profession from his earliest years, and has produced an immense number of etchings, and sketches in crayon, pen and ink, etc. Bléry has also edited, illustrated, and printed some treatises on Plants.

**Block, Eugène François de.** (*Belgian.*) Born at Grammont, 1812. Chevalier of the Legion of Honor. Pupil of De Brackeleer, at Antwerp, and of Van Huffel, at Ghent. His pictures have been exhibited in Brussels, Paris, and Liverpool. They represent *genre* subjects. His "Reading the Bible" was purchased by the Queen of Holland.

"In his aim after the real, De Block rarely loses sight of that ideality which gives a grace even to a commonplace subject." — JAMES DAFFORNE, *Art Journal*, March, 1866.

**Blondel, Jacob D., A. N. A.** (*Am.*) Born in New York of Irish parents (1817–1877). Began the study of art when he was thirty, being a pupil of William Page. He confined himself to portraiture, and before the War of the Rebellion had attained some celebrity in that branch of the profession. He was particularly remarkable for the free effect of his coloring. The last years of his life were spent in misery and unhappiness. In deep poverty he was too sensitive to make his wants known to his friends, and is said to have died of starvation in his studio in New York. Two of the latest specimens of his work, portraits of children, are in the possession of Mr. Joseph Stuart of that city. He was an Associate Member of the National Academy of Design.

**Bloomer, H. Reynolds.** (*Am.*) Born in New York, studying in Paris under Pelouse and living in that city for some years. In 1877



he sent to the Paris Salon, "After the Shower" and a landscape; in 1878, "A Waterfall near Cernay-la-Ville."

To the Philadelphia Exhibition of 1876 he sent "El Dorado"; to Paris, in 1878, "Old Bridge at Grez."

**Böcklin, Arnold.** (*Swiss.*) Born at Basle, 1827. Member of the Academy of Munich. Medals at Berlin, Vienna, and Munich. Pupil of Wilhelm Schirmer at Düsseldorf. Böcklin has spent his professional life in Rome, Basle, Hanover, Munich, and Weimar (where for a time he was a Professor in the Art School). He now lives at Florence. At the Paris Salon of 1868 he exhibited "Petrarch in Solitude, — a Landscape" and "Christ and the Magdalene." The last is in the Museum at Basle, where is also his "Centaur Struggle." His "Sea Idyl," which took a medal at Berlin, was in the Paris International Exposition. A number of his pictures are in the gallery of Count A. von Schack at Munich. S. G. W. Benjamin, in his "Contemporary Art in Europe," gives considerable space to the contemplation of Böcklin and his works, and though he praises him, thinks that he can never be a popular artist, because he will not be understood by the masses.

The first extract given below is a part of that by Gustav Floerke, upon the "Sea Idyl," when it was seen at Berlin. It was translated by Mr. Sylvester Baxter, and printed in the Boston Daily Advertiser, April 5, 1878, from which we have taken it.

"Böcklin is an artist of the highest rank. Caring neither for mode-painting nor for public, he has gone his own lonely way and he goes it still, at times, indeed, in a step so unheeding as if he were alone in the world. He has learned much from the masters and just as much from nature, and with both he knows the way by foot. He has the poetic intuition of a grandly picturesque imagination, and also a high valuation of the moment, the first impression, together with the power to catch and hold it. Though with him this moment may appear to be less than it is in actual nature, and, on the other hand, rather to represent something seen beneath the surface, Böcklin knows how to clothe this image of his imagination with more and grander nature and to give it form more picturesquely than any other German figure-painter of the age. Böcklin would paint nothing which did not poetically interest and inspire him, although his perceptions and ideas appear so strong and genuinely picturesque as with few others. He reaches an impression through the poetic ideas which are woven all through his painting, and expresses these ideas by means of the most marvelous painting.

"Böcklin's poesie appears to be understood by few. All the same. Painting is no vehicle for the plain expression of feelings or thoughts, but should only incite them; and it could little harm the worth of a picture if every one capable of receiving impressions at all should be affected by it in a different way. For instance, even to-day professionals and unprofessionals are still disputing with the utmost seriousness as to what Titian's 'Amor sacro e profano' is, on the whole, intended to represent. Adolf Stahr, indeed, related to me a whole novelette which he had read out of it. But up to this day I have not noticed that the picture has grown either better or worse by reason of any new explanation, or that it has thereby gained in effect. I must confess that I always receive the highest enjoyment from this painting when I simply gaze at it, — then I invariably feel myself begin to glow with an emotion as if I were allowed to behold the Eleusinian mysteries of the beautiful, — if I seek to do more of my understanding begins to question, then the curtain falls.

"With Böcklin also beauty is of that thousand-fold, independent kind which can be traced in hundreds of details, but which, however, can only be perceived in its entirety according to the subjectivity of the beholder. 'That is a grand painting,' says one. Good. 'That is a sea in the presence of which even the seaman shudders. That is the death of all human life, man-hating Nature herself, made visible unto us by the simplest of means.' Also true. 'And there where all life is paralyzed two beings lie on a jagged ledge in the presence of the coming storm. Little care they for the weather. That is their element, their delight.' This contrast is also fine. 'The male, animal-like and human-like, looks with great longing eyes — with what never-to-be-forgotten eyes — out into the distance. Does he long to be a man, a poor, fearing, but Godlike man, as man made in the image of God seeks to be like God? . . . Is he longing for a soul or for the lost bliss — for the mermen are damned, I believe? . . . Before the fall of the angels, have these eyes looked upon God, — his glory and his wrath? For they are more than human eyes.' I must allow, dear reader, I know not why this animal body clings to the rocks so convulsively, while the human soul in those eyes, unmindful of the present, shows something entirely different from storm-dread. And near by carelessly reclines his bodily, more beautiful companion, — a humanly beautiful naked woman. She enjoys lightly the deadly weather in which only her kind come to the surface. When she sees the dreamer she will laugh at him and carelessly drag him down with her into their home-depths. . . . What know I? Böcklin has seen the dreadfulness of the sea in moments when only the secret beings of the depths venture up, and he makes us look into the fable-like reality of still undiscovered existences. This time it is no mere chance if this 'sea lion' has never yet appeared unto the honorable public. Out there where the Sunday-child Böcklin has seen it rise up longingly, there are no reserved seats, neither for naturalists nor for inquisitive every-day men. Even the most enterprising special correspondent would have been devoured or blown away long before coming thither, where Nature is at home in that way!"

"The picture of Böcklin, called 'A Nymph and Fauns,' has raised a tempest; it has become an object of jesting with the public which reproaches him with an uncouth appearance, and a matter of commiseration to his friends, who deplore this error in a man of talent. It is then something out of the ordinary, and for this reason merits attention. Let us examine it without prejudging it. It is spring-time, — the turf and flowers are dazzling in their brilliant colors, the sky is blue, some winged children dance joyously in the air. The nymph of the fountain is in a state of ecstasy because spring has come again; clad with a drapery of blue gauze, she leans her elbows on a rustic urn, and listens to a little bird perched on her finger; he tells her where he has passed the winter, how much he desired to return to her, and he celebrates in his way the grandeur of Nature, which has put on new life. Our nymph perceives not that she, in her turn, is the object of an admiration which, although coarse and timid, is none the less profound. Two fauns — one almost a child, meager, hairy, ugly as a bear half licked; the other older, red, out of breath, the face puffed up like a cow-herd, the body distended by fat — approach the fountain, and while the old one painfully ascends the hillock whence gushes the spring, the younger one awkwardly reaches out his hand to receive the water which flows from the urn. They seem ashamed and embarrassed, because they know how ugly they are; so ugly that more than one visitor turns away with indignation. . . . As to the color, it has been discovered to be false; a thing easy to see, because the artist has had the good sense to neglect values and shades in so fantastic a picture. . . . Böcklin has wished to represent the eternal contrast between beauty and ugliness, and has sought to give to this commonplace subject a new and artistic form. Instead of representing Quasimodo and Esmeralda, he has, by an inspiration of genius, invented a scene which appears to be taken from life, and yet has a poetic character; he has treated it with a fantasy and a *naïveté* worthy of antiquity. Above all, he has poured over his canvas a perfume of youth and gayety which makes us forget the ugliness of the fauns, and leaves only a harmonious and poetic souvenir of the whole." — EUGÈNE MUNTZ, *Gazette des Beaux-Arts*, October, 1869.



"A. Böcklin, with all his peculiarities, has always succeeded in being original in his design and interesting in his manner of painting. This time we have a Flora before us, a lively goddess in a *rococo* nightdress, with a violet-colored scarf and red velvet shoes, walking through the meadow scattering flowers. In the background we see snow on the mountains, but the sun, which has brought forth the freshness in the valleys, has melted these last remnants of winter, and the mountain brooks flow merrily along the path of our Flora. An idea certainly poetical in itself, but how disagreeably rendered! Böcklin, in his latest works, intentionally seeks *Farbendissonanzen* [dissonant colors], and in ugliness of form exceeds possibilities. In such draperies no one could exist, — the nude parts are woodeny and shapeless, the color is sharp, and yet, with all these faults, his pictures are interesting, — the strange form will rest in one's memory against the will, like a melody that it vexes one not to forget." — *Beiblatt zur Zeitschrift für bildende Kunst*, November 17, 1877.

**Bodmer, Karl.** (*Swiss.*) Born at Zurich, 1805. Chevalier of the Legion of Honor. This artist, after the completion of his studies, traveled in North America and other countries, and made his début at the Salon in Paris in 1836. He has since resided both in Paris and Germany, and has exhibited at nearly every salon: in 1878 two pictures, one an autumn and one a summer scene; in 1877, "The Preliminaries of a Combat"; in 1875, "Haute futaie" and three typographical etchings; in 1874, "A Quarry in the Forest of Fontainebleau, Winter of 1870-71"; in 1872, "The Border of a Marshy Forest" and "The Outskirts of a Field"; in 1870, "A Fox Terrier," etc. His "Interior of a Forest in Winter" (1850) is in the Luxembourg. Bodmer's etchings are numerous and very fine. The following quotation relates to them: —

"He is an artist of consummate accomplishment in his own way, and of immense range. There is hardly a bird or quadruped of Western Europe that he has not drawn, and drawn, too, with a closeness of observation satisfactory alike to the artist and naturalist. The bird or the beast is always the central subject with Karl Bodmer, but he generally surrounds them with a graceful landscape, full of intricate and mysterious suggestions, with here and there some plant in clearer definition, drawn with perfect fidelity and care." — P. G. HAMERTON, *Portfolio*, February, 1873.

**Bœe, François Didier.** (*Nor.*) Born at Bergen, 1820. Pupil of the Academy of Copenhagen and of the painter Groenland. This artist paints principally flowers, fruits, and birds. His "Bunch of Grapes" (1850) was purchased for the Louvre. He has frequently sent pictures to Paris, which have been much admired. He received a medal at Vienna in 1873, and an Honorable Mention at Stockholm in 1866. At the Paris Exposition of 1878 he exhibited three pictures of fruits and flowers, and one landscape, "A View of Mountains in Norway."

**Boehm, Joseph Edgar, R. A.** (*Austrian-British.*) Born at Vienna, 1834. At the age of fifteen he went to London, studying from the Elgin Marbles and from copies of the old masters in the British Museum, subsequently working in Italy, Paris, and Vienna. He settled in London in 1862, and became a British citizen three years later. He was made a member of the Academy of Florence in 1875, an Associate of the Royal Academy of Great Britain in 1878. Among

his statuettes are those of John Leech, Millais, Thackeray, and other prominent contemporary Englishmen. He executed the colossal statues of the Queen at Windsor, the Prince of Wales for Bombay, and that of Lord Northbrook for Calcutta. Among his statues are those of Thomas Carlyle, John Bunyan in Bedford, Sir John Burgoyne in Waterloo Place, London, Lord Napier of Magdala (to go to India), the Duke of Kent in Windsor Castle, and of other members of the Royal Family. [R. A. 1882.]

"For this noble piece of portraiture [Thomas Carlyle, by Boehm] I cannot trust myself to express my personal gratitude. . . . Here is a piece of vital and essential sculpture; the result of sincere skill, spent carefully on a subject worthy of care; motive and method alike right; no pains spared and none wasted." — *RUSKIN'S Notes of the Academy*, 1875.

**Boenisch, Gustav Adolf.** (*Ger.*) Born at Troppau (Silesia), 1802. Member of the Academy at Berlin. Studied architecture at Berlin, and was also a pupil of Wach. Traveled in Scandinavia, remained some time at Heligoland. He paints landscapes and draws remarkably well. At the National Gallery at Berlin are two Norwegian views by Boenisch, and another taken near Breslau.

**Boeswillwald, Émile.** (*Fr.*) Born at Strasbourg, 1815. Officer of the Legion of Honor. This architect has held various offices and superintended important works, among which may be mentioned the restoration of the church of Notre Dame at Laon, and that of the Central Rabbinical School at Metz.

**Bogle, James, N. A.** (*Am.*) Born in South Carolina (1817–1873). Evincing in youth a strong taste for art, and removed to New York in 1836, where he studied under Professor Morse, confining his attention to portrait-painting, making for himself an excellent reputation in that city and in the South. Among his early sitters were Calhoun, Clay, Webster, and other distinguished men; his portraits of John A. Dix and Henry J. Raymond were among his later works. He was elected an Associate of the National Academy in 1850, and Academician in 1861. He exhibited but rarely during the last years of his life, his declining health interfering with the active pursuit of his profession.

**Bogoluboff, Alexis P.** (*Russian.*) At Philadelphia he exhibited two pictures, the "Ice-Drift on the Neva" and "A Landscape," and received a medal.

**Boit, Edward D.** (*Am.*) He began his art studies in Boston, his native city. Going to the Continent some years ago, he became a pupil of Français in Paris, and is at present (1884) living in that city. He has also studied and painted in Rome. He sent to the Paris Exposition of 1878 "Beach of Villers, Normandy." He has contributed to the Paris Salon, among others, "La Plage de Villers (Calvados)," in 1876.

**Boldini, G.** (*Ital.*) Born at Ferrara, 1844. Paints in the style of Fortuny. At the Johnston sale in New York, in 1876, "A Scene in an



Orchard" (9 by 13) sold for \$ 2,150. At the Walters Gallery, Baltimore, is a picture by him of a "Lady sitting under a Tree feeding Poultry," of which the Sunday Bulletin, February 12, 1876, speaks in high praise, and says, "the handling is bold and simple, and the result extremely pleasing." In his figure subjects, which always suggest Meissonier (and suggest him to the disadvantage of Boldini), this artist is less happy than in his landscapes. His effects of light and his glorious sunshine make his pictures in this department most pleasing. Among his subjects is "The Connoisseur."

"Boldini's painting of sunshine and of daylight is, as we have said, triumphant; the purest warmth and clearness of coloring and of lighting are seen in his best and most characteristic works. Great breadth of light, delicious purity of tint, brightness and sparklingness and pearliness, — these are the qualities in which he excels, and in which is displayed his genuine artistic work. . . . In the foreground he will put a namby-pamby, heartless woman to whom a ridiculous dandy is making love; but so skillfully does he cause the figures to play their part in his scheme of chiaroscuro and color that, even if inanimate, they would scarcely be out of place. The souls which they have not are in the sunshine, the grass, and the flowers; and we may say of him, as has been said of another master of the palette, that if he is an ass in painting an angel, he is an angel in painting an ass." — *Art Journal*, July, 1878.

**Bonheur, Marie-Rosa.** (*Fr.*) Born at Bordeaux, 1822. Member of the Institute of Antwerp and of the Legion of Honor. Pupil of her father, Raymond Bonheur, a good artist, who died in 1853. Hamerton calls Rosa Bonheur "the most accomplished female painter who ever lived." She is a pure and generous woman as well, and can hardly be too much admired, whether we regard her as woman or artist. It is scarcely more unusual to find talent like hers than to find a woman who can preserve her good name, and enjoy the absolute freedom from conventionalities necessary to such an artistic career as that of Rosa Bonheur; her studies having placed her in contact with men and circumstances not often met by artists of her sex. She made her début at the Salon of 1841, to which she sent two small pictures, "Goats and Sheep" and "Two Rabbits." During nine following years she contributed to every salon, but passed over 1851 and '52, and exhibited in 1853 her famous "Horse Fair." At the Expositions of 1855 and '67 her works were admired by all the world. This artist has also exhibited a few pieces of sculpture, which have not increased her fame. Many of her pictures are in England, where enormous prices have been paid for them. Hamerton says, "I have seen work of hers which, according to the price given, must have paid her a hundred pounds for each day's labor." She is simple in her tastes and habits of life, and many stories are told of her generosity to others. In 1849 she took the direction of the Free School of Design for Girls, which she founded, where she is assisted by her sister Juliette, now Madame Peyrol.

Many of the pictures of Rosa Bonheur are well known by the engravings from them. Among her principal works may be mentioned "Plowing in the Nivernais" (at the Luxembourg), "Sheep on the

Seashore" (exhibited in 1867, and purchased by the Empress Eugénie), "Haymaking in Auvergne," "Oxen and Cows," "The Three Musketeers," "Stags crossing an open Space," "Cows and Sheep in a Roadway Hollow," etc. This artist has painted a few portraits. She presented to George Sand a portrait of that writer when twenty-five years old, and in the costume in which Rosa Bonheur first saw her. At the Sale Wertheimber, Paris, 1861, "A Flock of Sheep in Repose, in the midst of the Heath, in the Mountains of Scotland" (only 15 by 65 centimeters) brought 14,550 francs. At the sale of Mr. Belmont's pictures in New York, in 1872, "Returning to Pasture" sold for about \$5,050. At the Knowles sale, London, 1865, "Spanish Muleteers crossing the Pyrenees" sold for 2,000 guineas. At the Blodgett sale, New York, 1876, "A Landscape with Animals" sold for \$5,100. At the Latham sale, New York, 1878, "Highland Cattle" (17 by 52) brought \$610; and "Noonday Repose, — Sheep" (18 by 24), \$4,000. During the investment of Paris, 1870-71, the Prince Royal of Prussia gave the strictest orders that the house and studio of Rosa Bonheur at Fontainebleau should not be in any manner disturbed. Vapereau says, "She is praised, above all, for firmness of design and for the grand character of her landscapes."

"But the greatest animal-painter now in France is probably Rosa Bonheur. There is the same intense observation and sympathy with Nature, the same vigor of treatment, we find in the works of Troyon and Landseer. More refinement than in Troyon, with rather less power, but more power than in Landseer, so far as the representation of cattle is concerned." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Bonheur, François-Auguste.** (*Fr.*) Born at Bordeaux, 1824. Chevalier of the Legion of Honor. Brother of Rosa Bonheur and pupil of his father. At the Salon of 1845 he exhibited "Children and Cockchafers." He traveled in the Pyrenees, Auvergne, etc., and made sketches for his finest pictures. His portraits of his father and sister (1847 and '48) are his best efforts in portraiture. Like his sister, he paints oxen with remarkable truthfulness, but in her overshadowing fame that of the brother has been lessened, and he has not always received the praise justly his due. The following are some of his works: "The Ruins of Apchon" (purchased by M. de Morny); "The Coasts of Brageac" (Museum at Amiens); "The Gorges of Puy-Grimon" (purchased by the State); "Herd of Cows" (1859); "Meeting of two Herds in the Pyrenees" (1861); "Return from the Fair" (1864); "Souvenir of Auvergne," "Souvenir of the Pyrenees" (1867); "Environs of Jalleyrac," "The Shepherd and the Sea" (1868); "The Lost Road," a souvenir of the Pyrenees (1869); "Souvenir of Auvergne" (1874); "Avant la pluie" (1875). At a London sale, 1872, "Cattle returning Home" sold for 240 guineas. This artist has sometimes sent his works to the London Academy exhibitions. At the Salon of 1878 he exhibited the "Valley of the Jordanne" and a "Landscape with Animals." [Died, 1884.]



"Bonheur is a hearty realistic painter, fresh in color, healthful in feeling, with an out-door consciousness of work about his pictures; not imaginative, inclined to the literal, but possessing the ability — in which his sister is deficient — of giving vitality to his work." — JARVES, *Art Thoughts*.

"Auguste Bonheur has dared — and it is great audacity — to unvarnish nature, to take away the smoke and the dirt, to wash off the bitumen sauce with which art ordinarily covers it, and he has painted it as he sees it. His animals have the soft and satin-like skin of well-to-do animals; his foliage, the bright freshness of plants washed by the rain and dried by the sun. Certain parts are complete in deception, and produce the illusion of relief like the stereoscope; . . . doubtless this illusion is unnecessary in historical painting, where the ideal and style should predominate; but it adds a charm to the representation of physical nature." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

**Bonheur, Jules Isidore.** (*Fr.*) Born at Bordeaux, 1827. Medals 1865 and '67. Brother of Rosa Bonheur. Sculptor and painter. He studied with his father, and made his début at the Salon of 1848 with a canvas and a marble, each representing a "Combat between a Lioness and an African Horseman." Since then he has abandoned painting. His specialty is the representation of animals. "The Zebra and Panther" has been cast in bronze for the government. "The Bull" (1865), "Dromedary" and "Royal Tiger" (1868), "A Lioness and her Young" (1869), "An Ox and a Dog" (1870), "A Mare and Colt" (1872), "Pepin le Bref in the Arena" (1874), and "The Tiger-Hunter" (1877) may be mentioned among his most important works. At the London Academy, in 1875, he exhibited "The Head of a Running Dog" and "The Head of a Dog at Rest," both in bronze. In 1878 he exhibited two groups in plaster, "Cheval de course" and "Cheval de manège."

**Bonheur, Juliette,** now **Madame Peyrol.** (*Fr.*) Born at Paris, 1830. Sister of Rosa Bonheur and also a pupil of her father. Her pictures are, "A Flock of Geese," "A Flock of Sheep lying down," and kindred subjects. The last was much remarked at the Salon of 1875. Madame Peyrol is well known by her association with her sister in the care of the Free School of Design, founded in 1849 by the latter. To the Salon of 1878 she sent "The Pool" and "The Mother's Kiss."

**Bonnassieux, Jean Marie.** (*Fr.*) Born at Pannassière, 1810. Member of the Institute and Chevalier of the Legion of Honor. Among the works of this sculptor may be mentioned, "Love cutting his Wings" (1842), at the Luxembourg; "Jeanne Hachette," for the garden of the Luxembourg; "The Virgin Mother," for the church of Feurs; the busts of Ballanche and Ampère, for the Museum at Lyons; etc. Bonnassieux was commissioned to decorate the new church of St. Augustin at Paris.

"Bonnassieux presents the perfected expression of that elevated mysticism which has been the soul of the artists of Lyons of this century. . . . Bonnassieux possesses that flexibility of nature without which there is no true artist, because that alone gives variety and fruitfulness. Add to this flexibility a knowledge which has no artifice, no trick, not even the most legitimate ones; his execution is as *naïve* as his conception of his subject. It is a pleasure, in this day of charlatanism, to find a talent exempt from

all deceit in processes, — and this sincerity serves him better than could the most adroit trickery.” — ÉMILE MONTEGUT, *Revue des Deux Mondes*, August, 1874.

**Bonnat, Léon-Joseph-Florentin.** (*Fr.*) Born at Bayonne, 1833. Officer of the Legion of Honor. He studied under Frederic Madrazo at Madrid, and came to Paris when twenty-one years of age, and placed himself under the direction of Léon Cogniet. He took the second grand *prix de Rome*, which did not entitle him to enter the Villa Medici, but in 1858 his friends in Bayonne furnished means for him to go to Italy, where he remained four years. The first work of Bonnat's which received attention was “Adam and Eve finding the Body of Abel” (1860); this was bought for the Gallery at Lille. In 1863 his “Pasqua Maria” attracted much attention, and he followed with a number of small Italian *genre* pictures, which seemed to be his forte. In 1865 he exhibited an historical subject, “Antigone leading the Blind Œdipus,” which was only moderately praised; in 1866 his “St. Vincent de Paul taking the Place of a Prisoner,” commissioned by the city of Paris, was received with much favor; in 1869 the “Assumption” was so much admired, that he was encouraged to paint the “Christ on the Cross,” which appeared in 1874, and was a commission for the Palais de Justice. In 1877 Bonnat exhibited a “Portrait of M. Thiers”; in 1876, “A Negro Barber” (Suez) and “The Wrestling of Jacob”; in 1873, “A Turkish Barber,” belonging to M. Schwabacher, and “Scherzo,” belonging to M. Gorfoukel; in 1872, “Sheiks of Akabah” (Arabia Petrea) and “A Woman of Ustaritz”; in 1870, “A Fellah Woman and her Child” and “A Street in Jerusalem,” belonging to M. Pascault; etc. At the Oppenheim sale, Paris, 1877, “Italian Dancers” sold for 15,000 francs. At the Salon of 1878 he exhibited two portraits. The “Elder Sister,” a very beautiful piece of color, belongs to Mr. H. P. Kidder, and attracted much attention at the Mechanics' Fair in 1875.

“The popularity which he has now enjoyed for some years is chiefly owing to his small Italian pictures. But whatever may be the talent and thought spent upon cabinet pictures, an artist who has lived in Rome, and studied the great masters, can hardly remain satisfied with a kind of success so different from the dreams of his youth. M. Bonnat, in consequence, has simultaneously followed two directions, which seem opposed to each other, and the painter of the graceful little figures, so hotly disputed by amateurs, has never forgotten that he ought to be an historical painter. . . . Is ‘Christ on the Cross’ to be shown to us as the God who dies for the human race, or simply as a tortured man writhing in his last agony? To this last interpretation M. Bonnat adhered, and, his point of view once admitted, it must be acknowledged that he has fairly succeeded. The sufferer, in the midst of the most horrible pain, seems to strain in a last effort; his muscles contract, his veins swell, and the light, which brings all into pitiless relief, clearly defines each swollen limb, and makes the strangest and most striking *trompe-l'œil*. But if the passing from life to death is rendered with almost brutal reality, the emotion stirred by it is more repulsive than touching. It is not the Redeemer emaciated by fasts, nor the Son of God suffering but resigned; it is a vulgar man, who has lived a common life, and whose body undergoes tortures in which the soul does not share. Under the Roman Empire criminals were constantly crucified, and it is of them more than of Christ that we are reminded by M. Bonnat's



picture. The horrible suffering of the victim obliges us to pity him ; but the picture will not make us admire him or help us to understand him. It was a commission for the Palais de Justice. The condemned culprits may, on seeing it, be reminded fearfully of death, but they will experience no other feeling. The moral meaning of the subject has assuredly not been understood by the artist, although he has produced a piece of painting sure to be always appreciated by *dilettanti*, in spite of the somewhat brazen appearance of the flesh, which has been criticised with some degree of reason." — RENÉ MÉNARD, *The Portfolio*, May, 1875.

**Bonnegrace, Charles-Adolphe.** (*Fr.*) Born at Toulon, 1812. Chevalier of the Legion of Honor and of the Order of Saints Maurice and Lazarus. Pupil of l'École des Beaux-Arts and of Baron Gros. Made his début at the Salon of 1834. This artist painted "The Manna in the Desert" for the church of Saint-Louis en l'Île ; "Diffidence conquered by Love," for the Emperor, in 1861 ; "Jesus among the Doctors," for the city of Toulon ; etc. He has painted many excellent portraits, some of which belong to the government. At the Salon of 1878 he exhibited two portraits. [Died, 1882.]

**Bonvin, François-Saint.** (*Fr.*) Born at Vaugirard (Paris), 1817. Chevalier of the Legion of Honor. Painter of small *genre* pictures resembling those of the Flemish school. "The School of Little Orphans" (1850) is in the Museum of Langres ; "Charity" (1852), in the Museum of Niort. At the Paris Salon of 1877 he exhibited "Le couvreur tombé" (hospital scene) and a water-color of "A Woman Watching" (effect of lamplight) ; in 1876, "Gravesend, near London" and "The Abandoned Boat, — Banks of the Thames" ; etc. At the Salon of 1878 he exhibited, "L'apprenti cordonnier," belonging to M. Seure, and an "Autumn Evening at Port-Marly."

**Boott, Elizabeth.** (*Am.*) Born in Cambridge, Mass. She has studied on the Continent for some years, lately in Paris with Couture. She exhibited a number of her works in Boston in the autumn of 1877 and in the winter of 1884. She sent a portrait to the Philadelphia Exhibition of 1876 ; and "Head of a Tuscan Ox" and "Old Man Reading" to the Mechanics' Fair in Boston in 1878.

**Börjesen, J.** (*Swede.*) At Philadelphia he exhibited "The Lady of the Lake" and "Psyche," and received a medal.

**Borsato, Giuseppe.** (*Ital.*) Born at Venice, 1800. Member and Professor of the Academy of Venice. This artist has painted excellent pictures of the principal sites and monuments of his native city, such as "The Bridge of Sighs," "The Palace of the Doges," "The Rialto," etc., and a series of views on the Roman Campagna. He is also the author of "Opera ornamentale pubblicato per cura dell' academia di belle-arti de Venezia, 1831."

**Bosboom, Johannes.** (*Dutch.*) Born at The Hague, 1817. Knight of the Order of the Lion (Netherlands), of the Crown of Oak, and of the Order of Léopold. At the Exposition of 1855 he obtained a medal of the third class, and a medal at Philadelphia in 1876. Pupil of B. J. Van Bree. His pictures are views of towns and interiors.

In 1855 he sent to Paris, "Franciscan Monks singing a Te Deum," purchased by M. Völcker of The Hague; "Holy Communion in a Protestant Church," purchased by M. Fodor; and "Hall of the Consistory at Nimeguen." In 1867 he exhibited an interior from the church at Alkmaar and another from the Cathedral of Rotterdam. His "Large Protestant Church at Amsterdam" was purchased by the King of Bavaria, and his "Tomb of Engelbert II., Count of Nassau, in the Church of Breda," is a notable picture. At the Wilson Exposition in Brussels, in 1873, was seen his "Le Buffet d'Orgues."

**Bosio, Astyanax Scævola**, called "young Bosio." (*Fr.*) Born at Paris (about 1798–1876). Chevalier of the Legion of Honor. The father of this sculptor was a painter of history. His uncle, the celebrated Baron Bosio, was a sculptor, and the instructor of Bosio the younger. He made his début at the Salon of 1831. Among his works are a bas-relief on the Arc de Triomphe; a statue of "St. Adelaide," at the Madeleine; and a group of four caryatides at the Louvre.

**Bottinelli, Antonio.** (*Ital.*) Of Rome. At Philadelphia this sculptor exhibited "Modesty," "Hope," "Vanity," etc., and received a medal.

**Boucher, Alfred.** (*Fr.*) Born at Nogent-sur-Seine. Medal of the third class in 1877 and the second class in 1878. Pupil of A. Dumont, Ramus, and P. Dubois. At the Salon of 1878 he exhibited a statue, plaster, of "Eve after the Fall," and a portrait-bust of M. Fugère of the Opéra-Comique; in 1875, a statue of "The Young Fulvius," etc.

**Bough, Samuel.** (*Brit.*) Born at Carlisle, 1822. He was comparatively self-taught as an artist, beginning his professional career as a scene-painter, and practicing very successfully as such for some time in Glasgow. He became a resident of Edinburgh, ranking high there as a landscape-artist. He was elected an Associate of the Royal Scottish Academy in 1856, and an Academician in 1875. Among his works are, "The Baggage-Wagon," "St. Monans," "St. Andrew in a Storm," "The Tower of London," "The Mill-Wheel," "Sunset on the Sea," "Ben Nevis," "Sidon," "Crossing the Sands," "A Windy Day," "Haymaking," "Ulls Water," "On the Avon, near Bristol," etc. To the Paris Exposition of 1878 he contributed (in water-colors) "Winton Castle" and "Arran Hill from Kelly Park." [Died, 1878.]

"With a bold, free touch, Bough deals with the surf-beaten rocks, the stormy bays, and the broad Clyde of the north. He has somewhat of the same antecedents as those of Stanfield and Roberts. It remains to be seen whether these will, by patient self-training and labor, lead to as desirable an end." — MRS. TYTLER'S *Modern Painters*.

"In respect to Samuel Bough, we need only repeat our former impression, that there is a breadth of hand and a daring dash away from the weary conventionalities that lend novelty and refreshment to everything he touches. 'St. Monans' is a noble effort, less a picture than a positive theft of a portion of land and water, filched as by a master-stroke from earth and set as in a magic mirror before us." — *Art Journal*, March, 1874.

**Boughton, George H., A. R. A.** (*Brit.-Am.*) Born in England, 1834.



Taken to Albany, N. Y., in 1837, by his parents, where, without masters, he began the study of his art, opening his first studio in 1850. He sold one of his earliest works to the American Art Union in 1853, and on the proceeds went to London for the purpose of observation and improvement. He returned to America in a few months, settling in Albany, and subsequently in New York, where he remained two years. First exhibited at the National Academy, in 1858, "Winter Twilight." Went to Paris in 1859, studying and copying, until he removed in 1861 to London, where he has since resided. In 1863 he sent to the British Institute "Passing into the Shade," which was highly praised, and to the Royal Academy the same year, "Through the Fields" and "Hop-Pickers Returning, — Twilight." He exhibited at the Royal Academy in 1864, "The Interminable Story" and "Industry"; 1865, "A Breton Haymaker" and "Wandering Thoughts"; 1866, "The Swing, Brittany" and "Wayside Devotion, Brittany"; 1867, "The Early Puritans of New England"; 1868, "Breton Pastoral"; 1869, "The March of Miles Standish"; 1870, "The Age of Gallantry"; 1871, "Colder than Snow" and "A Chapter from Pamela"; 1872, "Springtime," "The Flight of Birds," and "The Coming of Winter"; 1873, "The Heir"; 1874, "The Canterbury Pilgrims"; 1875, "Gray Days" and "The Bearers of the Burden"; 1876, "A Surrey Pastoral"; 1877, "Homeward" and "Snow in Spring"; 1878, "The Waning of the Honey-moon" and "Green Leaves among the Sere."

He has frequently exhibited at the National Academy in New York, and was made Academician in 1871, and in 1879 an Associate Academician of the Royal Academy of London. At the Johnston sale, New York, 1876, his "Outcasts" (24 by 20) brought \$1,005; his "Moonlight Skating-Scene" (8 by 13), \$660; and his "Christmas in England," \$1,025. All his pictures command high prices, and many of them are to be found in the finest private galleries in England and America. His "Winter Twilight" is the property of R. L. Stuart; his "Gypsy Woman," of M. O. Roberts. Shepherd Gandy owns his "Coming from Church"; August Belmont, his "Lake of the Dismal Swamp." "The Old Story" is the property of the Academy of Design; "Summer" and "Winter" (water-color), of S. V. Wright. "The Testy Governor" (1877), never elsewhere exhibited, is in the Corcoran Gallery, Washington; his "Farewell" and "A Rainy Day," in the Walters Collection, Baltimore. The preceding are all in this country. His "Normandy Girl in a Shower," "By the Sea," the property of W. T. Richards, and "Looking out to Sea" (in water-colors), his "Pilgrim's Sunday Morning," belonging to Robert L. Stuart, and "Going to seek his Fortune," to George Whitney (in oils), were in the American Fine Art Department at the Centennial Exhibition, Philadelphia, 1876. To the British Fine Art Department of the Paris Exposition of 1878 he sent, "Snow in Spring," "The

Bearers of the Burden," and "A Surrey Pastoral." To the Grosvenor Gallery, London, in 1877, he sent "A Ruffling Breeze"; in 1878, "March Weather" and "The Rivals."

No American artist is more popular among connoisseurs in England, where his works meet with a ready sale. His scenes of the early history of New England and his pictures of Breton peasant life of the present day have been frequently photographed and engraved.

"No one of our artists has exhibited such genuine pathos and pure latent sentiment upon canvas as Boughton. Some of his smaller pictures are gems of their kind, they tell a touching story so naively, as their names indicate, — 'Coming thro' the Rye' 'Passing into the Shade,' etc." — TUCKERMAN'S *Book of the Artists*, 1867.

"In landscape Boughton's preferences have seemed lately, at any rate, to be for a civilized and moderate pastoral, in which hedges, swallows, and clumps of boskage score or checker the gentle undulations of pasturage, and the unconfused translucent foliage of April diapers, with separate flakes or points of delicate color. . . . What Boughton does best in figure-painting is women and children, his types being never without grace of figure and gesture, and having often for sentiment something of that reserved gentleness which belongs to lives that have to be passed less in pleasure than in patience." — SIDNEY COLVIN, in *English Artists of the Present Day*.

"We think Mr. Boughton has succeeded beyond expectation in the task undertaken, and it is not too much to say that the picture ['Pilgrims setting out for Canterbury,' R. A. 1874] has in it less of the common artifice of composition, and more of direct and genuine impression, than any other of this year's Academy. In looking at it there comes the conviction that the painter has truly received an individual thought about the loveliness of Chaucer's verse, and that the subject has fascinated him of its own strength. This is a very welcome and a very rare quality, in an age when pictures are too often laboriously manufactured out of stock material, and when painters approach their task in a mechanic and quite perfunctory way." — *London Art Journal*, July, 1874.

"'God Speed' by Mr. Boughton, though in many respects representative of the excellent qualities of his art, is not thoroughly satisfactory. The composition is scattered and broken into episodes, and the sentiment a little strained. Mr. Boughton is better represented in the exhibit of the United States. His 'New England Puritans going to Church' and his 'Going to Seek his Fortune' are more satisfactory compositions. The sources from which this artist draws his best inspirations are Chaucer and our Puritan forefathers; and no one has entered more thoroughly into the spirit of the times, and the customs thus respectively derived, and with a more genuine sympathy, than Mr. Boughton." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"'Homeward,' by Boughton, is a charming picture; full of grace and expression, and full of story. 'The Primrose-Gatherers' is one of those minglings of landscape and figure-painting in which the artist so conspicuously excels. The picture is a successful study of color, and perfect in composition and drawing; a party of young girls and children surprised in a coppice by a sudden snow-storm, the flakes falling upon the first green leaves of spring." — *London Letter to New York Times*, May 18, 1877.

**Bouguereau, William Adolphe.** (*Fr.*) Born at La Rochelle, 1825. Member of the Institute and Officer of the Legion of Honor. When very young he was sent to the college at Pons, and even then showed his aptness for drawing. When the proper time arrived he was sent to Bordeaux and placed in a business house. He obtained permission to attend, for two hours a day, the drawing-school of M. Alaux. His fellow-pupils, almost without exception, intended to be artists, and felt a contempt for Bouguereau on account of his business



occupations ; thus, when at the end of the year he took the prize for which all had striven, the excitement was so great that a riot occurred, and the pupils made a formal protest against his receiving it, but without effect. He then announced to his family his decision to become a painter. He had no money, and went first to Saintouge, where his uncle was a priest. No painter had ever been there, and Bouguereau was soon busy in making portraits of the dwellers in that region. He was able to save 900 francs, with which he went to Paris, and entered the studio of Picot, and, later, l'École des Beaux-Arts, where his progress was rapid. He gained the grand prize in 1850, and went to Rome. The works he sent from there were worthy of attention, but his real fame dates from 1854, when he exhibited "The Body of St. Cecilia borne to the Catacombs." It is now in the Luxembourg, together with the "Philomela and Procne" (1861) and the "Mater Afflictorum" or "Vierge Consolatrice" (1876). For this last the artist received 12,000 francs from the government, and refused double that sum from a private individual ; it will doubtless find a home in the Louvre. Just when Bouguereau began to be famous M. Bartolony employed him to decorate his drawing-room, by which work he proved himself a good decorative painter ; soon after he received a more important commission in the Hotel Pereire ; later, he executed the paintings on the ceiling of the concert-room of the Bordeaux Theater, and other decorative works in the churches of St. Clothilde and St. Augustin. At the Salon of 1877 he exhibited the "Vierge Consolatrice" and "Youth and Love" ; in 1876, "Pietà," belonging to Prince Demidoff, and a portrait ; in 1875, "The Virgin, the Infant Jesus, and St. John the Baptist," belonging to M. Boucicaut, "Flora and Zephyrus," and "A Bather" ; in 1874, "Charity," belonging to Mr. Avery, "Homer and his Guide," and "Italians at a Fountain" ; in 1873, "Nymphs and Satyrs" and "The Little Marauders" ; in 1872, "Harvest-Time" and "The Mower" ; in 1870, "The Bather" and "The Vow at St. Anne," etc. At the Johnston sale, "Blowing Bubbles" (10 by 8) sold for \$ 1,225, and "On the Way to the Bath" (39 by 30), for \$ 6,000. At the Latham sale, New York, in 1878, "Rest during the Harvest, Italy" (45 by 58) sold for \$ 4,000. At the Salon of 1878 Bouguereau exhibited a portrait of a lady.

Mr. H. P. Kidder has a fine picture by Bouguereau, "The Girl with a Tambourine." "Maternal Solicitude" is in the gallery of Mr. T. R. Butler of New York.

"To be inclined to paint pretty faces is surely not a grave defect, and yet the often excessive severity of French criticism towards M. Bouguereau bears almost in every case upon the prettiness of his faces, or the rather conventional cleanliness of his execution. We admit that a little more frankness in the touch would give to his painting a reality which sometimes is wanting. Rusticity is not with this painter an instinctive sentiment, and if he paints a patched petticoat he yet suggests an exquisitely clean figure ; the naked feet he gives to his peasant-women seem to be made rather for elegant boots than for rude sabots ; and, in a word, it is as if the princesses transformed into rustics

by the magic wand in the fairy tales had come to be models for his pictures rather than the fat-cheeked lasses whose skin is scorched by the sun and whose shoulders are accustomed to heavy burdens. But, having made this reserve, it must be acknowledged that M. Bouguereau's children are delightful, and his composition charming; his drawing is correct, even to rigidity; he possesses a gracefulness and a fecundity of invention attested by the immense number of his pictures. The complete list of them is far too long for insertion, nor would it be interesting to the English reader. We prefer to stop here, and to sum up in few words our impression of the painter's characteristics, — whether he paints mythological subjects or rustic scenes, M. Bouguereau always exhibits three qualities which justify his reputation, — knowledge, taste, and refinement." — RENÉ MÉNARD, *The Portfolio*, March, 1875.

"Bouguereau has for a long time exhibited pictures of finished design, skillful execution, very labored, and smooth to excess, 'd'un faire trop mou,' which wanted character and accent, and in which style was replaced by a certain academic prettiness. He seems decidedly better inspired by the religious sentiment than by his mythological souvenirs or his idyllic fantasies. His Virgin which was seen at the last Salon had a more noble and thoughtful expression, a penetrating serenity, the charm of which attracted me, and I praised it, almost without restriction. . . . The new picture of Bouguereau ['The Pietà'] is in a sense the attendant and complement of the preceding, — the first showing the child Jesus, the second representing the dead Christ. In the former we have seen the Virgin, young and happy, although plunged in a strange meditation in which was mingled a painful presentiment. In the latter the times are accomplished, and the artist had to translate the immense grief of the mother before the inanimate body of her son, which the executioner gives to her. The face of the Virgin with the features grown meager, with the eyes burned by tears, has a simple and touching expression; her attitude is at once heart-broken and resigned. The body of the Christ reposes easily upon her; the design of it is, without being beautiful, at least elegant and correct; it offers principally a foreshortening of the head drawn with remarkable correctness. This principal group is surrounded and, as it were, framed by the faces of adoring angels, whose symmetrical disposition recalls the arrangement of ancient pictures in missals. In spite of the qualities which I find in this composition, it is very far from being as charming as the preceding. The color of it is more obscure and of a less delicate harmony; the evident search for an archaic formula chills the impression of this dramatic scene, in which the more human emotion is a little wanting, which moves one when regarding the other Virgin of Bouguereau. In short, I recognize in this work, science, conscience, and elevation, but I might desire a more individual and more independent treatment; and I should wish to find a little more of the force and reality which superabounds in the canvas of Bonnat, the 'Struggle of Jacob.'" — A. BONNIN, *L'Art*, 1876.

**Boulanger, Louis.** (*Fr.*) Born of French parents at Verceil, (1806 – 1867). Chevalier of the Legion of Honor. Director of l'École des Beaux-Arts at Dijon. Pupil of Guillon-Lethière and Ach. Devéria. He made his début at the Salon of 1828 with "Mazzeppa" and "The Departure." Among his best works are, "The Triumph of Petrarch" (1836); "St. Jerome and the Roman Fugitives" (1855); "Romeo buying Poison" and "Lazarille and the Beggar" (1857); "Don Quixote and the Goatherds," "Othello," and "Macbeth" (1859); "The Reverie of Velléda" (1861); "The Georgics of Virgil" (1863); "Holy Family," purchased by the Ministry of the Beaux-Arts, and "Fear Nothing, thou bearest Cæsar and his Fortune" (1865); and "Vive la joie!" and "A Picaresque Concert" (1866). Boulanger has made many portraits. He painted a water-



color of the last scene in "Lucrezia Borgia" (1834), which was purchased by the Duke of Orleans. Boulanger began life under favorable auspices. He was a pet of the chiefs of the Romantic School, who saw in him promise of good work, which he fulfilled. He was an intimate friend of Victor Hugo, who dedicated poems to him and made journeys with him. Boulanger, in return, took the motives for some of his best pictures from the writings of M. Hugo.

**Boulanger, Gustave-Rodolphe-Clarence.** (*Fr.*) Born at Paris, 1824. Chevalier of the Legion of Honor. Pupil of Delaroche and Jollivet. This artist returned from Italy in 1856, and has exhibited pictures at nearly every salon since that time : in 1877, "St. Sebastian and the Emperor Maximilian Hercules" ; in 1876, "A Summer Bath at Pompeii" and "Roman Comedians reciting their Rôles" ; in 1875, "The Gynecia" ; in 1874, "The Appian Way in the Time of Augustus" and the paintings in the *foyer de la danse* in the New Opera at Paris ; at the Salon of 1878, "A Repast at the House of Lucullus, — Triclinium of Summer."

"Without rivaling the wonderful variety of Gérôme, M. Boulanger has great affinities with him. He belongs to the group of refined artists who, after 1848, created the neo-Greek fashion, in which familiar scenes replaced the great tragic subjects of the academical school of David. His experiences in Africa have given another direction to his talent, but here again he may be classed with Gérôme in the series of traveled painters whose aim is to reproduce the types and customs of a race. M. Boulanger's talent is more delicate than powerful, and not without its weak points ; but this artist, like all those gifted with taste and imagination, will always find favor with the public." — RENÉ MÉNARD, *The Portfolio*, December, 1875.

**Bource, Henri.** (*Belgian.*) Born at Antwerp, 1816. Member of the Academy of Antwerp. Knight of the Order of Léopold. Pupil of Baron Wappers. Among his works is "The Return of the Vintagers" (1851), bought by the Art Union of Dublin. At The Hague, in 1857, "Marie Antoinette leaving the Prison of the Temple" took a gold medal, and was bought for the collection of the Grand Duchess Maria of Russia. "The Rescue of a French Crew by Pilots of Antwerp" is at the Museum of Mons. At Brussels, in 1863, "A Summer Evening at the Seaside" took a gold medal, and is now in the Museum at the Hague. "Days of Sadness" is in the Museum of Ghent ; etc.

**Bourgeois, Léon-Pierre-Urbain.** (*Fr.*) Born at Nevers. Medal in 1877. Pupil of Cornu, H. Flandrin, and Cabanel. At the Salon of 1877 he exhibited "Saint-Sebastian" and two portraits ; in 1876, "Christ taken down from the Cross" and a portrait of Mlle. D. de G.

**Bouré, Antoine-Félix.** (*Belgian.*) At Philadelphia he exhibited "The Lizard" and three separate Lions (one recumbent, — all in marble), and received a medal.

**Boutelle, De Witt C., A. N. A.** (*Am.*) Born in Troy, N. Y., 1820. As an artist, he was self-educated. He came, however, at an early age under the influence of Cole and Durand. His first picture, painted in 1839, and sold for five dollars, was recently repurchased by the artist

for \$50, and is still in his possession. The greater number of his early works were bought by the American Art Union during the existence of that institution. His professional life has been spent in Troy (in the beginning of his career), New York, and Philadelphia. He has resided in Bethlehem, Pa., some years. He was elected an Associate of the National Academy in 1853, and full member of the Pennsylvania Academy in 1862. Among his more important works may be mentioned, "The Trout Brook Shower," at the National Academy in 1851, purchased by the Art Union, and now owned in the West; "Morning in the Valley of the Battenkill" (engraved), in the collection of Burges Warren, Philadelphia; "Niagara," owned by G. W. Whittaker of Bethlehem; "Terrapin Tower, Niagara," owned by Dr. G. B. Sinderman; and a view of "Niagara" (6 by 10 feet), still in his studio. Numbers of his landscapes are owned in Boston, Newport, Bethlehem, and New York. He rarely exhibits in public.

**Bouvier, Arthur.** (*Belgian.*) Born at Brussels. Medal at Philadelphia, where he exhibited "Scene on the Coast of Flanders, — Sunrise." To Paris, 1876, he sent "A Breeze on the Scheldt."

**Bovy, Jean-François-Antoine.** (*Fr.*) Born at Geneva (1803–1867). Chevalier of the Legion of Honor. This engraver received a great many commissions, for medals and medallions, from the government. Among them were those bearing the portraits of the Empress, the Prince Imperial, General Dufour, etc.

**Boxall, Sir William, R. A.** (*Brit.*) Born, 1801. Entered the Royal Academy when eighteen years of age. Turned his attention, as a young man, to the painting of allegorical subjects, but has devoted himself of late years to portraiture. Among his earlier sitters were Prince Albert (in 1859), belonging to Trinity House, William Wordsworth, Allan Cunningham, W. S. Landor, and John Gibson. In 1851 he was elected an Associate of the Royal Academy, and Academician in 1864. He was knighted in 1871. He is an occasional exhibitor at the Royal Academy. His "Geraldine" (a lady at her toilet, half-length figure, life size), painted in 1850, is in the National Gallery, London. [Died, 1879.]

"By his thoughtful grace and truthful air of character, Mr. Boxall rises very much above the average level, wanting only more force and decision in color and expression to take the place which he seems always to approach without quite attaining." — *PALGRAVE'S Essays on Art.*

**Boyce, George P.** (*Brit.*) Born in London, 1826. His professional life has been spent in that city, and in the rural districts of England. As an artist he is comparatively self-taught. He was elected an Associate of the Society of Painters in Water-Colors in 1864, and a full member in 1878. Among his works, which are chiefly of an antiquarian and architectural character, are, "Edward the Confessor's Chapel," painted in 1852, and exhibited in 1878; "Whitby Abbey" (1866); "North Side of St. Mark's, Venice" (1866);



"Where stood Bridewell Hospital and Prison" (1867); "Outskirts of Smithfield" (1869); "Old Buildings at Kingwear" (1875); "Bull Inn Yard, London" (1872); "Old Shropshire Farm-House" (1872); "Ancient Fortified House, Shropshire" (1876); etc. His "Smithfield," "Where stood Bridewell," and "An Ancient House and Church at Ludlow" were at the Paris Exposition of 1878.

"A very careful drawing of George P. Boyce's, entitled 'Old House in Ludlow Church-yard,' invites attention by its peculiarities, which refer immediately to the Dutch school. Both the locality and the house accord extremely well, and it may be considered that the artist has been sitting at the feet of Peter Neefs or some similarly renowned Dutchman." — *Art Journal*, June, 1873.

**Boys, Thomas S.** (*Brit.*) Born, 1803. He began his career as an engraver, working actively at that branch of the profession until 1825 or '26, when he studied painting in Paris under Bonington, living for some years on the Continent. He first exhibited at the Royal Academy in 1822, and at Paris a few years later. He turned his attention to printing in colors, and is said to have been the "father of the chromo-lithograph." His earliest work in that line, a series of architectural views of some of the Continental cities, attracted great attention when published, about 1840. In his later years he devoted himself to etching, drawing on wood and stone, as well as to water-color painting. He was a member of the Institute of Painters in Water-Colors, and of several foreign societies.

**Brackett, Edwin E.** (*Am.*) Born in Maine, 1819. Began his career as a sculptor in 1838. He has executed portrait busts of Bryant, Longfellow, Allston, Sumner, Choate, President Harrison, Butler, John Brown, Garrison, Wendell Phillips, and others. Among the better known of his ideal works is "The Shipwrecked Mother," at Mount Auburn.

"Brackett's bust of John Brown [owned by Mrs. G. Stearns of Medford], exhibiting with Olympian breadth of sentiment the intense moral heroism of the reformer, is an American type of Jove; one of those rare surprises in art, irrespective of technical finish or perfection in modeling, which shows in what high degree the artist was impressed by the soul of his sitter." — JARVES, *Art Thoughts*.

**Brackett, Walter M.** (*Am.*) Born in Unity, Me., 1823. He is an artist entirely self-taught. He began his professional career in 1843, giving his attention to portraiture and ideal heads; later, devoting himself to the painting of game-fish, in which branch of the art he has been very successful. Many specimens of his work are owned in Boston, where the greater part of his professional life has been spent. He is one of the original members of the Boston Art Club, and has filled the office of president several years. His "After the Battle," one of his largest pictures, is in the collection of the Earl of Dufferin. A series of pictures representing the capture of a salmon with a fly, four in number, first, "The Rise," second, "The Leap," third, "The Last Struggle," fourth, "Landed," belong to Sir Richard Potter of London. They were exhibited at the Crystal Palace and in English provincial cities, attracting decided attention.

“Walter M. Brackett is acknowledged by all to stand without an American peer at the head of his special department of painting. One artist only, Rolfe of England, is ever named as his rival as a painter of fish. Neither Continental Europe nor America can boast of any other artist of acknowledged eminence who has devoted himself exclusively to this specialty.” — *Boston Advertiser*, May 23, 1868.

“These four pictures, by Mr. Walter M. Brackett of Boston, cannot fail to become attractive when their merits are known, not only on account of the high order of artistic skill which they display, but also from the interesting nature of the sport which they are intended to illustrate. . . . The transparency of the water is most cleverly managed, but the artist's skill is seen in its greatest perfection in the brilliant sheen of the fish, and in the wonderful painting of the eye of the salmon, both of which are so life-like that the visitor can scarcely at first believe he is looking upon a canvas.” — *Liverpool Mercury*, April 26, 1873.

“At the Crystal Palace four pictures may now be seen, the productions of a distinguished American artist, Walter M. Brackett of Boston. As works of art they have rare excellence; the peculiar subjects have never been better treated. . . . All the accessories are thoroughly well painted,—the water, the rocks, and the line,—but the painting of the fish is absolutely perfect; his form is well developed and his coat glitters. It would seem as if tinsel had been used to produce effect; but it is pure art, based on matured knowledge and sound judgment.” — *London Art Journal*, 1873.

**Bracquemond, Félix** (*Fr.*) Born at Paris, 1833. Medal at the Salon of 1866 for painting; medals in 1868 and '72 for etching. Pupil of J. Guichard. The fame of this artist was established by his etchings, of which he has made more than six hundred. These are much esteemed in England and the United States, as well as in France. His “Erasmus” (after Holbein), the “Tournoi” (after Rubens), a portrait of Auguste Comte, etc., are well known. His illustrations of Rabelais are very fine. Bracquemond has also painted some portraits, among which are those of Aug. Vacquerie and Mme. Paul Meurice.

Of late years M. Bracquemond has devoted himself to the perfection of what is known as “Haviland faience.” He is to-day the first Ceramic artist of France. In connection with Mme. Marie Bracquemond and M. Chaplet (of whom we shall say more), M. Félix Bracquemond has made a new era in Ceramic art,—a new ware and a new style of decoration. He has called about him a company of distinguished sculptors and painters, and the results prove what *l'art industriel* can be made under the supervision of a true artist like Bracquemond. I have the authority of a French critic, who knows as much of these matters as any one living, for saying of M. and Mme. Bracquemond: “You cannot praise too highly these two artists, who are as agreeable and as clever as they are talented and esteemed.”

“Behold an artist who is one of the *physionomies originales* of contemporaneous art. In the intellectual world of painters and poets Bracquemond is very celebrated. He stands, by good right, as an etcher *hors ligne*, having no worthy rival except Jules Jacquemart. A fine artist's proof of a plate by Bracquemond is a precious object, and sells for the highest price. The English consider them as choice titbits, and rarely allow one to escape them when sold. . . . The plates of Bracquemond made their way slowly in the world, and connoisseurs, seeing their rare qualities in design and their unusual power, sought them out. The Minister of State, on the strength of what he heard of them, ordered of the artist an engraving of the portrait of Erasmus, by Holbein. The choice was judicious; he produced a masterpiece. The Erasmus of Bracquemond



is one of the most famous and popular of his engravings, and a proof of the first state passes for an unattainable object, without price. Some time after the Erasmus the artist made also, for the Calcographie of the Louvre, an engraving of the 'Tournoi' of Rubens, and he sent these two plates to the Salon of 1861. They were refused by the jury! Now, to say that Bracquemond loves juries would be to say that the dog is the friend of the cat! His beard bristles when he talks of them! But there he is wrong, as I have told him; the jury is an admirable institution, which it would be necessary to invent if it did not already exist, because, whether it accepts or refuses, it is to the reputation of a true artist as is a caustic on a wooden leg! I plead, and I will always plead, in favor of the juries on account of their triumphant uselessness. Who the devil, to-day, cares to know whether a masterpiece has been or has not been admitted to the Salon? Is talent of an administrative nature, and does it proceed by advancement? . . . While he made the drawings for the Erasmus at the Louvre, Bracquemond, 'toujours le nez au vent,' was attracted by the enamels of Léonard Limousin, which are in the Gallery of Apollo. Curiosity as to the process seized him, and he endeavored to make portraits in this manner. While seeking knowledge in one place and another, he went one day to the house of Deck, the well-known maker of artistic faience, whose works are carried all over the world. The beautiful tones obtained by the inventor, his elegant models, his ardent faith in his enterprise, all inspired in Bracquemond a new passion for faience. He then worked in his leisure hours with Deck, because he was forced to live by his etching, and at this time he acquired a pronounced taste for the decoration of potteries. In this art, as in others, the artist made for himself, immediately, a place apart, by the originality of his manner. In 1866 a manufacturer came to demand of him an attempt at etching which could be used for the decoration of faience. The process was not to be a new discovery, since there are plates in this manner dating from the end of the last century, but he attempted to find again the lost secret. Bracquemond executed a complete table service and exhibited it in 1867. Its success was considerable, and this service, which bears his name, remains celebrated in the annals of industrial art. . . . In 1871 Bracquemond entered the manufactory at Sèvres as head of the ateliers of painting. In 1872 the chief of a great manufactory of porcelain, M. Haviland of Limoges, engaged the services of Bracquemond. He confided to him the direction of the works of art of the branch establishment which he founded at Auteuil. He is still there. He has impressed upon the productions of this house a considerable fame, and he is bringing it forward to the first rank. Some eminent painters, some sculptors, already famous, such as Noël, Delaplanche, Aubé (to speak only of those whom I know), group themselves about Bracquemond, and design vases of all forms and all dimensions, which are already the ornaments of richly furnished modern houses, and only wait to become *pièces de musée*. . . . Bracquemond has not deserted etching. In his leisure hours he retakes the point and engraves one of those colored plates which founded his reputation. But he sells them no more, and guards them, the miser! for himself and his friends. As I write these lines, he is about to complete a view of the Bridge of the Arts beaten by a storm of rain, which is a *chef-d'œuvre*. Such are the principal traits of this original figure, one of the most curious, without doubt, that the contemporaneous naturalism has given to the art of the nineteenth century." — ÉMILE BERGERAT, *Galerie Contemporaine*, No. 117.

**Bracquemond, Mme. Marie.** Pupil of Ingres. Paints portraits and *genre* subjects. At the Salon of 1875 she exhibited "The Reading"; in 1874, "Marguerite." Much of the time of this gifted artist is given to the decoration of the Haviland faience. She has the faculty of employing the faience colors so well, that under her brush they assume a clearness and richness not attained by other artists. She has also great talent in drawing. Her works are much sought, and are very rarely seen in collections for sale, as they are, almost without exception, sold before they are fired. The progress

made of late in this especial faience is one that cannot be told in words, — it must be seen to be appreciated, and no one painter has done so much towards this advance as Madame Bracquemond.

**Bradford, William, A. N. A.** (*Am.*) Born in New Bedford, Mass. Brought up to commercial pursuits, he was devoted to art in his leisure moments, but did not adopt it as a profession until business embarrassment came upon him in the maturity of life. He began painting ships in the harbor of Lynn, Mass., and along that eastern coast as far north as Nova Scotia and Labrador, studying diligently, and becoming a marine painter of no little merit. For two years he occupied the same studio with Van Beest at Fairhaven, gaining much from the association. With Dr. Hayes, the Arctic explorer, and others, he has made several trips to the ice regions of the North American coast for the purpose of sketching and study, chartering his own vessel, and going as high on one occasion as the 56th degree. His representations of this comparatively new field of ice-floes and icebergs have been interesting and popular, and have attracted much attention on both sides of the Atlantic. He has exhibited publicly and privately in London, and has sold his pictures at high prices there to the Queen, the Marchioness of Lorne, the Baroness Burdett-Coutts, and others. His "Steamer Panther among Icebergs and Field Ice in Melville Bay, under the Light of the Midnight Sun," exhibited at the Royal Academy in 1875, "by command of Her Majesty," to whom it belongs, was the subject of much comment in art circles. Among his works may be mentioned, "Fishing-Boats in the Bay of Fundy," "Shipwreck off Nantucket," "Lighthouse in St. John Harbor," "Fishing-Boats getting under Way," etc.

"Bradford has made a decided advance in the forms and motions of waves; he has put movement into the ocean, and swept its surface with gales. Some of his colored and India-ink sketches of shore scenery are fine bits of realistic study, but in painting he gets hard and metallic, and keeps repeating himself." — JARVES, *Art Idea*.

"Mr. Bradford's are the only works which profess incontrovertible truth in the representation of the Northern Regions; and when we consider the magnitude of the expeditions which have been fitted out for the purpose, it cannot be supposed that any similar scheme will be entered into for like purpose. . . . The result is a glorious display of ice landscapes from the far North, abounding with color which never entered the thought of painters who have not seen the places Mr. Bradford has visited; far away from land, yet with every appearance of being sections of coast scenery." — *Art Journal*, August, 1873.

"A series of studies from the coast of the Bay of Fundy are remarkable illustrations of what fidelity to detail can effect when a truly characteristic object is skillfully treated. Bradford is indefatigable in his search for subjects, and has explored many isolated and beautiful ranges of coast never before painted by artist." — TUCKERMAN'S *Book of the Artists*.

**Bradley, John Henry.** (*Brit.*) Born in Worcestershire, 1832. He was a pupil of David Cox, but has lived for many years in Florence, Italy. He exhibits in London and Paris, and has been particularly successful in his etchings, which are highly prized by critics



and connoisseurs. Among his paintings in oil are, "Mountain Gloom," at the Paris Salon of 1868 ; "View of Florence," in 1869 ; and "Old Market in Florence," in 1877. His "Sunset at Venice," in water-colors, was at the Royal Academy, London, in 1878. Among his etchings were, "The Canal la Vena Chioggia," at the Dudley Gallery, in 1874 ; "Fondamenta di Ponte Luigio, Venice," "Ponte Panada, Venice," and "Warwickshire Willows," at the Paris Exposition of 1878. Many of his etchings are now in the Permanent Fine Art Exhibition at Philadelphia. The "Market Scene in Florence" is a fine picture, and of great interest, as it will soon be historical, on account of the removal to the new market.

"J. H. Bradley's 'Italian Twilight' [R. A., 1871] is admirable for its color and aerial tones." — *London Athenæum*, June 10, 1871.

"Mr. J. H. Bradley's 'Canal at Chioggia' is quite one of the best etchings here, of singular neatness of effect, combined with suggestion of color ; admirable in balance of chiaroscuro and graceful composition." — *The Times*, London, June 23, 1874.

**Bradley, Basil.** (*Brit.*) Born in Hampstead, London, 1842. With the exception of about one year's study, 1859 – 60, at the Manchester School of Art, he has received no instruction in his profession. He has devoted himself chiefly to water-color painting, spending some time in Surrey and Westmoreland. Of late years his studio has been in London. He is a member of the Water-Color Society of Liverpool, and was elected an Associate of the Society of Painters in Water-Colors, London, in 1869. Among his more important works are, "The Challenge," "Chillingham Cattle" (1871), belonging to J. H. Bradley of Manchester ; "Full Cry," Chiddingfold Hounds (1871), belonging to H. Roberts of Liverpool ; "A Lift on the Way" (1871) ; "Ten Minutes Late for the Meet" (1874) ; "Feline Affection," a study of lions (1876) ; "Tigers at Play" ; etc. In oil he sent to the Royal Academy, in 1873, "Victor and Vanquished," "Chillingham Cattle," "Sheep-Washing, Westmoreland" (1877) ; and "July on the Thames" (1878). To the Paris Exhibition (1878) he sent "Too Late for the Meet" and "Mary's Present to Robin," both in water-colors.

"Many of the animal drawings produced by Basil Bradley have proved very attractive, but they have been more naturally colored than 'Another Day's Work Nearly O'er,' which at first sight looks like a careful performance in sepia or some similar tint. It represents a laborer watering his team at a shallow rivulet. The horses are made out with perfect knowledge of the animal ; and there is in the action a truth attained only by the closest observation." — *Art Journal*, June, 1873.

"The intensity of the animal expression thrown into the individual portraits, and the mirthfulness of character shown in the drawings ['Young Tigers at Play,' 'Feline Affection,' etc.], are simply and truthfully done, equal to the finest display of these qualities in the best of Landseer's drawings." — *Art Journal*, February, 1877.

**Braekeleer, Ferdinand de.** (*Belgian.*) Born at Antwerp, 1792. Member of the Academy of Antwerp, and Associate Director of the Museum of the same city. His earlier subjects were historical, and some of his pictures quite large. In 1817 he painted "Tobit bury-

ing a Jew by Night"; in 1819, "Faustulus presenting Romulus and Remus to his Wife"; in 1822, "The Grotto of Neptune at Tivoli." After this time his works illustrated the history of his country; among them are, "The Baker," "Rubens painting the Chapeau de Paille," "Bombardment of Antwerp in 1830." "The Defence of Antwerp, in 1576, against the Spaniards" is in the museum of that city. His pictures of this class are numerous, but about 1836 he turned his attention to *genre* subjects, and by them has gained a high reputation. Among these works are, "The Round of the Market"; "The Bride's Departure"; "Le Comte de Mi-carême," in the Museum at Brussels; "The Golden Wedding"; etc. His design is skillful, drawing correct, invention humorous, execution careful, and color delicate and harmonious. At the Wolfe sale, New York, 1863, "The Grandfather's Holiday Visit" sold for \$ 1,625. [Died, 1883.]

At the Corcoran Gallery in Washington are two works by this artist, the "Happy Family" and the "Unhappy Family."

**Brandard, Robert.** (*Brit.*) (1805–1862.) Was for a short time in the studio of the elder Goodale, devoting himself particularly to landscape engraving, and exhibiting occasionally, in London and elsewhere, oil-paintings of considerable merit, some of which were engraved by himself. He furnished numerous plates for the London Art Journal, for Turner's "England," etc.

**Brandon, E.** We know nothing of this artist but that he is a Belgian; and a picture by his hand in the Walters Gallery, Baltimore, proves him worthy of attention. It represents the "Interior of a Jewish Synagogue at Amsterdam," which, when the apparently small material employed and the remarkable effect produced are considered, proves him an artist of no small attainments. It is a picture which makes itself felt even in the fine collection where it is placed.

**Brandt, Josef.** (*Pole.*) Born at Szezebrzeszyn, 1841. Gold medal at Munich, 1859; at Vienna, 1873; at Berlin, 1876. Studied at l'École Centrale in Paris, and under Franz Adam at Munich. Paints historical and *genre* subjects. His representation of the seventeenth century is masterly. His "Scene in a Polish Village" is at the National Gallery of Berlin. At Vienna, in 1871, he exhibited "The Polish Fair" and "A Scene in the Danish Campaign, 1658"; and at Berlin, in 1876, "A Vidette in the Thirty Years' War," and "Ukanien Cossacks, Seventeenth Century," bought by the Museum at Königsberg.

**Brandt, Carl L., N. A.** (*Am.*) He has resided for some years at Hastings-on-Hudson. Was elected a full member of the National Academy in 1872. Among his works exhibited of late years are, "A Dish of Alpine Strawberries," and "The Fortune-Teller," in 1869; "The Return from the Alps," in 1874; and several portraits.

[No response to circular.]

**Branwhite, Charles.** (*Brit.*) (1817–1880.) Son of a miniature-



painter, from whom he received his first instructions in art. Began his career as a sculptor and received the silver medals of the Society of Arts in 1837 and '38 for figures in bas-relief. He began painting a few years later, exhibiting in provincial galleries of England with considerable success. He was elected an Associate of the Society of Painters in Water-Colors about 1850, and still contributes regularly to its gallery. Among his later works are, "Post Haste," "A Mountain Stream, North Wales," "April Showers on the Eastern Coast," "Kilgarren Castle," "An Old Lime-Kiln,— Winter Sunset," "Winter Twilight,— a Black Frost," "The Old Salmon-Trap on the Conway," "Snow-Storm, North Wales," "Moonlight,— Salmon Poaching," etc.

**Brascassat, Jacques Raymond.** (*Fr.*) Born at Bordeaux (1805–1867). Member of the Institute, and Chevalier of the Legion of Honor. Pupil of Richard and Hersent. This painter has been called the "poet of animals." Several of his best pictures, among them the "Fighting Bulls," are at the Museum of Nantes. His works are very numerous. At the Demidoff sale, 1863, Lord Hertford paid 10,100 francs for a water-color of "Dogs attacking a Wolf." At the sale of Khalil-Bey, an ordinary little picture by Brascassat of "A Spaniel carrying a Pheasant" brought 4,100 francs! At a Paris sale in 1871, "A Bull defending himself from the Attack of a Dog" sold for £404; at a London sale in 1872, "The Bull at Liberty" brought 960 guineas; at the Strousberg sale, Paris, 1874, "A Bull attacking a Dog" sold for £780; and at the Latham sale, New York, 1878, "Dogs attacking a Wolf" (35 by 46) sold for \$1,525.

"No one not a Dutchman paints so broadly, nor with a more sure and firm touch, the speckled, rough skins of bulls and cows. . . . No one has modeled with more energy and boldness their necks and shoulders, their hanging dewlaps, their bespattered rumps, and those horned heads in which the fronts are all bristling, frowning, and furious, and those fine feet, like the feet of goats, which bear bodies of monstrous size, nor those eyes, sometimes sweet and dreamy, and sometimes cruel and frightful. . . . The study of sheep is the graceful side of his talent."—DE SAINT-SANTIN, *Gazette des Beaux-Arts*, June, 1868.

**Brendel, Heinrich Albert.** (*Ger.*) Born at Berlin, 1827. Member of the Berlin Academy. Professor at Weimar. Medals at Paris Salons, at Berlin, Nantes, Munich, and Vienna. Studied at the Berlin Academy and under Wilhelm Krause, afterwards at Paris under Couture and Palizzi. He traveled in Italy. He is an animal-painter, and has lived much in Paris and at Barbison with the colony of French artists there. In the Berlin Gallery is his "Return to the Village." At the Exposition of the Royal Academy at Berlin, in 1876, he exhibited "Up the Stream," "The Duplicate," and "Auf dem Gutshof." His "Sheepfold at Barbison" (1863) is at the Luxembourg.

"Brendel is not precisely a landscape-painter, although he shows us, from time to time, through some farm porch a bit of perfect scenery. He is classed among animal-painters, and has chosen sheep for his specialty. . . . Established in the sheepfold, he

is strong ; a master there, no rival will come to dislodge him. He is as sure with the woolly animals as Barye with lions, or Protais with foot-soldiers. He knows their habits, their movements, their behavior, and even their thoughts, if they have any. He finds their bony framing under the wool which conceals it from the ordinary sight, and cleanly draws that which Nature scarcely indicates. His thick, firm painting suggests the idea that he mixes his oil with mutton-tallow. . . . All is so true, so just, treated with such ease and such assurance of talent, that I dare to counsel Brendel to be more ambitious. Let him enlarge his frame ; let him not fear to undertake larger subjects. He has a beautiful succession to strive for, since the poor Troyon works no more." — EDMOND ABOUT, *Salon de 1864*.

**Bréton, Jules Adolphe.** (*Fr.*) Born at Courrières, 1827. Officer of the Legion of Honor. Pupil of Drölling and of Devigne. The landscapes of this artist are too well known to require description. Hamerton says of his "*Bénédiction des Blés*" (1857), at the Luxembourg : "He is a true poet and true painter, with an infusion of delicate humor which reaches our sympathies at once. The '*Bénédiction*' is technically a work of singular importance in modern art, for its almost perfect interpretation of sunshine." Among his works are, "*The Recall of the Gleaners*" (1859) and "*Evening*" (1861) at the Luxembourg ; "*The Weed-Gatherers*" (1861) ; "*Women digging Potatoes*" (1868) ; "*The Washerwomen of the Coasts of Brittany*" (1870) ; "*A Gleaner*" (1877) ; etc. At the Walters Gallery, Baltimore, is his "*End of the Day, or Rest of two Peasant-Women after their Toil*," — a beautiful picture. At the Forbes sale, London, 1874, "*When the Cat's away, the Mice do play*" sold for 580 guineas. At the Johnston sale, "*A Brittany Shepherdess*" (23 by 17) brought \$ 2,000.

"Le choix de ses couleurs est toujours heureux ; il a les mains pleines de lumière, et vous diriez qu'il dérobe au soleil des rayons choisis." — M. EDMOND ABOUT, in a *critique of the "Bénédiction," 1857*.

"He is at once a painter of landscape and of human nature. The two are harmonized in all his works in such just proportion, and with such equal ability and care brought to the representation of each, that he occupies the rare position of excelling in two distinct branches of art ; in each he shows a deep, earnest, reverential sympathy in the presence of nature ; his eye for color is almost faultless, and his technical capacity is beyond question. . . . It is noteworthy that popular and artistic opinion is more united in favor of the merits of Jules Bréton than upon any other living French painter. The Germans pay him the high compliment of assigning to him the qualities of the best German artists. In hard times he is the only one who finds the price of his paintings constantly rising. It is, perhaps, not too much to assign to Jules Bréton the leading place in the contemporary French school." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

"There is with M. Bréton a profound sentiment for rustic beauty which separates him from some vulgar peasant-makers. He flatters not the homely in nature. This *artiste*, truly worthy of a title too lavishly used in this day, has comprehended the grave, serious, and vigorous poetry of the country, which he expresses with love, respect, and sincerity. The nutritive labors of man have their grandeur and their sancity ; for those who know how to regard them they are solemnly fulfilled in the manner of religious rites, with forms and attitudes almost hierarchal, as if one celebrated the fêtes of the ancient Cybele. . . . The picture of the '*Weed-Gatherers*' produces a sweet and mysterious impression which one would not expect from its name. The sun is setting ; already his red disc has more than half disappeared behind the line of the horizon, at the end of a vast plain where some women bending over tear up the worthless roots.



One of them, fatigued, without doubt, has risen and stands in the second plane, detached in silhouette on the clear sky with a slighthness of figure and a rare elegance. The toil ends with the day, and the beautiful creature holds up her head as a plant to the evening freshness! Is it the same one who dreams, leaning on her elbow, in the picture entitled the 'Evening,' while her more playful companions join hands and form a circle? This type seems to preoccupy the painter, and it reappears through his works like the involuntary repetition of some village Fornarina. One can, moreover, see it again with pleasure. It recalls with more strength and style the 'Claudia' of George Sand." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

**Bréton, Émile Adelaar.** (*Fr.*) Born at Courrières. Medals at Paris in 1866, '67, and '68; one also at Philadelphia in 1876. Brother and pupil of Jules Bréton, and a painter of landscapes. "A Winter Evening" (1874) is in the Luxembourg. At the Corcoran Gallery, in Washington, are his "Snow-Scene, — Moonrise," and "Sunset," both painted in 1873. At the Paris Salon of 1877 he exhibited "A Summer Morning"; in 1876, "Winter" and "A Marine View"; in 1875, "The Canal at Courrières, — Autumn," "The Village of Artois in Winter," and "The Star of the Shepherd," etc. At the Salon of 1878 he exhibited "A January Night, — After a Battle," and a landscape.

"Pictures like those of Émile Bréton charm by a mixture of poetry and reality; his moonlight effects and winter scenes assign to him an eminent position among our best painters. When the invasion came he separated himself from his family to defend his country, and his conduct was such that his general embraced him on the field of battle. After the war he returned to art, and in the last exhibitions his pictures had so much success that public opinion now places him by the side of his brother." — RENÉ MÉNARD, *The Portfolio*, January, 1875.

"The landscape which he comprehends and loves is not the free and varied landscape, open to the air, to the light, to all the vivifying breaths of nature. Bréton willingly shuts himself in a narrow and somber frame, where few objects can find a place; he forces himself to produce a tragic effect by grand simplicity of aspect. His horizon is narrowed, his sky low and veiled, his forests black and thick; he loves to cover the earth with a sad cloak of white hoar-frost. . . . 'The Twilight under the Snow' represents the entrance to a village where a few lights are seen in the windows of the cottages: at the horizon the chilly silhouette of a snowy steeple shows itself against a yellow light which pierces some black clouds. This picture, with a large and strong handling, breathes that sort of powerful desolation which belongs to the talent of Émile Bréton." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1874.

**Brevoort, James Renwick, N. A.** (*Am.*) Born in West Chester County, N. Y., 1832. He studied architecture in New York for three years under James Renwick, but, turning his attention to painting, he became a pupil of Thomas S. Cummings. In 1863 he was elected a member of the National Academy, and was made Professor of Perspective in 1872, a position he held for two years. He went to Florence in 1874, where he has since resided. Among his best works in America are, "Lago Maggiore," belonging to Mr. Fitzgerald; "November Winds," in the Longworth Collection, Cincinnati; and "Farmington Meadows," painted for Jay Cooke. Since his residence in Italy he has made several sketching-tours in Germany, Holland, Switzerland, to the Italian Lakes, etc., and the result has been among

his finished pictures, "A Scene in Holland, near Arnheim"; "May Morning, Lake of Como"; "Lake of Como, near Varenna"; "Group of Houses and Boats, Lake of Como"; "Castle of Heidelberg,—Sunset"; "A Castle in the Abruzzi, Italy"; "Views on Lake Lugano"; "Vesuvius, from Naples"; "On the Gulf of Salerno"; "A Swiss Scene"; etc.

"Brevoort's landscapes are broad and thoughtful, characteristic of American scenery with pleasing atmospheric effect. . . . One of his designs to illustrate a poem exhibits rare feeling, and his large 'Harvest Scene with a Storm Coming up' shows advancing power and fine management of light." — TUCKERMAN'S *Book of the Artists*, 1867.

**Bricher, Albert T., A. N. A. (Am.)** Born in Portsmouth, N. H., 1837. Educated in the Academy of Newburyport, Mass. In 1851 he entered a mercantile house in Boston, painting and studying art without instruction in his leisure hours. In 1858 he began the practice of art as a profession, sketching along the coast of New England, and working with considerable success in Boston for ten years. In 1868 he settled in New York, exhibiting at the National Academy his "Mill Stream at Newburyport." He began the painting of water-color pictures a little later, and was elected a member of the American Society of Painters in Water-Colors in 1873. Among his water-color drawings may be mentioned, "An Indian Summer's Sunset" (1869); "Sunset in October on the Ellis River, N. H." (1869); "The Maiden's Rock, Lake Pepin" (1870); "Mt. Adams" (1871), "Time and Tide," "By the River-Bank," "On the Winding Esopus," "Break, Break, Break!" (1874); "Off Halifax Harbor," "Spring Morning" (1875); "A Lift in the Fog, Grand Menan," "Rest in the Woods," "Gathering Water-Lilies" (1876); "Off the North Head, Grand Menan," "Twilight on the Moor," "St. Michael's Mount," and "Sweet Summer Time" (1877); "Among the Hazards" and "What the Tide Left" (1878). His "Foggy Morning, Grand Menan," "Summer Morning, Grand Menan," and "Morning at Narragansett" were at the Centennial Exhibition of 1876; his "In a Tide Harbor," at the Paris Exposition of 1878. [Elected A. N. A. in 1879.]

"Bricher, although among the younger men belonging to the American school of painting, has already assumed a leading position as an artist, not only as a marine painter but also in the delineation of landscapes. . . . His 'Mill Stream at Newburyport' is remarkable for its beauty, and the subdued yet brilliant way in which it is treated. It is a midsummer scene, as the boating party on the left and the rich and luxuriant foliage of the overhanging trees evince, and the broken forms of the clouds and the shadows upon the water lend to the view an idyllic charm." — *Art Journal*, November, 1875.

**Bridell, Frederick L. (Brit.)** Born in Southampton (1831–1863). He began his career at an early age in his native town, painting portraits there for a few years, after which he went to the Continent to study. He exhibited at the Royal Academy, in 1860, "The Coliseum by Moonlight," a picture which attracted much attention. In 1861 he sent "Olive Garden, Lake of Como"; in 1862, "Pastoral Scene, Lake of Lecco," and "Above the Hill, Lake of Como." Among his works are "The Temple of Love," "Sunset on the Atlantic," etc. He was considered a young man of much promise



**Bridgman, Frederick A.,** N. A. (*Am.*) Born in Alabama, 1847. Taken to New York at an early age by his family, he began his professional work as an engraver with the American Bank Note Company, studying in his leisure hours (during the four years of his connection with that company) in the Art Schools of Brooklyn. In 1866 he went to Paris, becoming a pupil of Gérôme, who has shown much interest in him. His summers were spent in sketching tours in Brittany. In 1870 he settled in the Pyrenees on the borders of Spain, where he remained two years. He passed the winter of 1872-73 in Algiers, the winter of 1873-74 in Egypt, Nubia, and on the Nile. He is at present (1884) a resident of Paris. Among his works may be mentioned, "Up Early," "Girls in the Way," "Apollo bearing off Cyrene," "Interior of a Harem" (Paris Salon, 1875), and "The Funeral of the Mummy" (Paris, 1877), for which he received the third-class medal, and in which he is said to "have approached the highest qualities of his master Gérôme" (Lucy Hooper, in *Appletons' Art Journal*, September, 1877). He did not exhibit at the National Academy, New York, until 1871, when he sent his "Illusions of High Life"; in 1874, "Bringing in the Corn," belonging to A. A. Low; in 1875, "The American Circus in Paris," "Tête-à-Tête in Cairo," and "In the Pyrenees," being made an Associate of the National Academy the same year; in 1876 he exhibited "A Moorish Interior" and "Chapel,—Noon, Brittany." His "Donkey Boy of Cairo" was sold at the Johnston sale, New York, 1876, for \$ 630. His "Market Scene in Nubia" is in the collection of Thomas G. Appleton of Boston. He was commended by the Judges of the Centennial Exhibition of 1876 for artistic excellence, contributing, "Kybelian Woman," "Flower of the Harem," and "The Nubian Story-Teller." To the Paris Exposition he sent, in 1878, "The Funeral of the Mummy," belonging to James Gordon Bennett, receiving the decoration of the Legion of Honor.

"Bridgeman's 'Circus' was painted when he was scarcely more than a student, and when exhibited at the Salon, the masterly character of the composition and its brilliancy of coloring excited general admiration even among the critics of Paris. Many of his works have been purchased by Goupil, and they are always well hung in the Salon."—*Art Journal*, February, 1876.

"'Hurrah! Hurrah!' by Bridgeman. The bright green of the sea-weed, the brown of the old anchor on which a tattered fisher-boy stands, the bright surf and water fading up through the cliffs to a dark cloudy sky, are all fresh and suggestive."—*New York Times*, February 25, 1877.

"Mr. Bridgeman exhibited three pictures of remarkable power,—'Bringing in the Corn,' 'The Nubian Story-Teller,' and 'Flower of the Harem,' all painted with great skill and truth."—*PROF. WEIR'S Official Report of the American Centennial Exhibition of 1876.*

"If the American pictures are fewer than usual this year [1877], as a rule they are of a far higher average of merit. Gérôme himself might have signed Mr. Bridgeman's 'Funeral of a Mummy,'—such was the verdict of the severe critic of the *Paris Figaro*, M. Albert Wolff."—*American Register*, June, 1877.

**Bridges, Fidelia, A. N. A.** (*Am.*) A native of Salem, Mass.

Pupil of W. T. Richards in Philadelphia. She also spent a year in study and observation in Europe. In 1869 she sent to the National Academy, in oil, "Winter Sunshine" and "Wild-Flowers in Wheat"; in 1870, "Blackberry-Bushes" and "Views on the Ausable"; in 1873, "Thistles and Yellow-Birds"; in 1874, when she was elected an Associate of the National Academy, "Cornfield" and "Salt Marshes"; in 1875, "Edge of a Rye-Field"; in 1876, "An Old Grave"; in 1877, "The Robin's Bath." She turned her attention to painting in water-color in 1871, and has been very successful in that branch of art. She was elected a member of the Water-Color Society in 1875. In 1871 she exhibited "Daisies and Clover" and "Pickerel-Weed"; in 1874, "Lily Pond"; in 1875, "Mouth of a River"; in 1876, "By the Sea"; in 1877, "Rye-Field"; in 1878, "Morning-Glories" and "Kingbird on the Lookout." She sent to Philadelphia, in 1876, in water-color, "Kingfisher and Catkins," belonging to William B. Kendall, "A Flock of Snow-Birds," and the "Corner of a Rye-Field." Many of her pictures are in the possession of George A. Whitney of Philadelphia, and of Mrs. Dean Sage of Brooklyn. Her "Daisies," in oil, belonged to Kensett, the artist.

"Among the foremost of these young women is Miss Bridges. Her works, which are already well known in New York, are like little lyric poems, and she dwells with loving touches on each of her birds, 'like blossoms atilt' among the leaves. In this humble vein of feeling she seems to be a true artist." — *Art Journal*, February, 1875.

"Miss Bridges' 'Edge of a Rye-Field' [1875], with a foreground of wild roses and weeds, is a close study, and shows that she is as happy in the handling of oil-colors as those mixed with water." — *Art Journal*, May, 1875.

**Bridoux, François-Eugène-Augustin.** (*Fr.*) Born at Abbeville, 1813. This engraver took the *prix de Rome* in 1834, and since his return from Italy in 1841, has received two medals for works sent to the Salons. His principal plates are, "The Virgin with the Candelabra," after Raphael; "A Holy Family" and "The Conception," after Murillo; "La Ferrière," after Da Vinci; "Portrait of Louis-Philippe," after Winterhalter; "Laure," after Simone Memmi; "Hagar and Ishmael," after Eastlake; and the "Aldobrandini Virgin," after Raphael.

**Brierly, Oswald W.** (*Brit.*) An English artist, resident in London. A member of the Society of Painters in Water-Colors, and for some years "Marine Painter in Ordinary to Her Majesty." He sailed with the Duke of Edinburgh in 1867-68 on the *Galatea's* trip round the world, painting that ship off the Cape of Good Hope. Among his works are, "Blake going on board the *Resolution* off Dover in 1652," "Magellan discovering the Straits in 1520," "South-Sea Whalers boiling Blubber," "A Man Overboard in the Baltic Fleet," etc. His "Blake going on the *Resolution*" was at the Philadelphia Exhibition of 1876; "Blake waiting to attack the Royalist Fleet," at Paris, in 1878.



"The works of Mr. Brierly have long placed him in the foremost rank of our water-color painters, in the representation of marine subjects, for it is to such that he almost, if not entirely, confines himself." — *Art Journal*, March, 1875.

**Bright, Henry.** (*Brit.*) Landscape-painter. (1814–1873.) Educated as a physician, but soon relinquished a profession uncongenial to him for the study of art. Settled in London at an early age, became a member of the Institute of Painters in Water-Colors, and also painted in oil. He first exhibited at the Royal Academy in 1845. His "Entrance to an Old Prussian Lawn,—Winter," painted in 1844, was purchased by the Queen, who is the possessor of several of his earlier works. He exhibited but rarely at the Royal Academy in the later years of his life,—in 1869, "The Ray after the Storm"; in 1871, "Battle of the Frogs and Mice."

"The subjects of Mr. Bright's pictures are very varied, but his manner of treating all shows great originality and a high degree of self-possession, while his manipulation is broad and masterly, and his coloring rich and deep. With us his most attractive subjects are the banks of a stream or a river. . . . His snow-scenes also are most skillfully and faithfully represented." — *Art Journal*, November, 1873.

**Brillouin, Louis-Georges.** (*Fr.*) Born at Saint-Jean-d'Angely. Medals in 1865, '69, and '74. Pupil of Drölling and Cabat. At the Salon of 1877 he exhibited "Les racoleurs" and "A Bouquet for Chloe"; in 1876, "The Vocation of a Younger Son" and "The Antechamber"; in 1874, "The Wedding of Georges Dandin" and "Lindor." At the Johnston sale, New York, 1876, "The Book-Worm" (14 by 18) sold for \$ 570. "The Smoker" is in the collection of Mrs. H. E. Maynard of Boston. At the Salon of 1878 he exhibited "The Malady of Polichinelle" and "The Portrait." His "Cavalier" is in the gallery of Mr. T. R. Butler of New York.

**Brion, Gustave.** (*Fr.*) Born at Rothau (1824–1877). Chevalier of the Legion of Honor, 1863. Medal of Honor, 1868. Pupil of Guérin at Strasbourg. In 1850 he went to Paris to copy the Dante of Delacroix. He exhibited, in 1852, "The Road for tracking Boats." The Emperor purchased his "Battery of Military Machines" (1863). "The Pilgrims of Saint-Odile, Alsace" (1863) and "The End of the Deluge" (1864) are in the Luxembourg. At the Johnston sale, "Brittany Peasants" (6 by 4) sold for \$ 600, and "Brittany Peasants at Prayer" (53 by 82), for \$ 7,150. The last was from the Wolfe sale, 1863. In 1877 he exhibited at the Salon, "The Awakening" (encampment of pilgrims on Mount Saint-Odile), and sketches of "Gringoire" and "Esmeralda," made for an edition of "Notre-Dame-de-Paris"; in 1876, "The First Steps," and sketches of "Lantenac" and "Radoub," for an edition of "Quatre-vingt-treize"; in 1875, "The Day of the Baptism"; in 1874, "A Wedding in Alsace"; in 1872, "The Dance of the Cock," a souvenir of the customs of Alsace; in 1870, "A Burial at Venice, 1868." At the Blodgett sale, New York, 1876, "The Conscript" sold for \$ 1,050. At the Oppenheim sale, Paris,

1877, "The Dance of the Cock" sold for 8,000 francs. His "Funeral Scene in Venice" is in the collection of Mrs. H. E. Maynard of Boston.

" 'La Noce en Alsace,' 'Le Repas de noce,' and the 'Bénédicité' lead us to the favorite subjects of the painter, the old costumes picturesquely preserved still in some provinces faithful to local color, which artists hasten to fix on the canvas before they disappear. Brion knows how to render with a charming grace these particular types, these bizarre costumes, these interiors with characteristic details; he gives sentiment and beauty to these rustic physiognomies which are not there, perhaps; but if it is a falsehood, we pardon him very willingly." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

"Brion leaves nothing to chance; he composes his picture, he balances his groups, and while the whole effect is discreet and moderate, he makes the faces and figures of his personages say all that they ought to say. Without being portraits his heads have personality and character. Careful to attain a picturesque effect and attentive to the accessories, he gives to his figures the costumes, the furniture, and the surroundings which belong to them. . . . Brion is one of our good workmen. He knows the use of brown tones, he combines and calculates their values. His painting is always full, solid, and well balanced. Thanks to his powers of observation, Brion is in the path of modern art; his sincerity stands instead of ideality." — PAUL MANTZ, *Gazette des Beaux-Arts* July, 1869.

**Brisset, Pierre-Nicolas.** (*Fr.*) Born at Paris, 1810. Chevalier of the Legion of Honor. Pupil of Picot, whom he assisted in the frescos at the church of Saint-Vincent-de-Paul. Brisset gained the grand *prix de Rome* in 1840. He paints historical subjects, and portraits. In 1877 he exhibited a portrait of M. B.; in 1876, the "Two Sisters of Charity" and two paintings for the church of the Trinity, in Paris; in 1873, a portrait executed for the Museum of Narbonne; in 1872, a portrait.

**Bristol, Edmund.** (*Brit.*) (1787–1876.) Animal-painter. Famous particularly for his horses, in which branch of the art it was said to have been the opinion of Sir Edwin Landseer that he had no equal. He has not exhibited of late years in the Royal Academy.

**Bristol, John Bunyan,** N. A. (*Am.*) Born at Hillsdale, N. Y., 1826. He studied from nature in his own country, spending his professional life in the city of New York. In 1859 he went to Florida, painting tropical pictures, which attracted some attention when exhibited. He was elected an Associate of the National Academy in 1861, and Academician in 1875, exhibiting regularly in its gallery. He was made a member of the Artists' Fund Society in 1861. Among his earlier works are, "Haying-Time, Berkshire, Mass."; "Autumn Afternoon, Bolton, Lake George"; "Sunrise, Mt. Mansfield"; "Adirondacks, from Lake Champlain." His "On the St. John's River, Florida" is in the collection of Cyrus Butler; "Monument Mountain, Berkshire County" (N. A., 1875) was purchased by E. K. Sutton; "Mt. Equinox, Vermont" (N. A., 1875) belongs to Mr. McCoy, Baltimore, Md.; "Evening by the Housatonic," at the Artists' Fund sale, in 1878, was bought by Brayton Ives. A large landscape is owned by Clarkson Potter.



He received an award and medal for his single picture at the Centennial Exhibition of 1876, and he sent to Paris, in 1878, "Lake Champlain, from Ferrisburg."

"Mr. Bristol as a landscape-painter is well known all over the United States, and his pictures are in all of the leading collections. Although at the beginning of his career as an artist he painted figures and portraits, he soon abandoned that branch of art and turned his attention exclusively to landscapes. His country home is among the Berkshire Hills in Massachusetts, and the beautiful scenery of that region no doubt largely influenced him in choosing that branch of art in which he has since become so eminent. His best pictures were studied in that region, although his pencil has at times assumed a wide range in its choice of subjects. . . . In the present exhibition [1875] he has two pictures, 'Ascutney Mountain' and 'In the Housatonic Valley.' The latter picture is one of his finest efforts, and probably led to the flattering vote by which he was elected Academician." — *New York Evening Post*, April, 1875.

"Mr. Bristol has lately acquired a more thorough manner, and his picture of 'Lake Memphremagog' has decided merit. The evanescence of lights and shadows over the summer landscape is well expressed." — PROFESSOR WEIR'S *Official Report of the Centennial Exhibition of 1878*.

**Brodie, William.** (*Brit.*) Native of Aberdeen, living in Edinburgh for many years. He is a member of the Royal Scottish Academy, and was elected its secretary in 1877. By profession a sculptor, he has turned his attention particularly to portrait busts. Among his sitters have been the Queen, the Baroness Burdett-Coutts, and others. He is the author of the statue of Sir James Simpson, in the Princess Gardens, Edinburgh. His bust of the Queen is in Windsor Castle, and a duplicate in the Scottish National Academy. [Died, 1881.]

**Brodwolf, Ludwig Gustav Eduard.** (*Ger.*) Born at Berlin, 1839. Studied under Professor Möller. In 1869 he executed a group, "Minerva teaching a Smith to forge Weapons," now at Spandau; in 1872, a relief of "The Sermon on the Mount," over the main entrance to the Zion's Church at Berlin; in 1874, a group for the Royal Bridge at Berlin, "Care for the Wounded." At the National Gallery, Berlin, are some reliefs by him, portraits of German artists. At Berlin, in 1871, he exhibited "A Praying Christ."

**Bromeis, August.** (*Ger.*) Born at Wilhelmshöhe, 1813. Professor at the Academy of Cassel. Medals at Berlin and Vienna. After being awhile in Munich, he went to Rome, where he remained some time, after which he went to Frankfort and Düsseldorf, from which last city he was called to Cassel. His pictures are landscapes, and in the National Gallery at Berlin is an "Italian View." [D., 1881.]

**Bromley, William.** (*Brit.*) Grandson of William Bromley, Associate Engraver of the Royal Academy. He is a resident of London, began his professional career as an engraver, and has been for some years an active member of the Society of British Artists, contributing to its exhibitions landscapes and pictures of a *genre* character. Among his later works may be mentioned, "Down the Glen," "The Gleaners," "Will He Pass this Way?" "In the Spring a Young Man's Fancy, etc.," "Teaching Brother," and "Come Along!"

**Bromley, Valentine W.** (*Brit.*) (1848-1877.) He belonged to a family of artists. His father, William Bromley, is a member of the Society of British Artists; his grandfather, William Bromley, was a mezzotint-engraver, who died in 1839; and his great-grandfather, William Bromley, an Associate of the Royal Academy in the beginning of the present century, was also an engraver of some note. Valentine Bromley, studying art under his father, was elected an Associate of the Institute of Painters in Water-Colors before he was twenty years of age, and an Associate of the Society of British Artists a few years later. He devoted some time to the illustration of books and periodicals, being upon the staff of the *Illustrated London News*.

He gained a gold medal for his "Big Chief's Toilet," at the Crystal Palace Exhibition of 1877. Among his works in water-colors may be noted, "Thê White Rose" (engraved), "The Nearest Way to Church," etc. To the Royal Academy, in 1877, the year of his death, he sent, in oil, "The Fairy Ring."

"The composition of 'Troilus and Cresida' [by Valentine Bromley] shows much of the antique feeling in art. The two principal figures might stand as a group of Greek sculpture, in their united action, while that of Pandarus is perfectly picturesque. The treatment of the whole subject shows much of the pre-Raphaelite school. . . . The picture, however, has throughout merits of no common order."—*Art Journal*, December, 1873.

"'The Fairy Ring' represents some country children erecting a make-believe little house within a fairy ring of mushrooms, which they have discovered under a great tree. The incident has much *vraisemblance* about it, and was indeed painted on the spot, just as the artist saw it."—*London Mayfair*, May, 1877.

**Brooks, Thomas.** (*Brit.*) Born in Hull, 1818. At the age of twenty he went to London to enter the Royal Academy, and studied later in Paris. He painted portraits in his native city for five years, sending from Hull, in 1843, his first picture to the Royal Academy. He removed to London in 1845, exhibiting, the same year, "The Village Student"; in 1851, "Happiness"; in 1856, "Guy Fawkes Day"; 1857, "The Courtship of Shakspeare"; 1859, "Consolation"; 1866, "Launching the Life-Boat"; 1869, "Thames Lilies"; 1871, "Story of the Sea"; 1874, "Love's Errand"; 1878, "Absorbed." To the British Institution he sent, "A Peasant Home," "Crossing the Moor," "The Wife's Prayer," etc. More than forty of his pictures have been engraved. His "Shakspeare before Sir Thomas Lucy," at the London International Exhibition of 1862, attracted much attention.

"Mr. Brooks, like many other good artists, may not have won Academic honors, but he has held on his way well, and has produced a goodly list of works, the merits of which have not been overlooked by the public."—*Art Journal*, August, 1872.

**Brown, Henry Kirke, N. A.** (*Am.*) Born in Massachusetts, 1814. Studied in Boston for three years; spent three years in Cincinnati, Ohio, where, in 1837, his first marble bust was executed. In 1840 he settled in Albany, N. Y., and subsequently spent four years in Italy. On his return to America in 1846, he cast, in bronze, his



"Indian and Panther," and the statue of Washington, in Union Square, New York, the first bronze statue executed in this country. It was unveiled July 4, 1856. He was elected full member of the National Academy, New York, in 1851.

His statue of DeWitt Clinton, in bronze, is in Greenwood Cemetery; his General Greene, in the Capitol at Washington; and his latest work is an equestrian statue of General Scott, for the same city.

Among his ideal works are, "David," "Ruth," "Rebecca," and "Adonis."

**Brown, J. Henry.** (*Am.*) Born at Lancaster, Pa., 1818. As an artist he is entirely self-taught. He began his professional career in Philadelphia in 1845, and has since resided in that city, painting miniature-portraits, on ivory and canvas, of many persons of high social and professional position in Philadelphia and throughout the country. In his particular branch of art he has been very successful, and his work is highly praised and highly prized. Among his sitters have been Abraham Lincoln, James Buchanan, John M. Read, Supreme Judge of Pennsylvania, Commodore Stockton, and many more. The miniature of President Lincoln was painted for Judge Read, and is now in the possession of Mrs. Lincoln. Of the two portraits of President Buchanan one belongs to his niece, Miss Harriet Lane (now Mrs. Henry E. Johnston of Baltimore), the other to the Rev. E. Y. Buchanan.

Mr. Brown was elected a member of the Pennsylvania Academy of Fine Arts in 1862. He received a medal and diploma for ivory miniatures at the Centennial Exhibition of 1876.

**Brown, Ford Madox.** (*Brit.*) Born in Calais, France, where his parents were temporarily living in 1821. Displayed a taste for art at an early age, and in 1835 was placed in the Academy of Bruges. He studied also in Ghent and Antwerp, remaining in the latter city two years, painting there "The Giaour's Confession," exhibited at the Royal Academy, London, in 1841. He spent some years in Paris, and settled in London in 1845 or '46. He has exhibited but rarely at the Royal Academy. Among his earlier works are, "Wickliff reading his Translation of the Scriptures," painted in 1848; "King Lear" and "The Young Mother," in 1849; "Chaucer reading at the Court of Edward III.," in 1851; "Christ washing Peter's Feet" and "The Pretty Baa-Lambs," in 1852; "Waiting" and "The English Fireside," in 1853. To the International Exhibition of 1862 he sent his "English Autumn Afternoon" and "Last of England." In 1865 he exhibited a collection of his works in London, including "Cordelia and Lear," "King René's Honeymoon," "Death of Sir Tristram," "Parasinas," "Sleep," "The Infant's Repast," "Oure Ladye of Good Children," "Faithless," and several landscapes.

"Of all these works in whichever class, the prevailing note may be stated in the one word Realism. Mr. Brown is one of the most accurate and unimaginative of pictorial

realists, whose great preoccupation it is to represent a scene, if he has seen it, as it was, if he has imagined it, as it might have been."—SIDNEY COLVIN, in *English Painters of the Present Day*.

"There is scarcely a living painter of our own country whose productions have been subjected to so much criticism as Madox Brown's, and this on account of certain assumed peculiarities. Notwithstanding all said and written adverse to the style of art he thought fit to adopt almost from the outset of his career, he has pursued his course, content to leave the issue to the hands of that part of the community who will take the trouble to analyze the mind and spirit of a picture, instead of being captivated by its external graces, which constitute with the general multitude the only sure prospect of popularity. . . . The picture which attracted, as an individual example, the greatest attention from the mass of visitors was called simply 'Work,' a composition so full of material that an entire page might be devoted to description and comment without exhausting the subject. It is in itself a 'Work' showing a high development of thought, combined with great and varied execution."—*Art Journal*, April, 1873.

**Brown, J. G., N. A. (Brit.-Am.)** Born in the North of England, 1831. He studied art in Newcastle-on-Tyne, and in the Royal Scottish Academy, Edinburgh, where he received a medal in the Antique class of 1853. He also received a medal in Boston, and the first medal in San Francisco in 1877. Mr. Brown's professional life, for the most part, has been spent in New York. He was made a member of the National Academy in 1863; was an original member of the Water-Color Society in 1866, and has been for some years its vice-president. He holds the same office in the Artists' Fund Society. Among Mr. Brown's earlier works are, "His First Cigar," belonging to M. O. Roberts; and "Trudging in the Snow," belonging to R. L. Stuart. His "Curling in Central Park," the property of Robert Gordon (at the National Academy in 1863), was exhibited in Philadelphia in 1876, as was his "Fresh-Water Sailor," the property of Col. Rush Hawkins. To the National Academy of 1873 he sent "Pennies in Prospect"; in 1874, "Hiding in the Old Oak"; in 1875, "Yes or No?"; in 1876, "Now We Are Off" and "The Country Gallants"; in 1877, "The High Note"; in 1878, "By the Sad Sea Waves" and "Pull for the Shore." To the Water-Color Exhibition of 1871 he sent "The Swing"; in 1874, "The Rustic Milliner"; in 1876, "A Well-Fished Preserve"; in 1877, "Crossing the Brook." To Paris, in 1878, he sent, in oil, "St. Patrick's Day" and "The Passing Show."

"Mr. Brown contributed his 'Curling Match,' which is the picture that exhibits his merits to the best advantage. Mr. Brown's subjects are derived from the homely incidents of every-day life, and are usually treated with simplicity and naturalness. His realistic powers are marked, but the sentiment of his pictures is not always equal to their technical qualities."—PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Brown, Henry B. (Am.)** Born in Portland, Me., 1831. He began life in his native city as a painter of signs and banners, but for the last twenty years has devoted himself to landscapes and marine views with success. He has made many sketching-tours along the coasts of Maine and Nova Scotia, and has frequently painted the rough



scenery of the Grand Menan. He has exhibited in England and America, and his works are owned by Longfellow, Whittier, and other prominent gentlemen. His "East Highlands" was at the Philadelphia Exposition of 1876 ; and "On the Androscoggin" and "On the Coast of Maine" at the Exhibition in the Mechanics' Fair, Boston, in 1878. Of this artist's early works, Paul Akers, the sculptor and critic, wrote as follows to the Portland Transcript, December 29, 1860, a few months before his death : —

" 'Twilight on the Connecticut ' is indicative of Mr. Brown's recognition of one of Nature's tenderest moods. I know of no picture which more completely renders the spirit of early summer evening. In this sketch there is a brave violation of the conventional mode of treating distant mountains. They are brought flat and sharp-edged against the sky, even as if inlaid in it, as is the crescent moon. This is as it should be. Yet not one artist in a thousand so represents the distant mountain horizon.

" Other pictures attract us as we linger among those which are of this year's harvest ; but they are landscapes of pleasant inland scenes, rivers with living trees imaged therein, traceable by ever-lessening fringes of foliage up to the hills, fields, pastures, with the ' blue sky bending over all.' But these, fine as they are, are such as other men paint. That which is more remarkable is Mr. Brown's wonderful rendering of the sea. I do not hesitate to say that in this department of art he stands among American artists, unrivaled. We, who have lived upon the most picturesque coast of our continent, may be justly proud that the man to represent its character as none other can should be one of our own."

**Brown, George L.** (*Am.*) Born in Boston. At an early age he studied wood-engraving in his native city, and furnished illustrations for juvenile publications issued by several Boston houses. Attracting the favorable notice of a wealthy Boston merchant, opportunity was given him to go abroad, and he studied and copied the masters in the Galleries of the Louvre for some time. He spent several years in Florence, where he painted some sixty landscapes, which met with a ready sale in his own country. He returned to America in 1860, and has since resided in South Boston.

Among his works may be mentioned "Doge's Palace and Grand Canal." The Boston Art Club owns one of his works ; another was presented to the Boston Athenæum. His "Palermo" belongs to T. G. Appleton ; "Atrani" and "Bay of Naples," to Gov. Claflin ; "Fountain of Trevi," to Mrs. Alvin Adams ; and "A Moonlight Scene," to the Art Union of Rome, where it took a prize. His works are owned by Gov. Fairbanks of Vermont, Henry Ward Beecher, Lady Claymont, etc. Brown's "Crown of New England" was purchased by the Prince of Wales during his visit to this country, and his "Bay of New York" was presented to the Prince of Wales by a few New York merchants. A frame of landscapes etched by Brown on copper was at the Centennial Exhibition at Philadelphia in 1876, as well as his "Ariccia near Rome" (water-color), and "Venice," "Sunset, Genoa," and "Niagara by Moonlight" (in oil), the last belonging to H. N. Barlow. At the Mechanics' Fair, Boston, 1878, was exhibited a large picture of "Capri," belonging to Mrs. E. D. Kimball of Salem.

"Brown, having been educated under the influence of the best schools, has knowledge of drawing, and his composition is of no inferior order." — JARVES, *Art Idea*.

"Brown's 'Sunset, Genoa' [1875], is one of those gorgeous, idealized, hazy Italian scenes, for which this artist is so much noted, in the vein of Turner. The effect is, of course, fine, although there is a sameness in Brown's pictures, common characteristics pervading alike in treatment and choice of scene." — *Art Journal*, May, 1875.

**Brown, J. Appleton.** (*Am.*) Born in Newburyport, Mass., 1844. Pursued his art studies chiefly on the Continent, spending some time as a pupil of Émile Lambinet in Paris. On his return to America he opened a studio in Boston, where he still resides, and where he has a yearly exhibition of his works, studying from nature in the neighborhood of his native city during the summer months. To the Paris Salon of 1875 he sent "Summer" and "A View at Dives Calvados, France," the latter belonging to Geo. D. Howe. His "November," exhibited at the Boston Museum of Fine Arts, belongs to Martin Brimmer; "An Old Road near Paris," to T. G. Appleton; "On the Merrimack at Newburyport," to Augustus Flagg; "Autumn," to Miss E. Howes of Salem; and "Storm at the Isles of Shoals," to G. D. Howe.

"Witness the cloud shadows in Mr. Brown's picture ['On the Artichoke, West Newbury']. Though done with one sweep of the brush, it would be hard to conceive how any subsequent caressing or tinkering could add an iota to the tender and evanescent loveliness." — *Three Boston Painters*, *Atlantic Monthly*, December, 1877.

**Brown, Agnes.** Born at Newburyport, Mass. Wife of J. Appleton Brown. She paints in oil, landscapes, flowers, etc., and has of late turned her attention to pictures of cats as a specialty, which have been likened to the works of Gottfried Mind. She exhibits at the Boston Art Club and elsewhere.

**Brown, Charles V.** (*Am.*) Born at Philadelphia, 1848, studying art under his father, J. Henry Brown, and under Prof. Schussele and Thomas Eakins at the Pennsylvania Academy of Fine Arts. He has devoted himself specially to portrait-painting in Philadelphia, where his professional life has been spent. He was made a member of the Philadelphia Sketch Club in 1874, and of the Society of Artists in 1877.

**Brown, William Beattie.** (*Brit.*) Native of Haddington, Scotland. He received his art education in Edinburgh, spending his professional life in that city. He is a landscape-painter, devoting himself particularly to the scenery of Scotland. An Associate of the Royal Scottish Academy, he exhibits there and at the Royal Academy in London. Among his later works are, "Bolton Abbey," "Pass of Killiecrankie," "Harvest-Time," "Blair Athol," "On the Lubnaig," "Threave Castle," "On the River Ericht," "Road thro' the Wood," "Last of the Forest," "Foot of the Glen," "Falls of the Coron," "Early Summer in the Backwood," "Ripe Oats, — Midlothian," "The Whin-Gatherers," etc.

**Brown, John Lewis.** (*Fr.*) Born at Bordeaux. Chevalier of the



Legion of Honor. Pupil of Camille Roqueplan and Belloc. At the Salon of 1877 he exhibited "Piqueurs à la française" and "A Visit to the Salt Marshes of Croisic"; in 1876, "High Sea, Mont Saint-Michel" and "A Sentimental Journey"; in 1875, "Norman Horse-Jockeys," "The Interrupted Journey," and "The Marshalsea conducts to the Court of Guerande a Gang of Salt-Smugglers of Bourg-de-Batz"; in 1874, "Landscape and Animals," "Zoölogical Garden," and "An Episode of the Battle of Frœschwiller." At the Salon of 1878 Brown exhibited "An Episode in the Military Life of the Marshal of Conflans" and "Deux chasseurs à courre."

**Browne, Mme. Henriette** (*nom d'emprunt*), daughter of the Count of Bouteiller, and wife of M. Jules de Saux. (*Fr.*) Born at Paris, 1829. Four medals for painting and one for engraving. Pupil of Chaplin. Her *genre* pictures early attracted attention, especially those of 1855, viz. "A Brother of the Christian School," "School for the Poor at Aix," "Mutual Instruction," and "The Rabbits." In 1877 she exhibited "Portrait of Mlle. S."; in 1876, "The Ducat" and "The Lover of Books"; in 1875, "The Parrot"; in 1874, two portraits and "A Poet" (Egyptian); in 1873, "Ça ne sera rien" and "The Medallion"; in 1872, "Alsace! 1870" and a portrait; in 1870, "Portrait of the Reverend Father H." and "Oranges in Upper Egypt." At a sale at Christie's in London in 1876, "During the War" sold for £262. At a Paris sale in 1868, "The Sisters of Charity" sold for £1,320. At the salon of 1878 Mme. Browne exhibited "A Grandmother" and "Convalescence."

"That which pleases in her talent, is, independently of the skillfulness of the painter, the native distinction and modesty of the woman, an artist to all the world except perhaps to herself, and recognized as such by her peers and her masters without betraying in her works the infatuation of dilettanteism. Here is a flower of good color, such as the best education produces. It seems that this flower gives its perfume to this painter, who is a woman to the end of her fingers, and remains a woman of the world without ceasing to be an artist. Her touch without over-minuteness has the delicacy and the security of a fine work of the needle. The accent is just without that seeking for virile energy which too often spoils the most charming qualities. The sentiment is discreet without losing its intensity in order to attract public notice. The painting of Mme. Henriette Browne is at an equal distance from grandeur and insipidity, from power and affectation, and gathers from the just balance of her nature some effects of taste and charm of which a parvenu in art would be incapable. . . . The contemporaneous critic indulges in analogies. . . . If it is necessary to follow this mode, we would willingly say that Mme. Henriette Browne fills in French painting a rôle analogous to that of those aristocratic English ladies who disdain not to write a romance, who even write many, and produce a considerable work, whence detaches itself, at the end of a certain time, some more luminous page which remains and establishes definitely the rank of the author. Or rather, since in the beginning of this article we mentioned the names of the chiefs of Oriental painting, we may be able to demand a place for her beside them, which they, above all others, would not hesitate to give. Mme. Henriette Browne is their relative, and if she had had time to wait before choosing her pseudonyme, might feminize the first name of some of them; for her painting is the cousin of theirs." — T. CHASREL, *L'Art*, 1877.

"The picture which is the best modern instance of this happy hitting of the golden

mean, whereby beauty and homely fact are perfectly combined, is, in my eyes, Henrietta Browne's picture of the 'Sick Child and the Sisters of Charity,' shown some years ago in Bond street, and since in the Great Exhibition. I know not how better to show that it is easy to be at once beautiful and true, if one only knows how, than by describing that picture. Criticise it, I dare not; for I believe that it will surely be ranked hereafter among the very highest works of modern art. If I find no fault in it, it is because I have none to find; because the first sight of the picture produced in me instantaneous content and confidence. There was nothing left to wish for, nothing to argue about. The thing was what it ought to be, and neither more nor less, and I could look on it, not as a critic, but as a learner only." — REV. CHAS. KINGSLEY, *Fine Arts Quarterly*.

**Browne, Hablot Knight.** (*Brit.*) Born about 1812. Early displayed a marked talent for drawing, particularly of caricature. As "Phiz" he is known as the designer of the illustrations of the novels of Dickens, Ainsworth, Lever, Scott, the Abbotsford Edition of the Waverley Novels, and the works of Byron, etc. His first drawings made for Dickens were in 1836, on "Pickwick." A drawing of Browne's entitled "Changeable" was exhibited at the Academy, New York, in 1871. [Died, 1882.]

"Between the first and second numbers of 'Pickwick,' the artist, Mr. Seymour, died by his own hands. There was at first a little difficulty in replacing him, and for a single number Mr. Buss was interposed. But before the fourth number a choice had been made which, as time went on, was so thoroughly justified that through the greater part of the wonderful career which was then beginning the connection was kept up, and Mr. Hablot Browne's name is not unworthily associated with the masterpieces of Dickens' genius." — FORSTER'S *Life of Dickens*, Vol. I. Chap. V.

**Brownell, Charles D. W.** (*Am.*) Born at Providence, R. I., 1822. He began life by the practice and study of the law in Hartford, Ct. Having from his youth a decided predilection for art, he turned his attention to painting as a profession in 1854 or '55. In 1860 he opened a studio in New York, going abroad in 1865 and spending the greater part of his professional life since that time in Europe. He has painted also in Cuba.

**Browning, Robert Barrett.** (*Brit.*) Son of Robert and Elizabeth Barrett Browning. He studied art in Antwerp, and exhibited for the first time in England, at the Royal Academy, in 1878, "A Worker in Brass, Antwerp," a picture which attracted much attention.

"The primary interest of this work arises no doubt from its authorship, but besides this it has conspicuous promise of its own, and indeed in no small measure positive attainment. The handiwork generally is noticeably bold and solid, some of the object-painting, such as the specimen of brasswork, is highly efficient and effective, and the whole treatment in good keeping, the accessories being what they should be and where they should be." — WILLIAM M. ROSSETTI.

**Brownscombe, Jennie.** (*Am.*) Born in Wayne County, Pa., 1850. She received her art education under Victor Nehlig, at the schools of the Cooper Institute, remaining one year and gaining the Trustees' silver medal for drawing. Later, she entered the National Academy under Prof. Wilmarth, and won there the Eliot Medal for drawings from the antique. Her professional life so far has been spent



in New York. She has exhibited frequently at the National Academy. Among the more important of her pictures are, "Grandmother's Treasures," purchased by William H. Penfold (N. A., 1876); "Autumn," (1877); and "June" and "Happy Childhood" (1878).

**Brozik, Václav.** (*Bohemian.*) Born at Pilsen. Pupil of the School of Fine Arts at Prague and of Piloty. Medal of the second class at the Salon of 1878, where he exhibited "The Embassy of the King of Bohemia and Hungary at the Court of Charles VII., 1457." At the Salon of 1877 he exhibited "The Departure of Dagmar, Daughter of the King of Bohemia, affianced to Valdemar II., King of Denmark, 1205" and an "Episode of the War of the Hussites, in Bohemia, 1419."

**Brülow, Alexandre.** (*Russian.*) Born at St. Petersburg at the beginning of the nineteenth century. Among the more important works of this architect are the Evangelical Church of St. Petersburg, the Theater of Michailoff, the Observatory of the Academy of Sciences, and the restoration of the Winter Palace; in which last he was associated with Strassloff.

**Brunet-Houard, Pierre Auguste.** (*Fr.*) Born at Saint-Maixent. Pupil of Couture. Medal at Philadelphia, where he exhibited "A Dog and a Monkey" and "The Interior of a Menagerie." At Paris, in 1876, he exhibited "École de tir, at Fontainebleau" and "After the Action."

**Brunnow, Ludwig.** (*Ger.*) Exhibited at Philadelphia a statue, in bronze, of Count Moltke, and received a medal.

**Bruycker, François Antoine.** (*Belgian.*) Born at Ghent, 1816. Pupil of the Academy of Ghent, and of Ferdinand de Braekeleer, at Antwerp, in which last city Bruycker has resided since 1839. His *genre* pictures and his flower-pieces are favorites with amateurs and collectors. "Les Soupçons" (1842) was purchased for the King of Würtemberg. "The Old Gardener" (1857) was bought by the Grand Duchess Maria of Russia. In 1860 "The Widow" took a gold medal at Amsterdam. At the Crystal Palace, in 1864, his "Calling to Mind Old Times" took the prize of forty guineas offered "for the best picture, irrespective of subject, by a foreign artist, not French, resident on the Continent." It was purchased by Mr. John Margetson. He has also painted "Hot Cockles," "The Frolic," "Maternal Kindness," "A Mother's Happiness," etc. At the Leipsic Museum is his "Child playing with Kittens." Among his works are "Envy and Defiance" (cats).

**Bryant, Henry, A. N. A.** (*Am.*) Born at Hartford (1812-1881). He began his career as an engraver under E. Huntington, turning his attention to painting about 1832, and opening a studio in New York a few years later. In 1837 he was elected an Associate of the National Academy. He has spent the latter part of his professional life in his native city, where many of his works, landscapes and portraits, are owned. He has not exhibited at the National Academy in many years.

**Bunce, W. Gedney.** (*Am.*) Born at Hartford, Ct., 1840. As an artist he is comparatively self-taught. He has spent some time in study at Munich, having lived on the Continent for a number of years. At present (1878) he has a studio in Paris. His "Venice, Night" was at the Paris Salon in 1876; "Venice, Morning," in 1878. In 1878 he sent to the Society of American Artists in New York "La Luna Veneziana," and to the Paris Exposition, "Approach to Venice."

**Buoninsegna, Michele.** (*Ital.*) Of Bologna. At Philadelphia this sculptor exhibited "The Slave," and received a medal.

**Burchett, Richard.** (*Brit.*) Born in Brighton (1817-1875). Studied in the School of Design, Somerset House, London, and in 1845 was appointed Assistant Master, and in 1851 Head Master of the Schools of Art, South Kensington. He was favorably known as an artist by several historical paintings, and assisted by his students he executed the decorative portraits of the Tudor Family, in the ante-chamber of the New House of Parliament. He contributed but rarely to the exhibitions.

**Burdick, Horace R.** (*Am.*) Born at East Killingsly, Ct., 1844. Lived in Providence, R. I., for some years, where he was engaged in a photographic establishment, and where he first began to draw in crayon. Moved to Boston in 1864; opened a studio in 1865, and studied for some years in the life classes of the Lowell Institute, and of the schools of the Museum of Fine Arts. His portraits are in crayon and oil. He sometimes paints still-life.

**Burger, Adolf August Ferdinand.** (*Pole.*) Born at Warsaw (1833-1876). Medal at Munich. Pupil of the Berlin Academy and of Steffeck. His pictures are frequently taken from the life of the *Wenden* people. He also executed decorative work, and painted portraits. At the National Gallery, Berlin, is his "Burial of the Wenden, in the Spreewald."

**Burgess, John Bagnold, A. R. A.** (*Brit.*) Born in London, 1830. He was a pupil of the late Mr. Leigh, of Newman street, London; studying also in the Royal Academy, where he gained the first silver medal for best drawing from life. He has lived in Spain, taking the subjects of many of his works from incidents of life and character in that country. He was elected an Associate of the Royal Academy in 1877. Among his more important pictures are, "Bravo Toro," a picture of a bull-fight, at the Royal Academy in 1865; "Stolen by Gypsies" (R. A., 1868); "Kissing Relics in Spain," in 1869; "Visit to the Nursery," in 1870; "The Barber's Prodigy," in 1875; "Licensing Beggars in Spain," in 1877; and "Childhood in Eastern Life," in 1878.

"Mr. Burgess is still faithful to Spanish themes: his 'Licensing the Beggars' is full of character, a spirited picture, worthy to rank with his earlier performances of the same class."—*London World*, May, 1878.

**Bürkel, Henri.** (*Ger.*) Born at Pirmasentz (1802-1869). Hon-



orary Member of the Academies of Munich, Dresden, and Vienna. Bürkel was the son of an innkeeper, and was early placed at some commercial pursuit, but showed such disinclination for it that he was changed to an office of a Justice of the Peace. Here he employed all his leisure in drawing and sketching; the visitors at his father's house affording him good subjects. In 1822 he went to Munich, and followed the course at the Academy, studying also with Guillaume Köbell. In 1831 he went to Italy, where he spent two years. He has depicted a great variety of subjects, but his best pictures are representations of popular life, such as, "Scenes in an Inn," "Fêtes in the Alps," "Village Scenes," etc.; these are true to life, and painted with great spirit. In 1867 he sent to Paris "The Environs of Rome" and a "Winter Scene in the Tyrol"; in 1868, "A Chalet in the Bavarian Alps" and "The Traveling Menagerie."

**Burling, Gilbert.** (*Am.*) (1843-1875.) Began his art career as a painter in oil, but his later and better work was done in water-colors. He excelled in the portrayal of game birds, and contributed to several American journals articles on the habits of birds, which were illustrated by his own drawings. His pictures were small in size, but careful in finish and treatment. He was a frequent contributor to the American Society of Painters in Water-Colors, of which he was a prominent member. His last works were exhibited in 1875, — "Normandy Sketches," "Beach below East Hampton, L. I.," and a "Canadian Lake." His "Old Harness-Maker" is in the collection of Samuel V. Wright of New York.

**Burne-Jones, Edward.** (*Brit.*) Intended by his family for the Church, he was educated at Exeter College, Oxford, where he devoted much of his spare time to drawing. Without early art training, and almost entirely self-taught, he determined to adopt painting as a profession, and has attached himself to the so-called "romantic school" of Rossetti. His studio is in London. His pictures, until within a few years, were rarely publicly exhibited. Among the more important of his works are, "Chant d'Amour" (painted in 1873), "Dorothy," "Cupid and Psyche," "Circe," and "Spring." To the Grosvenor Gallery of 1877 he sent, "The Beguiling of Merlin," "The Days of Creation," "Venus's Mirror," "Temperantia," "Fides," "Spes," "St. George," and "A Sibyl" (the last two unfinished). To the same gallery, in 1878, he contributed "Day," "Night," "Spring," "Summer," "Autumn," "Winter" (painted in 1867-68), "Laus Veneris" (painted in 1873-75), "Pan and Psyche," and "Perseus and the Graiæ." His "Beguiling of Merlin," in oil, and "Love as Wisdom" and "Love Among the Roses," in water-colors, were at the Paris Exposition of 1878. "The Dark Tower," belonging to Avery was at the National Academy, New York, in 1874.

"There may possibly be some of our readers to object that all these things are not life, that Mr. Jones, after all, does not paint nature, but a fantastic ideal of his own, which

is nothing to you, or to me, or to any of us in the nineteenth century To this we can only reply, that Mr. Jones does not paint every-day nature, but that what he paints is the quintessence of nature, when nature is loveliest. . . . A flower painted by him is like a flower described by Keats ; all the fragrance and color and purity of it are caught and concentrated in the magic pencil-strokes. . . . The sum of the whole matter is this, that in most of the works as yet produced by Mr. Burne-Jones there have been faults within the correction of any tyro, and that in all of these there have been beauties beyond the attainment of any master but himself."—SIDNEY COLVIN, in *English Painters of the Present Day*.

"Burne-Jones's paintings appear from dryness of treatment to be in distemper on panel, and are often of a purely decorative character, and to the last degree ideal in treatment and subject. The drawing of the human form is masterly, and it cannot be denied that the harmonies of color are often very subtle and beautiful, and win one constantly to return and gaze long, until the influence of the scene steals into and wins the half-reluctant confession that these paintings are often inspired by unmistakable power, and occupy a high but anomalous position in contemporary art." — BENJAMIN'S *Contemporary Art in Europe*, 1878.

"Mr. Burne-Jones has no work here [Grosvenor Gallery, 1878] of as great decorative completeness as last year's 'Six Days of Creation' ; but we encounter in the vestibule a startling invention of his which is destined to form part of a great decorative whole, but which, standing as it does here, alone, will probably strike most who see it, at first sight, as a product of Japanese rather than English Art. This is a group of 'Perseus robbing the Three Graiæ.' . . . The peculiarity of the work is its execution, in incised lines cut on oaken boards, and inlaid with silver and gold, so that the depth of the lines conveys what there is of light and shadow. . . . The mass of Mr. Burne-Jones's work will be found in the place of honor in the East Gallery. Five of the pictures are emblematic figures of 'Day' and 'Night,' 'Spring' and 'Summer,' 'Autumn' and 'Winter,' painted in 1867 and '68, and so showing the painter at an earlier stage of his progress, before he had attained the full mastery of his resources shown in the two larger designs, 'Laus Veneris' and 'Le Jardin d'Amour.' . . . It is impossible to limit the expression of individual genius, and we may therefore congratulate ourselves in possessing in E. Burne-Jones a painter who can walk in the ways of the earlier Renaissance with so stately and assured a step, and with so much passion and fervor of imagination, as well as such splendid mastery of color." — *London Times*, May 2, 1878.

"And, indeed, spiritual as is Mr. Burne-Jones's poetical art in the first place, it has a tendency to become little more than a trick produced by the point of the brush. As to the value, in a large sense, of this art, and of the poetry which is its companion, we must seriously protest against it (with a reverence for its genius and a tenderness for its beauty) as unmasculine, and, what is worse from a purely artistic standpoint, self-consciously imitative, nay, unintelligently imitative, for this is not classical, this is not mediæval feeling and thought ; it is fresh, strenuous paganism emasculated by false modern emotionalism. These archaic affectations are more modern, more entirely of the nineteenth century, than is a factory or a positivist." — *Magazine of Art*, July, 1878.

**Burnet, John.** (*Brit.*) Born near Edinburgh, Scotland (1781–1868). He received his art education at the Trustees' Academy, and studied also engraving under Robert Scott in his native city. He went to London at an early age, furnishing plates for Mrs. Inchbold's "British Theater," and other works. The first important picture engraved by Burnet was Wilkie's "Jew's-Harp," followed by "The Blind Fiddler," "The Village Politicians," "The Village School," "The Reading of the Will," "The Rabbit on the Wall," and other well-known paintings by the same artist. He also engraved "The



Jew," "The Crucifixion," "The Nativity," "The Salutation of the Virgin," after Rembrandt, etc. He practiced painting with some success. His "Cows Drinking" and the "Fish-Market" are in the Sheepshanks Collection. His "Greenwich Pensioners" was engraved by himself. He was the author of "Practical Hints on Painting," and other volumes of a kindred character.

**Burr, John.** (*Brit.*) Born in Edinburgh, 1831. Educated in the Trustees' Academy, painting portraits and landscapes in his native city for some years. Went to London in 1861, where he still resides. Exhibited at the Royal Academy in 1862, "The Poor helping the Poor"; in 1863, "A Traveling Tinker"; in 1865, "The Tender Muse"; in 1869, "The Intercepted Letter"; in 1870, "A Wandering Minstrel"; in 1871, "The Fifth of November"; in 1873, "Children of the Sea"; in 1875, "Blackberry-Gatherers"; in 1876, "Sea-side Sport"; in 1877, "The Village Doctor"; in 1878, "The Truant."

"The boy peeping in fearfully at the door has evidently, under the inspiration of modern scientific zeal, dissected the bellows, and whether they will ever help the pot to boil again is doubtful to grandpa ['Domestic Troubles,' *R. A.*, 1876]. The figure of the younger child, mute with awe and anxiety, yet not wholly guiltless of his naughty brother's curiosity, is very delightful. Avenging Fate at the chimney-piece is too severe." — *RUSKIN'S Notes of the Academy*, 1875.

**Burr, Alexander H.** (*Brit.*) Born, 1837. Younger brother of John Burr. Educated at the Trustees' Academy in Edinburgh, and exhibited in 1856 at the Royal Scottish Academy, "The Fruit-Stall"; in 1857, "The Politicians" (engraved by H. Lemon); in 1858, "Caught Napping" and "The Music Party." In 1861 he settled in London with his brother, sending, however, his first picture to the Royal Academy the year before, "Reading the Bible." In 1862 he sent to the Royal Academy "The Mask"; in 1863, "Dora"; in 1864, "Fun"; in 1869, "The Escape of Queen Henrietta"; in 1870, "Charles I. at Exeter"; in 1873, "Echoes of the Ocean"; in 1876, "Returning from Market"; in 1878, "Music."

Among A. H. Burr's other works are, "The Jumping-Jack," "The Flute-Player," "Grandad's Return," "The Lesson" (*Brit. Inst.* 1865), "Holy Water," "Nursing Baby" (*Brit. Inst.* 1867), and "After the Battle of Culloden," many of which have been engraved.

**Bush, Norton.** (*Am.*) Born in Rochester, N. Y., 1834. He studied art with James Harris, in his native town, for some time, becoming a pupil of J. F. Cropsey in New York in 1852. The greater part of his professional life has been spent in San Francisco, where his studio now is. He was in New York from 1869 to '72. In 1853, '68, and '75 he made professional visits to South and Central America. He was elected a member of the San Francisco Art Association in 1874; director of the same in 1878. He has received four gold medals from the State Fair of California for painting. He devotes himself particularly to tropical scenery. Among his works are, "Lake Nica-

ragua," belonging to Gov. Stanford; "Bay of Panama," to D. D. Colton. "Summit of the Sierras" and "River San Juan, Nicaragua" are in the Crocker Gallery, Sacramento; "Mount Chimborazo," "Volcano Elmistí, Peru," and "Mount Meiggs, Andes of Peru" belong to John G. Meiggs of London; "Western Slope of Cordilleras" belongs to the estate of W. C. Ralston; and "Cordilleras of Ecuador," to the estate of S. W. O'Brien.

**Buss, Robert William.** (*Brit.*) Born, 1804. Was apprenticed to his father, an engraver in London, and subsequently was a pupil of George Clint. In his youth he executed designs for the Penny Magazine, Knight's Shakspeare, and Cumberland's "British Drama." Among his oil-paintings, generally of a humorous character and many of them engraved, are, "The Biter Bit," "Soliciting a Vote," "Chairing the Member," "The Musical Bore," "The Stingy Traveler," "The Ghost Story," "Shirking the Plate," "Master's Out," and "Satisfaction." His "Christmas in the Time of Elizabeth," exhibited at the Society of British Artists, is the best known of his historical works, and his "Origin of Music" and "Triumph of Music" (20 by 19 feet) are the largest and most successful of his allegorical subjects. They are in the possession of the Earl of Hardwick. Mr. Buss has also furnished illustrations for Marryatt's and Ainsworth's novels, and other standard works of fiction. He has not exhibited in public since 1855. [Died, 1875].

**Butin, Ulysse-Louis-Auguste.** (*Fr.*) Born at Saint-Quentin. Medals in 1875 and '78. Pupil of Picot and Pils. In 1877 he exhibited at the Paris Salon, "The Departure" and "La Pêche" (a panel); in 1876, "Women at the Capstan at Villerville"; in 1875, "Saturday at Villerville, — the Waiting"; in 1878, "The Interment of a Marine at Villerville." [Died, 1883.]

**Butler, George B., Jr., N. A.** (*Am.*) A native of New York, he began his art studies in that city under Thomas Hicks. In 1859 he went to Europe, entering the studio of Couture in Paris. He returned to America at the beginning of the Civil War, serving some years in the army and losing his right arm in action. This, however, did not interfere with his painting, as he has always held the brush in his left hand. Later he practiced his profession in San Francisco, had a studio in New York for some years, and went to Italy in 1875, where he still resides. He was made a full member of the National Academy in 1873. His specialty is the painting of animals, wild and tame. Judge Daly owns his "Pomeranian Dog," exhibited in 1874 at the National Academy. To the Paris Exposition of 1878 he sent "A Cat," owned by H. E. Howland, and "Dogs on the Campagna," belonging to Richard Butler.

**Cabanel, Alexandre.** (*Fr.*) Born at Montpellier, 1823. Member of the Institute; Professor in l'École des Beaux-Arts, and Commander of the Legion of Honor. Medals of Honor in 1865 and '67.



Pupil of Picot. In 1844 his picture of "The Agony of Christ" gave him considerable notice, and the next year he gained the second prize only, but as a vacancy occurred at Rome he was granted the pension. At the Paris Salon of 1877 he exhibited "Lucretia and Sextus Tarquin," bought by Mr. Hawk of New York; in 1876, "The Sulamite," belonging to Miss Wolfe of New York; in 1875, "Thamar," now in the Luxembourg; in 1874, "The First Ecstasy of John the Baptist"; in 1872, "Giacomina" (Florentine costume); in 1870, "Death of Francesca da Rimini and Paolo Malatesta," now in the Luxembourg; etc. Cabanel has painted numerous portraits. Many of them have been seen at the Salons; among others, that of Napoleon III., in 1865. "The Glorification of St. Louis" (1855) is at the Luxembourg. At the Corcoran Gallery, at Washington, is his "Death of Moses" (painted in 1851), spoken of in our first extract below.

At the Latham sale, New York, 1878, his "Marguerite" (30 by 21) sold for \$2,700. At the Salon of 1878 Cabanel exhibited two portraits.

"M. Cabanel, with the harmony of tones and the softness of the brush which seduces the men of the world, knows how to preserve all the serious qualities of the artist. He is agreeable and tender in his painting, but not effeminate; under his flesh, so soft and of so fine a grain, there are bones, muscles, and nerves. . . . Any other painter than M. Cabanel, taking the line of the pretty, would perhaps disturb us a little; but his grace is the grace of strength, and in order to be convinced of this it is sufficient to think of the 'Death of Moses,' that imposing and *Michel-angesque* picture with which he made his début." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

"Our conscience as a critic reproaches us for nothing in regard to Cabanel. We have never praised more than was proper his 'Venus,' his 'Nympe enlevée,' his 'Paradis perdu,' but we admired, for their aristocratic distinction, the portraits of Mme. de Ganay and the Countess of Clermont-Tonnerre. This artist has not long maintained this level; he has grown insipid very rapidly; his exhibition of 1868 was alarming, that of 1869 is truly unworthy of his past: in the two portraits which he exposes, Cabanel ceases to paint, he enters the domain of the sugar-house. We are convinced that he had some charming models; but the desire to be amiable and to sacrifice to the graces has led him to suppress all the characteristic traits, all the individual marks, which are the signs of life. His portraits, ground and polished to their injury, resemble photographs retouched by some method in which the vulgar search for conventional genteelness has suppressed the individual traits, and consequently all true beauty." — PAUL MANTZ, *Gazette des Beaux-Arts*, June, 1869.

**Cabanel, Pierre.** (*Fr.*) Born at Montpellier. Medal, 1873. Pupil of A. Cabanel. At the Salon of 1877 he exhibited "Shipwreck on the Coasts of Brittany"; in 1875, "Nymph surprised by a Satyr"; in 1874, "The Death of Abel"; in 1873, "The Flight of Nero."

**Cabat, Nicolas-Louis.** (*Fr.*) Born at Paris, 1812. Member of the Institute, and Officer of the Legion of Honor. Pupil of Camille Flers. Early in life he visited many picturesque parts of France, and his first landscapes (1833) were accused of realism. He continued to paint to please himself, and in time received much honor. He has twice visited Italy. His "L'étang de ville d'Avray" and "An

Autumn Evening" are in the Luxembourg. His "Souvenir of Lake Nemi" was purchased by the Ministry of the Beaux-Arts. In 1877 he exhibited, "A Morning in the Park of Magnet," "After the Shower," and a pastel, "Sunset"; in 1873, "A Lake" and "A Pool"; in 1872, "Stormy Weather" and "A Druid Fountain"; in 1869, "After the Shower" (view of Berry), and "Solitude" (in the Tyrol), etc. At the De Tretaigne sale in Paris, 1872, "A View in Normandy" sold for £140.

**Cabet, Jean-Baptiste-Paul.** (*Fr.*) Born at Nuits (1815–1876). Chevalier of the Legion of Honor. Pupil of Nargeon, and Rude, whose daughter he married. From 1846 to '52 he was occupied in Russia, where he executed some decorations in the church of Saint-Isaac at St. Petersburg, made several busts of members of the royal family, and erected a monumental Fountain at Odessa. In 1872 he exhibited at the Salon a plaster figure of MDCCCLXXI. It was purchased by the State, to be cut in marble. In 1875 he executed a figure of "Theology," cut in stone, for the church of the Sarbonne. "The Awakening of Spring" was cut in stone for the court of the Manège of the Louvre; the same subject in marble is in the Museum of Dijon. This artist has made many portrait busts, and after the death of Rude he completed some works left unfinished by that sculptor. Cabet executed for the city of Dijon a statue of "Resistance," to commemorate the combat of October 30, 1870. He represented the figure, with flag in hand, marching to the enemy. Some persons thought that in it they traced the republican sentiments of the sculptor, and in October, 1875, the statue was thrown from its pedestal and broken in pieces. Cabet did not live to see its restoration, but there is no fear that the second one will meet a like fate. Cabet was a member of the jury of l'École des Beaux-Arts, and after 1864 was always elected on the jury of the yearly expositions. He was much beloved and respected by his fellow-artists; his nature was profound and loyal, his industry was untiring, and though he had long suffered from a cruel disease, which necessitated a terrible operation, he worked on, and at the time of his death was occupied with a group in marble for the Pantheon, called "Saint Martin."

**Cafferty, James H., N. A.** (*Am.*) (1819–1869.) His merits as a portrait-painter won for him decided reputation in his early years, but towards the end of his life he painted game pictures and still-life. He was elected an Associate of the National Academy in 1849, and Academician in 1853. In 1867 he sent to the Academy a portrait, "My Girl"; in 1868, "My Father" and several studies of fish; in 1869, "Brook Trout" and "The Grave-Digger" (from Hamlet), his name being associated in the latter picture with that of L. M. Wiles. Many of his game pictures are in the possession of Dr. F. N. Otis.

**Caffi, Hippolyte.** (*Ital.*) Born at Belluna, 1814. His family, which was a rich one, became poor in his childhood, and he struggled



with poverty while he pursued his studies. At Venice he won academic honors that freed him from military service, and earned money to go to Rome. His "Carnival," which was at Paris in 1855, has been repeated by him more than forty times for amateurs. Caffi entered the army in 1848, and afterwards took refuge in Piedmont, where his works are popular. His subjects are chiefly monumental views.

**Caillé, Joseph-Michel.** (*Fr.*) Born at Nantes. Medals at Paris in 1868, '70, and '74. Pupil of Duret and Guillaume. At Philadelphia he exhibited "A Bacchante playing with a Panther," in bronze, and received a medal. At the Salon of 1878 he exhibited "Elegy," statue in stone, for the Palace of the Tuileries. [1843-1881.]

**Calamatta, Luigi.** (*Ital.*) Born at Civita Vecchia (1802-1869). Officer of the Legion of Honor. In Italy he studied under Marchetti and Giangiacomo. Went to Paris when very young. He belonged to the severe school, and his engravings are remarkable for correctness and exquisite finish. He first exhibited, at the Salon of 1827, "Bajazet and the Shepherd," after Dedreux Dorcy. At the Salon of 1869, after the death of Calamatta, his engraving of "La Source," after Ingres, was exhibited; in 1863, the "Madonna della Sedia," after Raphael; in 1859, "Portrait of Rubens," after himself, and the "Madonna di Foligno," after Raphael; in 1857, "Beatrice Cenci," after Guido; etc. His works are quite numerous. His plate of "Martha and Mary," after Lesueur, was bought by the Calcographie of the Louvre for £600. Calamatta died at Milan, but was taken to Nohant, to the château of Mme. Sand, for burial, his daughter having married M. Maurice Sand.

**Calamatta, Mme. Josephine,** wife of the preceding, is a painter. She has received two medals at the Salons. In 1877 she exhibited "An Idyl" and "Dear Grandma!"; in 1876, "The First Gift"; in 1875, "A Portrait"; in 1851, "St. Veronica"; in 1848, "Eve"; and in 1878, "Philippa of Hainault" and a portrait.

**Calame, Alexandre.** (*Swiss.*) Born at Vevay (1810-1864). Member of the Academies of St. Petersburg and Brussels. Chevalier of the Legion of Honor. Pupil of Diday. He traveled in Germany, the Netherlands, England, and Italy. His pictures of wild mountain scenery are remarkable both in drawing and color. Some writers have likened the poetic vein in his works to that of Corot, saying that in Calame the same feeling took on a more robust expression. At the National Gallery, Berlin, is his "Lake Lucerne" and "A Mountain Ravine." At the Leipsic Museum are several works of his, and in the Walters Gallery at Baltimore there is a large picture of Alpine scenery by him. The etchings and lithographs of Calame are famous; the latter are very numerous: the eighteen views of Lauterbrunnen and Meyringen, and twenty-four views of Alpine scenery, are well known and much admired. The works of Calame are rare in this country, and, indeed, they are not numerous in any case. When offered for

sale they are quietly bought by connoisseurs at large prices. Few, if any painters have represented the scenery of the Alps with the true spirit we feel in the pictures of this Swiss artist; he was born, reared, lived, and died in their midst. They spoke to him a language which he has translated with his brush; he loved and he knew how to tell his love of these glorious heights; those on his canvases bear one up above low and depressing things, just as the Alps themselves do.

**Calandrelli, Alexander.** (*Ger.*) Born in Berlin, 1834. Studied in the Academy of Berlin; worked under Drake and August Fischer. Was in Italy for a short time. Among his works are the statue of Cornelius in the old Museum, a relief on the column of Victory in the Königsplatz, and the equestrian statue of Frederick William IV., for the space before the National Gallery. He also executed the figure called "Kunstgedanke" ("Art Thought") in the National Gallery, Berlin.

**Calderon, Philip H., R. A.** (*Fr.-Brit.*) Born in France, 1833. Went to England in his boyhood, and began the study of art in London in 1850, studying in Paris under Picot the next year. He exhibited at the Royal Academy, London, in 1857, "Broken Vows"; 1858, "The Gaoler's Daughter"; 1860, "Nevermore"; 1866, when he was made Associate of the Royal Academy, "Her most High, Noble, and Puissant Grace"; 1868, he was raised to the rank of Academician, and exhibited the "Young Lord Hamlet" and "Whither?" (his diploma work); 1871, "On her Way to the Throne" and the "New Picture"; 1872, a portrait of H. S. Marks, A. R. A., and "Summer"; 1873, "Good Night" and "The Moonlight Serenade"; 1874, "Half-Hours with the Best Authors" and the "Queen of the Tournament"; 1875, "Toujours fidèle" and "Great Sport"; 1876, "The Nest," "Watchful Eyes," and "His Reverence"; 1877, "Joan of Arc," "Constance," "Reduced Three Per Cents," and "The Fruit-Seller"; 1878, "La Gloire de Dijon" and a portrait of the Marquis of Waterford. He received the first-class medal of the Paris Expositions of 1867 and 1878.

His "After the Battle," "Desdemona," and "The Siesta" were at the Centennial Exhibition in Philadelphia in 1876, and a number of works at Paris in 1878.

"Calderon's 'Day of the Massacre of St. Bartholomew' (R. A., 1863) represents the interior of the British Embassy, where the great name of Elizabeth and the presence of the wise Walsingham keep open a single harbor of refuge from the bloody storm of persecution without. . . . This picture is full of light and air, firmly though dryly colored and drawn. A few hard outlines have been left here and there. Perhaps this is the most complete and original thing of its kind exhibited." — PALGRAVE'S *Essays on Art*.

"The great merit of this picture ('Victory,' R. A., 1873) is its well-defined description, its pointed narrative, and its beauty of execution." — *Art Journal*, June, 1873.

"But Calderon's real field is that which lies between history and home. He loves to lift the curtain between us and the domestic life of the past, and this he does with a pure, healthful, and graceful fancy. . . . More lately he has shown a leaning to classi-



cal subjects, as in his 'Ænone,' 1868, and 'Virgin's Bower' and 'Spring pelting Winter with Flowers,' in 1870" — TOM TAYLOR, in *English Painters of the Present Day*.

"'After the Battle' and 'The Siesta,' by Mr. Calderon, are both clever: the former tells its story with very decided interest; the latter is probably a more recent work, evincing greater breadth and freedom in execution." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Calverley, Charles, N. A.** (*Am.*) A pupil of Palmer in Albany. Has occupied a studio in New York for some years. He was elected an Associate of the National Academy in 1872, Academician in 1875. Among his sculptures are, "The Little Companions," "Little Ida" (medallion), busts of Horace Greeley (at Greenwood), of Charles Loring Elliott, N. A., Rev. John MacLean, ex-President of Princeton College, and of John Brown (belonging to the Union League Club). He sent his John Brown (in bronze) and a bas-relief of Peter Cooper to the Centennial Exhibition at Philadelphia in 1876.

**Calvi, Pietro.** (*Ital.*) Of Milan. At Philadelphia he exhibited "The Flower" and "Michael Angelo," and received a medal. This sculptor exhibited at the London Academy in 1872, "Selika" and "Othello."

**Cambi, Ulisse.** (*Ital.*) Born at Florence, 1807. After completing his course at the Academy of Florence, he went to Rome to study, and from there sent his group of "Daphnis and Chloe," which was put into marble for Count Ladarel in 1841. In 1844 he executed the monument to Giuseppe Sabatelli in the Choir of Santa Croce; in 1845, the statue of Benvenuto Cellini for the Loggia of the Uffizi; in 1849, the monument of the Marquis Luigi Tempi for the Church of the Annunziata at Florence, — a bas-relief on which, representing a choir of angels, is exquisite. Among other good works we may name, the "Dancing Bacchus," "Begging Cupid" (exhibited at Paris in 1867), the "Fisher-Boy," "Eve and her two Children" (the figure of Abel very fine), colossal statue of Francesco Burlamacchi, erected at Lucca, and the beautiful statue of Goldoni near the Ponte della Carraia at Florence, erected in 1873. His small terra-cotta models are much valued by amateurs. He is not grand, but in the pretty and agreeable he is unrivalled. When his "Eve" was first exposed it was much admired, but while it is certainly graceful and pleasing, it carries the impression that Eve knew that people were looking at her and had *posed* for admiration. At the Paris Exposition, 1878, he exhibited "A Hunter," a statuette in marble.

**Cambon, Armand.** (*Fr.*) Born at Montauban. Medals, 1863 and '73. Pupil of Delaroche and Ingres. At the Salon of 1876 he exhibited "Roland fighting the Ork in Defence of Olympia"; in 1875, "Echo and Narcissa"; in 1874, "The Evening and Morning of Life." He has exhibited also several portraits.

**Cambos, Jules.** (*Fr.*) Born at Castres. Medals at Paris in 1864, '66, and '67. Pupil of Jouffroy. At Philadelphia he exhibited "La Cigale" and "Let Him without Sin cast the first Stone" (in

bronze), and received a medal. At the Salon of 1878 he had a portrait bust in marble of Ruprich-Robert, architect.

**Cameron, Hugh.** (*Brit.*) Born in Edinburgh. He was educated in the Trustees' Academy, working at his profession in that city until his removal to London in 1876. He paints, generally, small *genre* pictures, illustrative of the homely cottage life of Scotland, exhibiting in the Royal Academy and the Royal Scottish Academy, of which latter institution he has been a member for some years. He has lately produced some small water-color drawings of Venetian views. Among his works are, "Tea-Time," "Rummaging," "By the Seashore," "Help from Tiny Hands," etc.

His "Age and Infancy" was at the Philadelphia Exhibition of 1876, and "Maternal Care" and "Alone," at the Paris Exposition of 1878.

**Cammerano, Michele.** (*Ital.*) Of Rome. Medal at Philadelphia, where he exhibited "The Grandmother's Admonition," which was one of the best pictures of the Italian section.

**Camphausen, Guillaume.** (*Ger.*) Born at Düsseldorf, 1810. Professor and member of the Academy at Düsseldorf, where he studied. He painted horses and battle-scenes, and for the purpose of knowing his subjects better he joined a company of hussars, and remained several years with them. He traveled in Belgium, Holland, Switzerland, Italy, and Germany. Among his works are, "Puritans observing the Enemy," purchased by the Consul Wagner of Berlin, and copied for the King of Hanover; "Charles II. at the Retreat of Worcester," purchased by the King of Bavaria; "Taking of the Entrenchment of Duppel," purchased by the Emperor of Germany, at the Exposition of 1867; "Cavaliers and Roundheads"; etc. This artist has also made many designs for illustrated publications, especially for the "Almanach mensuel de Düsseldorf." In 1870 he exhibited "The Attack of Dragoons at Nachod."

**Camuccini, Vincenzo.** (*Ital.*) Born in Rome (1775–1844). Member of the Institute of France. President of the Academy of St. Luke. Roman Baron, and a Knight of the Austrian Order of the Iron Crown. A poor boy, he studied drawing under his brother Pietro and the engraver Bombelli. He copied much from the works of the great masters. The "Death of Cæsar" and the "Death of Virginia," two well-known works, were painted for Lord Bristol; copies of these are at Naples. Many of his pictures are illustrative of events in Roman history. His painting of "St. Thomas the Apostle" was made for the Vatican, and has been reproduced in mosaic. For the church of San Giovanni in Piacenza he painted a magnificent "Presentation of Christ in the Temple," which is much praised by Giordani. As a portrait-painter he was compared to Rubens and Tintoretto. His portrait of Pius VII. is in the Gallery of Vienna. He executed some fine ceilings, in fresco, in the Palace of Prince Torlonia, at Rome.

**Canella, Giuseppe.** (*Ital.*) Born at Verona (1788–1847). Gold



medal of Louis Philippe. His father was a decorative artist, and the son early showed his love of painting. After various other works, he made two landscapes for Doctor Sprea of Verona, which were so much praised at the Brera at Milan, that he devoted himself entirely to landscape-painting. He traveled in France, Germany, and Switzerland, and when visiting Tuscany died at Florence, where he is buried in Santa Croce. At Venice he refused a professorship which was offered him. His pictures are fine.

**Caraud, Joseph.** (*Fr.*) Born at Cluny. Chevalier of the Legion of Honor. Medals, 1859, '61, and '63. Pupil of Abel de Pujol. To the Paris Salon of 1878 he sent "Louis XV. and Madame du Barry at the Petit Trianon" and "A Coffee-Mill"; in 1877, "Spring" and "The Pleased Abbé"; in 1876, "The Little Farmer."

**Carlin, John.** (*Am.*) Born in Philadelphia, Pa., 1813. He graduated at the Pennsylvania Institute for the Deaf and Dumb, after four years' schooling, in 1825. He studied drawing under J. R. Smith, and portrait-painting under John Neagle, in New York, in 1833 and '34. In 1838 he went to London, spending some months in the study of the antique in the British Museum, and, going thence to Paris, he became a pupil of Paul Delaroche. He returned to America in 1841, taking up his permanent residence in New York, devoting himself to miniature-painting on ivory for many years. His portraits in that medium are owned in various quarters of the United States. Since the popularity of photography he has turned his attention to landscapes and *genre* subjects, painting, among others, "The Flight into Egypt," "Dolce far niente," "Red Riding-Hood," "Pulpit Rock, Nahant," "Old Fort, St. Lawrence River," and others, sent to the annual exhibitions of the Artists' Fund Society, of which he has been a member since 1859. He has been a frequent contributor to the National Academy, sending, in 1870, "Playing at Dominos"; in 1871, "An Autumn Afternoon"; in 1873, "A View of Trenton Falls" (belonging to J. G. Brown); in 1875, "The Toll-Gate"; in 1877, "Nodding"; in 1878, "After Work."

**Caron, Adolphe-Alexandre-Joseph.** (*Fr.*) Born at Lille (1797-1867). Chevalier of the Legion of Honor. This engraver studied with Bervic, and made his début at the Salon of 1822. He executed many commands for the government and for the Société des Amis des Arts. He made copperplate engravings and etchings. Among his plates are, "Madame de Sévigné," after A. Déveria; "The Nativity," after Decaisne; "The Resurrection of Jairus' Daughter," after T. Johannot; "Christ in the Garden of Olives" and "Faust watching Marguerite," after Ary Scheffer; "The Lesson on the Harp," after Cosway; etc.

**Caroni, Prof. Emmanuele.** Sculptor of Florence. Born in Switzerland. At the Philadelphia Exhibition were seen his "Effects of Cold Water," "L'Africaine," "Bust of a Roman Girl," "A Christ-

mas Present," "Recreation at School," and "Youth as a Butterfly," which last is in the Corcoran Gallery, Washington. The catalogue of the Centennial says : —

"This statue represents first youth in the form of a butterfly which, while flying over the pleasures of life, is entangled in a net that awakens to reality."

The catalogue of the Corcoran Gallery says : —

"The graceful poise, startled look, and delicate limbs of this figure, combined with elaborate execution of the flowers and net, make it a notable example of the picturesque style of the modern Italian sculpture."

**Carpeaux, Jean Baptiste.** (*Fr.*) Born at Valenciennes (1827–1875). Chevalier of the Legion of Honor. Medal of Honor at Brussels. Carpeaux was a pupil in l'École des Beaux-Arts at Paris, and studied under Rude, Duret, and Abel de Pujol. He gained fourteen medals, and in 1854 took the *prix de Rome*. In 1859 he exhibited a "Young Fisher," in bronze, which showed his inclination to disregard conventionalities. The group of "Ugolino and his Children" (1873), purchased by the government, and cast in bronze, was placed in the garden of the Tuileries. The "Neapolitan Fisher" (1863) was purchased by Baron Rothschild; and "La jeune fille à la coquille" (1864), by the Duc de Mouchy. Among his smaller works may be mentioned, "Hope," "Abundance," "Springtime," and the "Mater Dolorosa." He excelled in portrait busts, of which he executed a large number. In 1865 he was commissioned to decorate the Pavilion of Flora in the Louvre; he there executed one of his larger works, called "Imperial France bringing Light to the World, and protecting Agriculture and Science." In 1869 his group of "Dancers" was placed on the façade of the New Opera at Paris, and excited much hot discussion for and against its merits. In the night of August 27 the work was disfigured by having a corrosive ink thrown over it. The spots were removed, and it has since remained unharmed. The last great work of Carpeaux was for the fountain of the Observatory at the Luxembourg. The group is called "The Four Quarters of the World supporting the Globe." Four women — a Chinese, an African, a European, and a Peruvian — hold up a globe on which the signs of the zodiac are carved in bas-relief. The plaster model for this group was exhibited in 1872, and before the work was finished the health of the artist was much impaired, and he slowly and surely faded away. He had little money and no hope; he wished much to go to Italy, but could see no possibility of it, when the Prince Stirbey, who had purchased Carpeaux's "Wounded Love," placed at the disposal of the sculptor a villa at Nice. Here, with every luxury and comfort, he passed several months in the winter and spring of 1875, and only returned to Paris when it was plainly to be seen that his end was approaching. While at Nice he sketched continually, and mourned the fact that his work was done. He seemed to be filled with new and purer inspirations, and regretted that his subjects had not been



of a higher type ; grand ambitions possessed him, and, as Mantz suggests in his account of Carpeaux, "He who had made his prose so valiant and pronounced had, perhaps, at the bottom of his heart a poem that he had never written."

"Carpeaux is one of our most learned sculptors ; there are few hands more sure than his. To his merits of execution he joins a bold imagination which (let it be said without offence) resembles genius. His group of Ugolino, exhibited last year, will bring him the best honors of our time : it will be admired a long, long time. But it is not necessary that an artist of the first order should make his début with a cannon-shot and follow it with Roman candles. 'La jeune fille à la coquille' is an unhappy effort. She is a *pensionnaire* at an ungrateful age, lean, dry, and mannered ; a poor little worm who twists herself painfully. . . . It is not less true that Carpeaux is an artist of the first order. One does not always make *chefs-d'œuvre* : if we never were mistaken, we should needs exchange our hats for aureoles ; we should be gods." — EDMOND ABOUT, *Salon of 1864*.

"Carpeaux has an ideal, which is life in sculpture, and a defect, which is a fever. Under the pretext of animating the bronze or marble, he tortures it and makes it unnatural. He takes frenzy for movement, and a shriek for a sigh. Pupil of Rude, he has exaggerated the manly independence of his master, and, having a talent of singular power, his works often border upon hopeless vulgarity. Carpeaux has long since broken with all classic conventionality. It has seemed established and accepted, for a long time, that sculpture was, above all, suited to the representation of majestic immobility, the noble and harmonious movements of the human body. On the contrary, Carpeaux has resolved to express in sculpture passion and movement ; but, instead of stopping at what might be called a romantic manner, he has pushed on, with singular boldness and a sureness of handling frequently admirable, to absolute realism. He has followed, without criticising them, the suggestions of his temperament. Therefore it is necessary to do Carpeaux the justice to say that he is not what he is from theory, capacity, or intention, but by nature, simply and entirely. . . . It is his nature, his manner of conceiving expression and life, which forces him to this exaggeration of movement." — JULES CLARETIE, *L'Art Français en 1872*.

**Carpenter, Francis Bicknell, A. N. A. (Am.)** Born in Homer, N. Y., 1830. Displaying a taste for drawing at an early age, he became a pupil of Sandford Thayer, at Syracuse, in 1844, remaining in his studio six months, and receiving no other instruction in art. After painting portraits for a few years in Homer, he settled in New York City in 1851, spending the rest of his professional life there. In 1852 he was elected Associate of the National Academy, and was at that time the youngest member of the society. Among Carpenter's portraits are (full-length), Abraham Lincoln, in the Capitol at Albany, painted in 1874 ; President Fillmore and Gov. Myron H. Clarke, in City Hall, New York ; Horace Greeley, belonging to the Tribune Association ; David Leavitt, in American Exchange Bank, New York (painted in 1852) ; Asa Packer, in the Lehigh University, Bethlehem, Pa. ; and three-quarter lengths and heads of Lieut.-Gov. Woodford, in the Senate-Chamber, Albany ; Ezra Cornell, George William Curtis, James Russell Lowell, and Goldwin Smith, for Cornell University ; Alice Carey, Horace Greeley, and President Barnard of Columbia College, for A. J. Johnson of New York ; Henry S. Randall, Presidents Tyler and Pierce, William L. Marcy, Lewis

Cass, William H. Seward, S. P. Chase, Charles Sumner, Caleb Cushing, E. M. Stanton, Montgomery Blair, Gideon Welles, Edward Bates, Rev. Dr. Chapin, Dr. Storrs, Dr. S. H. Cox, Dr. Lyman Beecher (presented by Henry Ward Beecher to Lane Seminary, Cincinnati, Ohio); Dr. Leonard Bacon of New Haven, Dr. Bushnell of Hartford, Professor Gibbs, for Yale College; Professor Aiken, for Dartmouth; President Cottell of Lafayette College, Eaton, Pa.; Henry Ward Beecher (painted in 1858), belonging to F. D. Moulton; Schuyler Colfax, John C. Fremont, Fitz-Hugh Ludlow, and Emma Abbott. His most important work was "The Emancipation Proclamation," which was exhibited in 1864 and '65 through the principal cities of the Northern States, attracting much attention. It was purchased, for \$ 25,000, by Miss Elizabeth Thompson, and presented to Congress in 1877. It now hangs in the east wing of the House of Representatives. It has been engraved by Ritchie. Mr. Carpenter is the author of a book entitled "Six Months in the White House with Abraham Lincoln."

"'The Emancipation Proclamation' is a conscientious work, executed with patient study. We could wish that more grace and vitality inspired the scene, and can imagine that in the hands of a more ideal artist higher and more magnetic effect would have been given, but the intrinsic value of the work is none the less apparent. . . . The likenesses in the picture are excellent, the attitudes are characteristic, the groupings well managed; the scene, in a word, is truly represented." — TUCKERMAN'S *Book of the Artists*.

**Carpenter, Margaret.** (*Brit.*) (1793–1872.) She was a daughter of Geddes the artist, and married, in 1817, William Carpenter, who was keeper of the Print-Room of the British Museum for many years. She devoted herself chiefly to portrait-painting, numbering among her sitters, John Gibson, Lord John Manners, and other distinguished people. She exhibited frequently at the Royal Academy until 1864, after which she gradually retired from active professional work.

**Carpenter, Miss E. M.** (*Am.*) Born in Killingly, Ct., 1831. She studied art with Thomas Edwards, an English artist, and in the Lowell Institute in Boston, where she has lived since 1858. She went to Europe in 1867, and again in 1873, studying the masters and sketching from nature in Great Britain and on the Continent. Among her best pictures are, "The Temple of Pæstum" (24 by 46), "A View from Mariposa Trail of the Yosemite Valley" (40 by 56), "Mt. Blanc from Chamounix," "A View on the Grand Canal, Venice," "Pleasant Valley, on the Merrimack," and "Lake Attitash in Amesbury." The last was painted at the suggestion of John G. Whittier, who owns the original sketch. Miss Carpenter is a well-known teacher of art in Boston.

**Carrier, Joseph-Auguste.** (*Fr.*) Born at Paris (1800–1875). Chevalier of the Legion of Honor. Pupil of Gros, Prud'hon, and the Chevalier Saint. His portraits and miniatures are good. Among his works are, "View at Mallère, near the Lake of Grand-bien in



Brittany," "A Woody Road, from Jouarre to Ferté," "Entrance of a Road in the Forest of Compiègne," "View in the Forest of Compiègne," "A Farm near Nantes," etc.

**Carrier-Belleuse, Albert Ernest.** (*Fr.*) Born at Anizy-le-Château. Chevalier of the Legion of Honor. Pupil of David d'Angers. In 1877 he exhibited at the Paris Salon, a portrait bust, in terra-cotta, of F. Cormon, painter; in 1875, two statues of angels for a monument in Chili, and a bust in plaster of a "Grand Roman Lady"; in 1874, a plaster bust of "Mlle. Croizette"; in 1873, two portrait busts (ladies); in 1872, portrait bust of M. Thiers, and a statue of "The Deserted Psyche," etc. Of the latter Jules Claretie in his "*Peintres et Sculpteurs*" says: "This figure is coquettish and charming, a little worldly, perhaps, but it does great honor to the man of taste who has composed it." His "Sleeping Hebe," of the Salon of 1869, is in the Luxembourg. At the Salon of 1878 he exhibited "Molière" (a plaster model) and a bust, in terra-cotta, of Monsieur Mathieu, a member of the Institute.

**Carter, D. M.** (*Am.*) Born in Ireland, 1827, but taken by his family to the United States in 1839. As an artist he was comparatively self-taught, beginning his professional career as a traveling portrait-painter, visiting a large portion of the country, and working constantly from life. He settled in New York some years ago, and was one of the original members of the Artists' Fund Society in 1859. In 1850 or '51 he painted a series of pictures illustrative of Goldsmith's "Deserted Village," one of which, "The Parting Day," was purchased by Mrs. Lorillard Spencer. "The Village Schoolmaster" belonged to William and John O'Brien, and two others to Nelson Robinson. Among his historical pictures are, "The Battle of Bunker Hill" (at the National Academy in 1857), "Decatur's Attack on Tripoli," purchased by Morris Ketchum, and "Moll Pitcher at the Battle of Monmouth," now in St. Louis. He painted also, "A Legend of St. Michael," "The Death of the Virgin," and portraits (from life) of Henry Clay, Andrew Jackson, James K. Polk, and many other distinguished men. [Died, 1881.]

**Carteron, Eugène.** (*Fr.*) Born at Paris. Medal of the third class, at the Salon of 1878, where he exhibited "The Prodigal Son." Pupil of A. and L. Glaize. At the Salon of 1877 he exhibited "Lazarus" and a portrait.

**Casilear, John W., N. A.** (*Am.*) A native of New York. At the age of fifteen he began the study of engraving under Peter Maverick, at whose death, in 1831, he became a bank-note engraver. In 1840 Casilear went to Europe to study, turning his attention to painting in oils. He opened a studio in New York in 1854, going abroad a second time in 1857. He was elected an Associate of the National Academy in 1835, and Academician in 1851. Among his earlier works are, "Riverside," "Moonlight at the Glen," and "Niagara

Falls." In 1868 he sent to the National Academy "A Swiss Lake" (belonging to R. M. Olyphant); in 1871, "Genesee Meadows" (belonging to Mrs. Richard Schell); in 1874, "September Afternoon" and "Lake Geneva"; in 1875, "Trout Brook"; in 1876, "Ulls Water, England" and "Autumn"; in 1877, "Lake Lemman" and "A Scene in New Hampshire"; in 1878, "A View on the Shemung River." His "Lake Lucerne," belonging to John Taylor Johnston, was sold in 1876 for \$1,000.

"Casilear's work is marked by a peculiarly silvery tone and delicacy of expression, which is in pleasant accord with nature in repose and of his own poetically inclined feelings. . . . His pictures when sent from the easel are as harmonious as a poem, and it is this perfect serenity in their handling which is so attractive to connoisseurs." — *Art Journal*, January, 1876.

"Casilear excels in water scenes; his foregrounds are often beautifully elaborate; a pure light and neat outline and distinct grace or grandeur mark the works of this faithful, accomplished artist." — TUCKERMAN'S *Book of the Artists*.

"The small summer landscape of Casilear, with its peaceful stream in a lush meadow under the golden radiance of a late afternoon, is interesting for its admirably apprehended and managed atmospheric effects. It is a very happy piece of composition also." — *New York Evening Post*, January 11, 1878.

**Cass, George N.** (*Am.*) For many years a resident of Boston. He studied with Inness, and paints landscapes in oil and water. He exhibits at the Boston Art Club and elsewhere. His pictures are generally owned in New England, where they are popular. His largest and most important works are, "Evening on the Kennebeck River, near Norridgewock, Me.," belonging to J. G. Abbott; and "A View in Medway, Mass.," belonging to L. A. Elliott, at the Mechanics' Fair, Boston, in 1878. [Died, 1882.]

**Mrs. George N. Cass** teaches drawing and painting in Boston, where her pictures, fruit, flowers, and still-life, in oil, are exhibited.

**Cassagne, Armand Théophile.** (*Fr.*) Born at Landin. At Philadelphia he exhibited "The Cross-Road in the Forest" and "Through the Rocks" (oil), and "A Forest View" (water-color), receiving a medal; at the Paris Salon, in 1877, "A View of Fontainebleau."

**Cassatt, Mary.** (*Am.*) Born in Pennsylvania. She has lived for some years in Paris, where she has studied under Soyer and C. Bellay. To the Salon of 1874 she sent "Ida"; in other years, several portraits. She exhibited at the National Academy, New York, in 1878, a portrait. She has also studied and sketched in Spain, and some of her later works are of Spanish subjects. At the Mechanics' Fair in Boston, 1878, were, "At the French Theater," "After the Bull-Fight," and "The Music-Lesson."

**Cassie, James.** (*Brit.*) Born in Aberdeen, Scotland, he was comparatively self-taught as an artist, and has spent the greater part of his professional life in Edinburgh. His specialty is marine views, — generally quiet, calm effects of moonlight or sunset. He is an Associate



of the Royal Scottish Academy, exhibiting in its gallery, and at the Royal Academy in London. Among his later works may be mentioned, "A Summer Afternoon, Firth of Forth"; "A Highland Goatherd," "Chalk Cliffs, Coast of Sussex," "Ben Lomond from the Head of the Loch," "The Fisherman's Haven, Firth of Tay," "Holy Island Castle, Northumbrian Coast," "Early Morning, South Queensferry," etc. [Died, 1879, aged 61.]

**Cassioli, Amos.** (*Ital.*) Born at Siena, 1838. Professor in the Academy of Fine Arts in Florence, and Honorary Member of that of Siena. Pupil of Prof. Luigi Mussini. His correctness in drawing was remarkable, and in 1863 he received the first prize of the Tuscan government. His picture of "Lorenzo de Medici showing his Jewels to Ludovico Sforza," now in the collection of Count Saraceni in Siena, first called public attention to him, and immediately gave him a high rank as an artist. His other principal works are, "The Battle of Legnano," a large work, with many figures (now in the Gallery of Modern Paintings at Florence), and "Provenzano Solvani receiving offerings from the Citizens for redeeming a Prisoner from Charles I. of Puglia" (in the Palazzo Publico at Siena). "Bianca Cappello" and "The Studio of Leonardo da Vinci" are also pictures worthy of his reputation.

**Castellano, Manuel.** (*Span.*) Medal at Philadelphia, where he exhibited "Death of the Count Villamediana," belonging to the Museum of Fine Arts at Madrid.

**Castiglione, Giuseppe.** (*Ital.*) Born at Naples. Medal at Philadelphia, where he exhibited "The Warrants" and "Visiting the Cardinal Uncle." At Paris, in 1877, was "The Terrace of the Palace Royal at Naples" and "A Duel without Witnesses"; in 1878, "Portrait of Pandolfini of the Théâtre des Italiens" and the "Lesson to the Paroquet." At the Paris Exposition, in 1878, he exhibited "A View of Haddon Hall, England, invaded by the Soldiers of Cromwell" and "Visiting the Cardinal Uncle."

**Castres, Édouard.** (*Swiss.*) Born at Geneva. Medals at Paris in 1872 and '74. Pupil of Zamacoïs and Menn. In 1877 he exhibited at Paris, "Gypsies crossing the Simplon" and "A Game of Quoits on the Terrace of a Convent"; in 1876, "The Gratuitous Consultation" and "A Caravan near Cairo"; in 1875, "Cairo," "The Return from Market," and "Le frère quêteur" (or the Mendicant Friar). At the Johnston sale, New York, 1876, the "Japanese Bazaar" (25 by 36) sold for \$ 1,675. At the Salon of 1878 he exhibited "A Relay at the Hospice of the Simplon" and a "Japanese Woman at the Bath."

**Catel, Franz Louis.** (*Ger.*) Born at Berlin (1778 - 1856). Member and Professor of the Berlin Academy. Studied by himself, and had such natural gifts that his industry and love of art enabled him to arrive at a good degree of skill in composition and execution. At

the National Gallery at Berlin are his "Neapolitan Wagon with a Nun and a Priest," "Bay of Naples," and the "Roman Festival."

**Catlin, George.** (*Am.*) Born in Pennsylvania (1796 - 1872). He studied and practiced law in Connecticut for a few years, but later turned his attention to drawing in Philadelphia, painting and studying in that city until 1832. He was entirely self-taught. Going among the Indian tribes of the West and Southwest, he painted a series of Indian portraits, quite unique in their way, interesting in themselves, and valuable as historical records of the appearances, customs, and habits of the fast disappearing aboriginal people. These have been exhibited in almost every city of the United States, and were taken to Europe, where they attracted much attention, and were afterwards for a long time at the Smithsonian Institute at Washington. Catlin was the author of several volumes: "Letters on the Indian Tribes," in 1841 (illustrated); "Notes of Eight Years' Residence and Travel in Europe"; and "Life Among the Indians," published in 1867. One hundred and twenty-six of his drawings, illustrative of Indian life, were at the Philadelphia Exposition of 1876.

"Catlin's gallery of aboriginal portraits was a popular and interesting exhibition both at home and abroad, and some of the practical knowledge he obtained, added to the legends and statistics collected by Schoolcraft, with the numerous portraits and scenic views published by them and other native explorers, form curious historical artistic data." — TUCKERMAN'S *Book of the Artists*.

**Cattermole, George.** (*Brit.*) (1800 - 1868.) Studied architecture at an early age, and furnished illustrations for "Cattermole's Historical Annual" (the text being written by his brother), for Britton's "English Cathedrals," "The Waverley Novels," etc., while comparatively a youth. About 1830 he turned his attention particularly to water-color drawing, and was made a member of the Old Water-Color Society, contributing frequently to its exhibitions until 1846, after which he devoted himself to oil-painting, executing "Macbeth," a picture which was never publicly exhibited. At the Paris Exposition of 1855 he received one of the two first-class medals awarded to English artists (Landseer receiving the other). He was a member of the Water-Color Society of Brussels and of the Royal Academy of Amsterdam. Among his pictures in water-colors are, "Old English Hospitality"; "After the Battle of Newbury"; "The Unwelcome Return"; "Visit to the Monastery"; "Sir Walter Raleigh witnessing the Execution of Essex"; and cartoons of "The Raising of Lazarus," "The Marriage of Cana," and "The Last Supper."

"Another painter friend was George Cattermole, who had then enough and to spare of fun as well as fancy to supply a dozen artists, and wanted only a little more ballast and steadiness to have had all that could give attraction to good-fellowship." — FORSTER'S *Life of Dickens*, Vol. I. p. 181.

"Cattermole's place among English artists is assuredly in the highest rank of water-color painters of incident and manners. . . . His power of indicating the play of light and gradations of relief in dresses, plate, arms and armor, furniture and figures, as well



as the expressions and characters of faces by a few touches, exactly of the right form and in the right place, was distinctive of this painter, and has never probably been possessed in the same degree by any other English artist." — TOM TAYLOR, in *Art Journal*, May, 1870.

"There are signs in George Cattermole's works of very peculiar gifts and perhaps also of powerful genius. . . . The antiquarian feeling of Cattermole is pure, earnest, and natural; and I think his imagination originally vigorous; certainly his fancy, his grasp of momentary passion, considerable; his sense of action in the human body vivid and ready." — RUSKIN'S *Modern Painters*, Vol. I.

**Cattermole, Charles.** (*Brit.*) Nephew of George Cattermole, resident of London, and for some years a member of the Institute of Painters in Water-Colors, and of the Society of British Artists. Among his works in oil are, "A Council of War," "Attacking the Baggage-Wagon," "Disarmed," and, in 1878, "A Puritan Preacher." To the Gallery of the New Water-Color Society he has contributed "Beaten," "The Ford," "A Wounded Comrade," "Returning from a Border Raid," etc.

**Cavelier, Jules Pierre.** (*Fr.*) Born at Paris, 1814. Member of the Institute. Officer of the Legion of Honor. Pupil of David d'Angers and Paul Delaroche. He gained the grand *prix de Rome* in 1842. In 1849 he sent to the Salon his "Sleeping Penelope," purchased by the Duc de Luynes for his château of Dampierre, for 10,000 francs. In 1853 he exhibited his statue of "Truth," which, with a bust of a woman, in marble, and the "Mother of the Gracchi," are in the Luxembourg. Cavelier has executed several works for public edifices, such as, two statues of the Seine and the Rhine which surmounted the clock of the Hotel de Ville at Paris, "Fame recompensing the Arts" on the front of the Gallery of Apollo, statue of St. Matthew for the principal doorway of the cathedral of Notre-Dame at Paris, statue of Monseigneur Affre for the court of the new sacristy of the same cathedral, a group of Caryatides for the central pavilion of the new Louvre. He has made several portrait busts for public places, and was charged with a part of the decoration of the new church of St. Augustin at Paris. The father of this artist was a designer of bronzes, gold-work, and furniture. The son sometimes made models for fine jewelry and gold-work which were very elegant, among others, that of the handle of a sword presented to General Cavaignac, which was executed by Froment Meurice.

**Cazes, Romain.** (*Fr.*) Born at Saint-Béat. Chevalier of the Legion of Honor. Pupil of Ingres. At the Salon of 1877 he exhibited "The Theological Virtues"; in 1870, "The Mission of the Apostles"; in 1878, "Sappho" and a portrait. [1810–1881.]

**Celebrano, Francesco.** (*Ital.*) (1789–1814.) This illustrious artist was director of the sculptors and painters of the famous porcelain manufactory of Capodimonte, master of drawing of the military engineers, master of drawing to the Royal Family, and Court Painter. Pupil of Solimene. His mausoleum of the Prince of St. Severo in

the sumptuous chapel of St. Severo is one of the finest works of art in Naples. He also made some good pictures ; and several fine vases with figures in relief were modeled by him, and sent as presents from the court of Naples to the court of Spain.

**Cermak, Jaroslav.** (*Bohemian.*) Born at Prague. Pupil of Gallait and of Robert-Fleury. Chevalier of the Legion of Honor. His subjects are historical, and he is a great artist. At the Salon of 1877 he exhibited "Some Herzogovinians returning to their Village and finding it ravaged by Bachi-Bouzoucks, the Cemetery desecrated, and the Church destroyed"; in 1876, "An Episode of the Siege of Naumbourg"; in 1873, "An Episode of the War in Montenegro, 1862," and "Hunting and Fishing, — Souvenirs of Roscoff." (This painter merits a more extended notice, but no more reliable information could be obtained.) At the Paris Exposition of 1878 he exhibited "A Montenegrin Wounded" and "The Return to the Country." Died, 1878.

**Chabal-Dussurgey, Pierre-Adrien.** (*Fr.*) Born at Charlieu, about 1815. Chevalier of the Legion of Honor. Studied in l'École of Lyons. Came to Paris in 1840, and soon made his début at the Salon. In 1850 he was attached to the Gobelins Manufactory. His principal works are water-colors of flowers and fruits. At the Salon of 1878 he exhibited "Concordia."

**Chalmers, G. Paul.** (*Brit.*) Born at Montrose (1836–1878). Displayed artistic talents as a lad, but was comparatively self-educated in the profession, his first exhibited picture being a boy's head in chalk. This was followed by small figure-pieces in oil, "The Student," "The Smoker," etc. ; many of which were purchased by the Royal Association. He made sketching-tours in Brittany and the Northern Hebrides ; painting but few landscapes, however, until within a few years of his death. He was elected an Associate of the Royal Scottish Academy in 1867, and Academician in 1871, very few of his works appearing publicly outside of Scotland. The better known of them are, "The End of the Harvest" (R. S. A., 1873) ; "Running Water" (1875) ; "Threescore Years and Ten," sent to the Royal Academy, London, in 1875 ; in 1876, "Prayer" and "Knitting." His portraits were very successful.

"Besides the portrait of a venerable divine, painted with rare breadth of hand and purity of color, we are much pleased with Chalmers' 'End of the Harvest.' The last stacks of the yellow corn ranged in the foreground, with the belt of woodland beyond, the rooks swaying and swinging on their homeward way, and the sweet fading light of the horizon, are all rendered with perfect harmony of tone."—*Art Journal*, April, 1873.

**Chalon, John James, R. A.** (*Brit.*) Born in Geneva, Switzerland (1778–1854). Brother of A. E. Chalon, R. A. Spent the greater part of his professional life in England, being educated at the schools of the Royal Academy with his brother, devoting himself to landscape and *genre* painting in oil. Elected Associate of the Royal Academy in 1828, and Academician in 1842. His "Hastings Fishing-Boats" and "Village Gossips" are in the Sheepshanks Collection.



**Chalon, Alfred Edward, R. A.** (*Brit.*) Born in Geneva, Switzerland (1781 – 1860). Taken to England by his family in his youth, and placed in the schools of the Royal Academy at the age of sixteen, he devoted himself to portrait-painting in water-colors for many years, turning his attention somewhat late in life to oils. He painted occasional figure-pieces, generally of a historical character. He exhibited frequently at the Royal Academy, of which he was elected Associate in 1812 and Academician in 1816. He was also Painter in Water-Colors to the Queen.

**Champney, J. Wells, A. N. A.** ("Champ"). (*Am.*) Born in Boston, 1843. As a youth he studied in the Lowell Institute, Boston, entering the shop of a wood-engraver there at the age of sixteen. In 1863 he served in the 45th Volunteer Regiment of Massachusetts, and later taught drawing in the school of Dr. Dio Lewis at Lexington, Mass., for two years. He went to Europe in 1866, studying in Paris, and spending the summer of 1867 in Écouen as a pupil of Edouard Frère. He was at the Academy at Antwerp in 1868, but returned to Paris, and again worked under Frère in 1869, painting his first *genre* picture, which was purchased by Goupil & Co. He passed the winter of 1869 and '70 in Rome, returning to America and sketching in Nova Scotia the following summer. He opened a studio in Boston, but went to Europe for a few months in the spring of 1871 and '72. In 1873 he traveled with Edward King in the different Southern States of America, making sketches illustrative of King's work, published by the Scribners, and entitled "The Great South." He went again to Europe in 1874, and in May, 1875, he visited the Basque Provinces of Northern Spain, during the Carlist Rebellion. Commissioned by the editors of the French journal "L'Illustration" to furnish figure drawings of American life, he returned to America, and built a studio at Deerfield, Mass., in 1876, where he still resides (1878). He is a member of the American Society of Painters in Water-Colors, to the annual exhibitions of which he is a frequent contributor. On account of the number of artists bearing his surname in Boston he has been in the habit of signing his works "Champ," since the sale of the first one there in 1869.

Among the better known of "Champ's" works are, "Not so Ugly as he Looks," at the Paris Salon of 1875 (now owned in Boston); "Boy shelling Peas," painted in 1869 (owned by W. A. Camp of New York); "The Best Scholar" (exhibited in Chicago); "Hearts and Diamonds" and "Which is Umpire" (in the possession of Thomas Wigglesworth of Boston); "The Sear Leaf"; etc. To the Centennial he sent "Grandma's Pet" and "Your Good Health" (from the collection of Thomas Wigglesworth); "Don't Touch!" (belonging to Dwight Cheney of Manchester, Ct.); and "Speak, Sir!" (belonging to Mr. DeWolf of Boston).

**Mrs. Lizzie W. Champney**, his wife, is the author of several books bearing upon art.

**Chaplet, Ernest.** (*Fr.*) Born at Sèvres, 1835. This artist, who now ranks among the notable men of his age, on account of his inventions or discoveries in the decoration of faience, commenced life as a decorator of china in an atelier in Paris. He went later to the Sèvres governmental manufactory, and while there, commenced the experiments and investigations which were the first steps towards his end. But the rules of that establishment hampered him, and he went to a manufactory of white earthenware, where he was at liberty to pursue his experiments. About 1873 he discovered the mode of ceramic decoration called *pate sur pate*, by which he placed himself among the most original ceramists of his age. M. Bracquemond had followed his course with great interest, and brought M. Chaplet and his inventions to the notice of the Messrs. Haviland & Co., who at once bought the right to employ his methods, and M. Chaplet went to their atelier at Auteuil, where, after surmounting many obstacles, his beautiful faience has been perfected, as the exhibit in Paris of this year (1878) has shown. But at first there were many discouraging experiences, and the criticisms of those days would certainly have discouraged men of less determination than Bracquemond, Chaplet, and Charles Edward Haviland. Fine specimens of this faience were seen at Philadelphia in 1876. Since then the process has been enlarged and perfected, until to-day the Haviland faience is considered the most artistic faience of the age, because its *palette* is precisely that of oil-painting, and with it an artist can produce a painting equal to what he can do on canvas.

**Chaplin, Charles.** (*Fr.*) Born at Andelys, 1825. His father was an Englishman and his mother French, but by life, love, and all that makes the man, he is French and French, only. Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts and of Drölling. His works previous to 1851 were not such as to give promise of his present rank as a painter. In 1851 he exhibited a portrait of his sister which won a medal, and his subjects since that time have been of a different order from the earlier ones. Among them are many portraits; also, "Soap-Bubbles" (at the Luxembourg), "Loto" (at the Museum of Rouen), "A Bather," "A Young Girl with a Collarette," "The Broken Lyre," etc. Chaplin has executed many decorative works, such as a ceiling at the Hotel Musard, which is a *chef-d'œuvre* in this specialty. His decorations are also in the Tuileries and at the Élysée. His portraits are very numerous and much sought. He has a large number of pupils, and is successful as an instructor. At the Johnston sale, New York, 1876, "Prayer" (6 by 4) sold for \$ 390. At the Walters Gallery, Baltimore, is "Girls kneeling at a Shrine." At the Salon of 1878 Chaplin exhibited two portraits of ladies.

"Chaplin is a man of a light and pleasing talent. The eighteenth century has bequeathed to him in part the secret of its easy and voluptuous grace. His color is clear and attractive, as he uses it in painting boudoirs and pier-glasses. He loves to adorn



with roses the bosom of a young girl, — to fold back, on a white shoulder, a fichu coquetishly torn, — to dazzle with a little leg, seen under a skirt a little *retroussée*. These are his favorite tricks, and he succeeds in them without too much effort; it is another thing when he undertakes a higher sort of subject. His 'Haidee' is only a *keepsake* figure, — a blonde doll dressed in gauze, running over with pearls. She is an Oriental of fantasy and the hot-house, whose fragile and vernal freshness has never felt the caresses of the midday sun. One can easily see that she is of the same race as this lady in a rose-colored dress, between two ages, whom the painter has carefully transformed into a young girl in spite of her gray hair and faded features, wisely dissimulating by means of a cottony chiaroscuro or a cloudy white light. Who dares to say that Chaplin is wanting in the ideal? He has, on the contrary, an inexhaustible provision of it, at the service of the ripe beauties who wish to rejuvenate themselves either with ash-colored hair or with throats of lilies and roses." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1873.

"He is a fine officer in the army of progress. I regretted, some days since, that one could not yet find in art a style characteristic of our epoch. Perhaps I wronged Chaplin, who, without copying Watteau or anybody else, without recourse to the types or the costumes of another time, has positively invented a *genre* of new, elegant, rich decoration, in harmony with the luxury and comfort of modern palaces. Princes have chosen him to brighten their apartments, and they have employed a happy hand. This fresh and laughing painting is truly a charm to the eyes, a delight to the mind. The darkest melancholy is soon dissipated in the midst of agreeable objects, which suggest no painful idea, not even that of the labor they have cost. . . . I seek to make you understand the distinctive beauty and merit of these two pictures. My brother critics, who are all more competent than I, would place in relief the qualities of the painting, the skill of composition, the ineffable charm of the color. They would tell you that 'La fille aux bulles de Savon' is blonde, in a corsage of rose, and a skirt of white satin; the transparent sleeves reveal her beautiful arms; the gray background, a blue vase, a wooden spinning-wheel, are in delicious harmony with the white and rose. All the freshest tones of the palette have made an appointment to meet in this picture. The other one is, perhaps, more rich, — the 'Fille aux tourterelles' is brunette, and the tone of her flesh the most dainty; her white doves, her yellow skirt, the flowers and green leaves which make a frame around her, are a delicious accompaniment to her beauty. But all this, for me, is only an accessory. The principal thing is, that the pictures seem to have made themselves, not to have been painted with a brush, with oil and ground colors. One would say that the dream of a happy spirit posed itself lightly on the canvas, like a bird on a tree in bloom." — EDMOND ABOUT, *Salon of 1864*.

**Chaplin, Christine (Mrs. Brush).** (*Am.*) Born in Bangor, Me., 1842. Her specialty is wild-flowers in water-colors. She spent about a year in Europe, where she painted with Charles Chaplin and Harpignies of Paris and Bomford of London. Her home has been in Boston until 1878; but she has painted from nature on the sea-shore, some of her best pictures being of the flowers of Osterville. She exhibits at the Water-Color Society of New York, in Brooklyn, and occasionally at the Boston Art Club. Her pictures are owned by Mrs. S. F. White of Brooklyn, Jeremiah Milbank of New York, Governor Claflin of Massachusetts, Mrs. Harrison Maynard of Boston, and others. She has made several little books, in which she has illustrated, in water-colors, verses of her own. These are very dainty, and are owned by Mrs. S. D. Warren, Governor Smith of Vermont, etc. Prang has reproduced, in chromo, several of her pictures, including "Petunias" and "Nasturtiums."

"Miss Chaplin of Boston is among the first numerically, as well as artistically, in the catalogue. Her two narrow upright studies of field-flowers are very favorably hung at the head of the main stairway. New York has already seen some of her work at Schaus', and will doubtless call for more as it becomes better known. I do not know of any one who draws the switchy curves of grasses and the intricate tracery of stems and their subdivisions with a truer, bolder hand than she." — *Old and New*, August, 1875.

**Chapman, John Gadsby, N. A.** (*Am.*) Born at Alexandria, Va., 1808. He displayed a talent for art at an early age, and studied for some time in Italy. Returning to America, he painted in New York and elsewhere; was one of the founders of the Century Club, and was elected a full member of the Academy of Design in 1836. He was interested in wood-engraving, and instructed an entire generation of young artists in that branch of his profession with decided success. He went again to Italy in 1848, settling in Rome, where he has since resided. He made a visit to America in 1878. Among the more important of his works are, "The Baptism of Pocahontas" (in the Rotunda of the Capitol at Washington), "Sunset on the Campagna," "Etruscan Girl," "Vintage-Scene," "Last Arrow," "Valley of Mexico," "Stone Pines in the Barberini Valley," etc. He has furnished the illustrations for many books, among others, Harper's Bible, and is the author of a "Drawing-Book," said to be one of the best of its kind in the language, which has passed through many editions both in Great Britain and in the United States. Among his etchings from original designs are, "The Return from the Vintage," "Piferari playing before a Shrine of the Virgin," "A Monk asking Alms," "Italian Goatherds," "The Gleaner," "A View on the Campagna," "A View in the Vicinity of Rome," "The Departure of Sancho for the Government of his Island," "Maswaddox Creek, Eastern Shore, Maryland," etc.

**Chapu, Henri-Michel-Antoine.** (*Fr.*) Born at Nice. *Prix de Rome*, 1855. Officer of the Legion of Honor. Medals of Honor in 1875 and '77. Pupil of Pradier, Duret, and Cogniet. His "Mercury inventing the Cadeuceus" (1863) is in the Luxembourg, together with "Joan of Arc at Domrémy" (1870). At the Salon of 1877 he exhibited a statue of "Thought" and one of Berryer, — the last for the Palace of Justice; in 1875, a statue of "Youth" for the monument to Regnault and other artists who were slain during the war; in 1872, "Clytie"; and in 1867, "The Death of Clytie." He has also made and exhibited many portraits, in statues, busts, and medallions.

"The Greeks, who have remained our masters in sculpture as in many other things, knew that the light is one of the conditions of the art of the statuary. Examine the mutilated fragments of the frontons of the Parthenon, the bas-relief of the Wingless Victory, and the most beautiful antique statues. By the brilliant light shed over the parts in relief, by the half-tints attenuating themselves to the more distant parts, by the thickening shades on the less prominent portions, and in the folds of the draperies, cut out even to the depth of ten centimeters, the Greek master added a new relief to the relief which belongs to the *ronde-basse*. They obtain an appearance of life and motion; they push to the last degree of power the vital animation of the marble. It is, above all,



on account of the masterly distribution of the light that the statue of Chapu merits the highest praise. The light breaks over the face, runs down the arms, lights up the breast, and falls in a powerful jet on the thigh, which it reveals beneath the drapery. The shade falls under the chin, and to the left throws into relief all the outer line of the figure, giving the greatest value to the lighted parts. But that which the Greeks (who expressed themselves in art by the equilibrium of lines, not less than by the normal movement of gesture and the just expression of action) would with difficulty pardon in Chapu, is the conception of the work. What! is this statue made for the funeral monument of Daniel Stern? Is it *Thought* which this draped figure represents, who, fixing an inspired look towards heaven, raises the right arm above the head in the adorable pose of a Nereid or a dancer of Herculaneum, *le pan de son himation*, and holds in the left hand, pressed down along the thigh, a roll of papyrus? It is not in this attitude that men, gods, or symbolic beings meditate? The head and the lower part of the body belong to Polymnia, but the bust and arms are those of Terpsichore. The decision of the jury which has given to Chapu the medal of honor will, however, be approved. The 'Thought' is a beautiful statue of an elegant contour, learned execution, harmonious arrangement, and exquisite and vigorous modeling." — HENRY HOUSSAYE, *Revue des Deux Mondes*, June, 1877.

**Chardin, Paul-Louis-Léger.** (*Fr.*) Born at Paris. Pupil of Dauzats and J. Ouvrié. His "Chapel of the Fishermen, near Plouha, Côtes-du-Nord" (1874) is in the Luxembourg.

**Charnay, Armand.** (*Fr.*) Born at Charlieu. Medal in 1876. Pupil of Pils and Feyen-Perrin. At the Salon of 1877 he exhibited "The Last Fine Days, Park of Château Morand"; in 1876, "Waterfalls of Lignon"; in 1875, two scenes on the shore at Yport.

**Charretie, Anna Maria.** (*Brit.*) (1819–1875.) Exhibited in the Royal Academy as an amateur in 1839, and for some years later flower-pieces and miniatures. Was married in 1841, and at the death of her husband adopted art as a profession, sending portraits and flowers annually to the Royal Academy until her death. In 1872 her "Lady Betty Germain" was greatly admired for the grace of the figure and the high finish of the details. In 1873 she exhibited "Lady Betty's Maid" and "Lady Betty Shopping." Among her other works were "Little Trot," in 1866; "My New Toy," in 1867; "A Stone in her Shoe," in 1870; "Lady Teazle behind the Screen," in 1871; and "Mistress of Herself tho' China fall," her last picture, in 1875.

**Chartran, Théobald.** (*Fr.*) Born at Besançon. Medal in 1877. Pupil of Cabanel. At the Paris Salon of 1877 he exhibited "St. Saturnin, Martyr," for the choir of the church of Champigny-sur-Marne, and "A Martyr in the Catacombs at Rome"; in 1876, "A Young Girl of Argos at the Tomb of Agamemnon" and "A Gentleman of the Court of Henri II."; in 1875, "Angelica and Roger" and a portrait.

**Chase, John.** (*Brit.*) (1810–1879.) A pupil of John Constable, devoting himself particularly to water-colors and to architectural interiors and exteriors. Has been for some years a member of the Institute of Painters in Water-Colors, exhibiting in 1872, "Capulet's Balcony, Verona" and "Lichfield, Evening"; in 1873, "Studio of Leonardo da Vinci at Fontainebleau," and "Heidelberg from the Terrace"; in 1878, "Lichfield Cathedral from the Minster Pool," "Porch of the Cathedral at Chartres, France," and "Ludlow Castle."

**Chase, William M.** (*Am.*) Born in Franklin Township, Indiana, 1849. He began his art studies in 1868 under B. F. Hayes, a portrait-painter in Indianapolis. In 1869 he went to the city of New York, where he studied under J. O. Eaton, and spent a year in the schools of the National Academy. In 1871 he opened a studio in St. Louis, painting fruit and flower pieces. He sailed for Europe in 1872, settling in Munich, studying in the Royal Academy there, and gaining three medals. He was a pupil of Wagner, Piloty, and others, in Munich, painting also for a year in Venice, where he devoted himself particularly to the study of the works of Tintoretto. Among his more important works are the portraits of five children of Director Piloty at Munich, belonging to that artist, and "The Dowager," a large study, painted in Munich, and upon the strength of which he was accepted by Piloty as a pupil. The "Dowager," exhibited at the National Academy, New York, in 1875, belongs to Eastman Johnson. To the National Academy in 1877 he sent the "Broken Jug" and "The Unexpected Intrusion"; in 1878, "The Court-Jester, or Keying up." To the first exhibition of the Society of American Artists in New York, in 1878, he sent "Ready for the Ride" (now in possession of the Union League Club), "The Apprentice," "The Wounded Poacher," and a "Study of a Head." The "Court-Jester" was at the Centennial at Philadelphia in 1876, where he received a medal. He returned to the United States in the autumn of 1878.

"The pictures by Chase have the good fortune to please alike a large part of the general public and the artists themselves. The public cares for the subject, the artists care for the treatment, the color, the drawing, the handling; and so, whenever the gallery is full, the 'Ready for the Ride' and the 'Apprentice' are never without their groups of admirers. Another point to be noted in regard to these pictures is, that they seem to be by different hands, so free are they from mannerism or individual trick; and this is so rare a quality that it is not strange it should be much remarked on. . . . As I have said, the picture 'Ready for the Ride' does not altogether please at first; there are faults in it that easily catch the eye. You cannot walk all round this figure; then there is the ugly dress of which I have already spoken: these things are drawbacks, and in the case of some pictures they might prove serious defects. But here they only add mystery and piquancy, and give just the needed accent to the face, which is, after all, the whole picture. The 'Ready for the Ride' has been purchased by the Union League Club of this city. I wish the 'Apprentice' could be purchased by the Society of American Artists, as the nucleus of such a collection as either they or some one else must soon begin to form, if we would be binding artists here at home." — CLARENCE COOK in *New York Tribune*, March 16, 1878.

**Chase, Henry, A. N. A.** (*Am.*) A native of Vermont. He studied art in Paris under Soyer, sending to the Paris Salon in 1878 "Pêcheurs anglais." To the National Academy, New York, the same year, "Kullen Point, Sweden." His "Low Tide, Welsh Coast" was exhibited at the Mechanics' Fair, Boston, in 1878.

**Chatrousse, Émile.** (*Fr.*) Born at Paris, 1827. Medals at the Salons of 1863, '64, and '65. Pupil of Rude. In 1855 his "Resignation" gained his first medal at the Exposition Universelle. Before this he



had made the group of "Queen Hortense and Prince Louis." His "Seduction" is at the Museum of Vendôme. The "Renaissance" is at the entrance of the château of Fontainebleau. The "Little Vintager" is at the Museum of Grenoble. "Comedy" is on the front of the theater of the Châtelet. "Magdalen in the Desert" is at the Museum of Douai. His group of "The Crimes of the War" was purchased by the State, and is a work of remarkable power and feeling.

**Chauvel, Théophile.** (*Fr.*) Born at Paris, 1831. Second *prix de Rome*, 1854. Two medals for lithography at Salons. Pupil of Picot, Bellel, and Aligny. Landscape-painter. His "Pond at Brenne" is in the Museum at Pau. Studied lithography under Jules Laurens, and reproduces most happily the works of Corot, Bonington, Theodore Rousseau, Diaz, and Isabey. Later he has made etchings which are much praised by other artists. He was one of the jurors for the Exposition of 1878. At the Salon of 1877 he exhibited etchings of "La Falaise," after Van Marcke, "A Trunk of a Tree," after Diaz, "A Scene in the Forest of Fontainebleau," after Th. Rousseau, and "Springtime," after Daubigny; in 1876, a painting, "The Border of a Wood," and etchings after Corot, Gegerfelt, and Troyon; in 1875, pictures of "The Environs of Précy" and a "Scene near Magny-les-Hameaux," also eight etchings, and a lithograph of "Cows at a Watering-Place," after Troyon; in 1874, lithographs of "A Terrier," after Decamps, and "The Cottage," after Eugène de Tabey.

**Chavet, J. Victor.** (*Fr.*) Born at Aix. Chevalier of the Legion of Honor. Pupil of Roqueplan. At the Johnston sale in 1876, New York, "The Man Reading" (8 by 6) sold for \$280, and "The Connoisseurs" (9 by 7), from the Wolfe sale, for \$420. His picture of the "Sleeper" (1859) is in the Luxembourg. At the Salon of 1878 he exhibited "La lecture du feuilleton."

**Chenavard, Paul.** (*Fr.*) Born at Lyons, 1808. Chevalier of the Legion of Honor. Studied in Paris under Hersent and Ingres; then went to Italy, where he remained several years. He so admired and so studied the old masters that his works all show their influence on him. After his return to France he exhibited "The Judgment of Louis XVI." and "Mirabeau replying to the Marquis of Dreux-Brézé." Chenavard sympathized with the revolution of February, and the leaders commissioned him to do an immense amount of work for the decoration of the Pantheon; he intended to represent the history of civilization, and had completed several enormous cartoons when the Pantheon was given up to be used as a church. These cartoons were exhibited in 1853 and '55; and in 1869 the last one, called the "Divina Tragedia," was finished as a picture and sent to the Salon. It attracted much attention, and was first placed in the Salon of Honor, but as the orthodoxy of its sentiment was questioned, it was removed to a less conspicuous place. While the French government were discussing the question of purchasing this picture or not, the government

of Bavaria requested that it should be sent to Munich for an exposition there ; but it is now in the Luxembourg. Chenavard, as a member of the Committee of the Fine Arts for International Expositions, made one of the jury at Vienna in 1873.

**Cheney, Seth W.** (*Am.*) Native of Manchester, Conn. (1810–1856). An artist in crayon, famous for his female heads. He visited Europe several times for purposes of study and observation. He was one of the most popular and successful of our earlier draughtsmen in black and white, and his works, whether portraits or ideals, are still highly prized.

“Seth Cheney was a keen and delicate lover of beauty ; his choicest work was in delineating with the crayon exquisite female heads, and some of these far surpassed anything before achieved on this side the water : his likenesses were unequal ; fastidious and susceptible, it was requisite that he should be *en rapport* with his sitter to succeed. . . . Seth Cheney initiated in this country the cultivation and appreciation of crayon portraiture, and left peerless examples thereof, breathing a delicate and delicious mastery of the very elements of expression.” — TUCKERMAN'S *Book of the Artists*.

**Chenu, Fleury.** (*Fr.*) Born at Lyons. Died in 1875. Medal in 1868. Pupil of the School of Fine Arts at Lyons. Painter of landscapes and *genre* subjects. “The Stragglers, — Effect of Snow” (1870) is at the Luxembourg. At the Salon of 1873 he exhibited “The Saone” ; in 1872, “La visite de noces.” The first picture exhibited by Chenu at the Salon was a snow-scene, and was bought by telegram by A. Dumas fils.

**Chevalier, N.** (*Swiss-Brit.*) A native of Switzerland. He has resided in London since 1873, exhibiting frequently at the Royal Academy. He lived in Melbourne, Australia, for some time, and was in the suite of the Duke of Edinburgh during that prince's visits to India, Australia, and New Zealand. By order of the Queen, he painted “The Thanksgiving Day Procession, February 27, 1873.” Among his works are, “A Bit of the Grounds at Mount Stuart” (at the Glasgow Loan Exhibition of 1878, belonging to A. B. Stewart), “The Opening of the International Exhibition at Vienna in 1873” (at the Royal Academy in 1877), “An Eastern Puzzle,” “Chinese Lama Priests at Home,” “Spring at Bute,” “Weary,” etc.

“So skillfully has the artist grouped the figures and distributed the warm lights which beat upon the dais, and strike less strongly upon the other parts of the canvas, that the work possesses an artistic value altogether apart from its interest as a representation of contemporary history [‘Opening of the Vienna Exhibition,’ R. A., 1877]. — *London Morning Advertiser*, May, 1877.

**Chierici, Gaetano.** (*Ital.*) This artist paints interiors of kitchens with wonderful skill. He usually introduces some home story in which children play a part. At London, Royal Academy, 1877, he exhibited “The Widow's Dinner” ; in 1876, “Mother is Ill” and “The Bath.” At the Corcoran Gallery, Washington, is his picture called “Fun and Fright.” This work attracted much attention when exhibited in Milan, Boston, etc. It represents the kitchen in which



the artist lived when poor and struggling, and the boy and girl are his own children.

**Chintreuil, Antoine.** (*Fr.*) Born at Point-de-Vaux (1814–1873). Chevalier of the Legion of Honor. Pupil of Corot. This landscape-painter experienced hardship and poverty; and received the honors which came to him late in life. Until ten years before his death his works were refused at the Salon, and he received his first medal in 1867. He was a true lover of Nature, and learned to be her interpreter by devoted study of herself alone. He may be said to have had no art education, as the term is used, so limited were his means and opportunities. His subjects often seem dull and uninteresting, but they are rendered with true artistic sentiment. “The Expanse” (1869) and a “Thicket with Deer” (1874) are in the Luxembourg. In 1864 he exhibited “The Ruins, — Setting Sun” and “A Meadow, — Sun scattering a Fog”; in 1867, “A Plain in the Time of the Oat Harvest” (rising moon) and “The Fields in Autumn”; in 1868, “The Morning Sun after a Stormy Night” and “The Shower”; in 1870, “The Moon” and “A Ray of Sun on a Field of French Grass”; etc.

“Chintreuil was one of those genuine lovers of nature whose impressions are much too vivid to be rendered in set methods; but an original artist of this kind is generally both longer in acquiring technical skill, and longer in commanding public applause, than a docile pupil of tradition. The wonder, in our opinion, is that a painter like Chintreuil should ever become famous at all; not that he did not deserve fame, but because there is so little to attract popular attention in his work.” — *The Portfolio*, July, 1874.

“M. Chintreuil loves to seize that which appears unseizable, to express that which seems inexpressible; the vegetable, geological, atmospheric complications attract him inevitably; his curious mind and his skillful brush are only at ease in the midst of the strange and unexpected; when he succeeds he creates prodigies. We remember his beautiful picture, ‘L’Espace’; this year ‘Pluie et Soleil’ has no less originality, charm, and grandeur.” — GEORGES LAFENESTRE, *Gazette des Beaux-Arts*, July, 1873.

**Christie, Alexander.** (*Brit.*) Born in Edinburgh (1807–1860). Brought up to the law as a profession, he did not begin the study of art until 1833, when he entered the Trustees Academy in his native city, studying under Sir William Allan. In 1843 he was appointed assistant-teacher, and in 1845 one of the masters of the Trustees Academy. He was elected Associate of the Royal Scottish Academy in 1848. His specialty was ornamental designs on panels. Several specimens of his work are at the Scottish National Gallery.

**Church, Frederick E., N. A.** (*Am.*) Born at Hartford, Ct., 1826. Showed a decided talent for pictorial art when quite a lad, and at an early age became a pupil of Cole at Catskill, N. Y., where he lived and painted for some years. In 1849 he was made full member of the National Academy, New York. Went to South America for the purpose of sketching in 1853 and again in 1857. A few years later he made sketches on the coast of Labrador for his “Icebergs,” which was exhibited in London in 1863, attracting considerable attention there, a leading London journal saying of it, “The picture is

treated with the utmost subtlety and delicacy, both of form and color, and brings the weird and wondrous ice-world most vividly and impressively before the spectator." Church went to Jamaica in 1866, making many studies; in 1868 he made his first visit to Europe, going to Palestine and Greece, painting "The Parthenon," "Jerusalem," and other important pictures.

In 1867 Church exhibited at the National Academy, New York, his "Rainy Season in the Tropics" (belonging to Marshall O. Roberts); in 1868, "A South American Landscape" (the property of the National Academy); in 1869, "Scene among the Andes"; in 1870, "The After-Glow"; in 1874, "El Khasné Petrá"; in 1878, "Evening on the Sea."

His "Icebergs" was purchased by Mr. Watson, M. P., of London; "Andes of Ecuador" belongs to M. O. Roberts; his "Cotopaxi," belonging to William T. Blodgett, was sold for \$2,500, and the "Heart of the Andes," at the same sale, brought \$10,000. William T. Walters of Baltimore owns his "Twilight" and "A River of South America"; the "Twilight in the Wilderness," belonging to the collection of John Taylor Johnston, was sold, in 1876, for \$3,600, and his "Niagara," also belonging to Mr. Johnston, was purchased by the Corcoran Gallery in Washington for \$12,500. This is probably the best known of Church's works; it has been exhibited and reproduced by various processes. At the International Exhibition at Paris in 1867 it received a medal of the second class. To the Exposition of 1878 in Paris he contributed his "Morning in the Tropics" and "The Parthenon," the latter owned by Morris K. Jessup of New York. In Mr. Osborne's collection are "A Tropical Moonlight" and "Chimborazo." Mrs. Colt of Hartford owns "Jamaica."

"Church's style promises to be the best Turnerian, carried forward with preciseness of details and temperance of color." — *London Art Journal*, September, 1868.

"Church's 'Niagara' was immediately recognized as the first satisfactory delineation by art of one of the greatest natural wonders of the Western World, and this is in itself extraordinary praise. The success of the artist in representing the rapids is marvelous. . . . Indeed, this work forms an era in the history of native landscape art, from the revelation it proved to Europeans." — TUCKERMAN'S *Book of the Artists*.

"Church leads or misleads the way according as the taste prefers the idealistic or the realistic plane of art. Certain it is that Church has achieved a great popular success in his tropical scenery, Icebergs, and Niagaras,— success that brings him orders for pictures as fast as he can produce them, at prices heretofore fabulous in his branch of art. . . . No one hereafter may be expected to excel Church in the brilliant qualities of his style. Felicitous and novel in composition, lively in details, experimentive, reflecting in his pictures many of the qualities of the American mind, notwithstanding a certain false-ness of character, Church will long continue the favorite with a large class." — JARVES, *Art Idea*.

"Mr. Church contributed his 'Chimborazo,' which, while it is representative of his peculiar style, is not one of his best works; it is not equal to his 'Niagara' or his 'Heart of the Andes.' The eminent ability displayed by this artist in the works last mentioned merits high praise and has been widely acknowledged. Mr. Church views the landscape with the cool deliberation of the scientist rather than with the intensity of the artist: his estimate of its values and its facts, therefore, is rather scientific than artistic. His



art is always attractive and brilliant, but it has a tendency towards accumulation of detail in lieu of fullness of sentiment. His merits, however, are so generally recognized, and have so properly won for him the distinction due to brilliant talents, that his work rarely fails to attract attention and elicit praise. 'Chimborazo' is one of a series of pictures, the materials for which were sought in another continent, and the extraordinary enterprise manifested by this artist in visiting remote latitudes in search of subjects for his pencil was a feature of his art that has since found numerous imitators. But he is not insensible to the fact that all the materials requisite for great art may be found always near at hand, and even among what is termed mere commonplace." — PROF. WEIR'S *Official Report of the American Centennial Exhibition*, 1876.

**Church, F. S., A. N. A. (Am.)** He has occupied a studio in New York for some years, working in oil-colors, water-colors, and black and white. His pictures are generally of animal or bird life, and of a satirical or comic character. He has exhibited at the National Academy "Weirdness," "Mad as March Hares," "The Solo," "The Sea Princess," and others in oils. To the Exhibitions of the Water-Color Society, of which he is a member, he has contributed "Hard Times," "Foraging Party," "The Phantoms," "The Elfin Tandem," "The Ostrich Dance," "The Awkward Squad," "Scraping Acquaintance with the Baby Elephant," etc. He has furnished book and magazine illustrations for the Scribners' and other publishing houses.

**Cibot, François-Barthélemy-Michel-Édouard. (Fr.)** Born at Paris (1799 – 1876). Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts, Guérin, and Picot. Made his début at the Salon of 1827. Cibot executed mural paintings at the church of Saint-Leu. Some of his works are at Versailles. In 1874 he exhibited at the Salon "The Vision of Ezekiel" and "Environs of Sèvres"; in 1869, "The Forest of Meudon" and "The Chestnuts"; in 1868, "A Sand-Pit near Paris" and "Landscape near Paris"; in 1867, "View of Rochefort"; etc. At the Luxembourg is "Le gouffre, près Seine-Port" (1864).

**Claes, Constant. (Belgian.)** Born at Tongres, 1826. Pupil of De Keyser, Madou, and Baron Leys. He paints *genre* subjects. His pictures are not numerous, and he is little known beyond his own country. Among his works are, "The Country Curate," "The Doctor," "The Charitable Child," etc.

**Clark, Thomas. (Brit.)** A native of Scotland. Died, 1875. He was educated in Edinburgh. Devoted himself to landscape-painting, and began to exhibit at the age of twenty, contributing regularly for many years to the Royal Scottish Academy, of which he was elected an Associate Member in 1865.

**Clark, Joseph. (Brit.)** Born in Dorsetshire, 1835. He received his art education in the school of J. M. Leigh, London, and has spent his professional life in that city. He has contributed frequently to the Exhibitions of the Royal Academy, and received a medal and award at Philadelphia in 1876, sending there his "Sick Child" and "The Bird's-Nest." Among his more important works are, "The Wanderer Restored," belonging to H. Wallis, Esq. (R. A., 1861); and

"Early Promise," purchased by the Royal Academy, where it was exhibited in 1877. To the Royal Academy in 1867 he sent "Bricks"; 1869, "The Empty Cradle"; 1870, "School-Time"; 1872, "All Alone"; 1873, "Early Efforts"; 1875, "A Quiet Afternoon"; 1877, "Checkmate"; 1878, "Wandering Minstrels" and "A Morning Call."

"The Sick Child," by J. Clark, is pathetic and tender in feeling; a sincere representation of that true touch of nature which makes the whole world kin. Few pictures of the English school evince more admirable qualities than this by Mr. Clark." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Claude, Jean-Maxime.** (*Fr.*) Born at Paris. Medals, 1866, '69, and '72. Pupil of Galland. At the Salon of 1877 he exhibited "*Ces messieurs sont servis!*" and "Conversation in Hyde Park"; in 1876, "Return from Rotten Row"; in 1875, "The Park, London" and "The Beach"; in 1873, "The Repose" and "Conversation"; in 1872, "The Antechamber" and "Souvenir of Rotten Row, London"; in 1878, "A Sketch on the Cliff" and the "Exit from Hyde Park by the Albert Gate."

**Clays, Pierre-Jean.** (*Belgian.*) Born at Bruges, 1819. Chevalier of the Legion of Honor and of the Order of Léopold. Studied at Paris under Gudin, and devoted himself to what may be termed *genre* marine subjects. Settled at Brussels, where in 1851 he received a gold medal. At the Salon of 1877 he exhibited "The Zuyder-Zee, near Texel, in Calm Weather" and "A Canal in Zélande"; in 1876, "Bruges" and "The North Sea"; in 1875, "View on the Scheldt" and "The Thames, near London"; in 1874, "A Dead Calm,—Morning Light" and "A Squall on the Scheldt, near Antwerp"; in 1868, "Entrance to Southampton Water, with a Good Breeze" and "A Calm on the Scheldt, near Flessingue"; etc. At the Johnston sale, New York, 1876, "A Marine, Dutch Shipping" (31 by 51) sold for \$3,550. At the Latham sale, New York, 1878, "A View on the Scheldt" (20 by 28) brought \$900. At a Paris sale, 1873, "A Calm" sold for £436. At the Salon of 1878 Clays exhibited "A Calm in the Nieuwe-Maas" and "Saardam," views in Holland.

"He is Flemish in his manner of painting; and in his choice of landscapes is somewhat like the Dutch. He does not paint the sea, but the Scheldt where it widens, and those gray and light waters which bear you in a steamer from Moerdyk to Rotterdam. With a profound feeling for these things, he expresses in the *calme plat*, in the *gros temps*, the humidity of the skies of Western Flanders, the sleep of the calmed water, or the caress, sometimes menacing, of the breeze which makes the little, uneasy waves shiver around the Koffs loaded to the brim. The water has found in Clays a marvelously exact painter; he gives it movement, limpidity, life; and, with happy talent, he knows the spots where the sun's rays cross it to fill it with light." — PAUL MANTZ, *Gazette des Beaux-Arts*, July, 1867.

"For a long time the sea, or rather the water, has had no interpreter more exact than Clays; he knows its clearness, and he knows how to render the little noisy waves all bathed in light. We cannot say, however, that he has made much progress this year. His 'North Sea,' in spite of certain indecisions in drawing, has some traits of charming sincerity; and if the 'View of Bruges' is of a hurried execution, one finds in it a freshness and a true tone which is incontestably alluring. Nevertheless, the brilliant débuts of



this artist make us difficult to please where he is concerned, and we would not wish to content ourselves with a simple mark of esteem."—RENÉ MÉNARD, *L'Art*, 1876.

**Clésinger, Jean-Baptiste-Auguste.** (*Fr.*) Born at Besançon, about 1820. Officer of the Legion of Honor. This sculptor studied with his father, visited Italy, and made his début at the Salon of 1843. His first work which attracted special attention was "The Woman bitten by a Serpent" (1847). He has executed "Louise of Savoy" for the Garden of the Luxembourg. In 1877 he exhibited "The Dance with Castanets," bronze statue; in 1876, "France," bronze bust, and a portrait bust of General de Cissey; in 1875, "Portrait of Mme. Ratazzi," marble bust; in 1869, "Cleopatra before Cæsar," marble statue; etc. Clésinger has occasionally exhibited paintings of scenery and architecture. At the Khalil-Bey sale, Paris, 1868, "Helen," a statue, sold for £680. At another Paris sale, 1868, the "Triumph of Arianus" sold for £852, and the "Death of Lucretia," for £624. At the Salon of 1878 he exhibited "Phryne with the Vase" and "A Roman Bull." [Died, 1883.]

**Clifford, E.** (*Brit.*) Born in Bristol, 1844. He received his first instructions in the School of Art of his native city, and later was a pupil of the Royal Academy. He has devoted himself particularly to portrait-painting, spending his professional life, so far, in Italy, India, Palestine, and London. Among his sitters have been Lady Ashburton, Countess of Pembroke, Countess Brownlow, Lord and Lady Lytton (painted in India), Earl and Countess of Shrewsbury, Earl of Pembroke, Mrs. Percy Wyndham, Miss Octavia Hill, and many others, exhibited at the Dudley Gallery, Royal Academy, and Grosvenor Gallery. His more important ideal works have been "Entertaining an Angel Unawares," "Israelites gathering Manna," and "The Spies," the last painted for Lady Ashburton; all exhibited at the Dudley Gallery.

**Clint, George, A. R. A.** (*Brit.*) Born in London (1770–1854). Began life as a fishmonger, was later in an attorney's office, became thereafter a house-painter, and finally, about the beginning of the century, turned his attention to miniature-painting, in which branch of the profession he met with marked success. He was also an engraver in mezzotint, executing several prints for Lawrence, — "The Death of Nelson," after Drummond; "The Kemble Family," after Harlow; and others. He painted the portraits of many of the leading dramatic celebrities of his day, in groups and singly, — notably, Kean as Sir Giles Overreach and Richard III., Liston as Paul Pry, Young as Hamlet, Battley as Falstaff, Macready as Macbeth, Mathews the elder as the Lying Valet, etc., — which are familiar to collectors by the engravings, which are themselves rare. Many of the original portraits are in the Garrick Club, London, and in famous private galleries of England. He painted, also, many other portraits in oil and water-colors. In 1821 he was elected an

Associate of the Royal Academy, but resigned from it in 1835. The last years of his life were spent in retirement. His "Falstaff and Mistress Ford" (Vernon Collection) is in the National Gallery.

**Clint, Alfred.** (*Brit.*) Born in London, 1807. Son and pupil of George Clint, studying later in the British Institute, where his first pictures were exhibited when he was about twenty years of age. He began his career as a portrait-painter, but turned his attention to landscapes and marine views, in which he has been very successful. He was elected a member of the Society of British Artists in 1850, was Honorable Secretary of the Society for several years, and was elected its President in 1869, a position he still holds (1878), contributing to its exhibitions annually for many seasons. Among his works may be mentioned, "The Entrance to the Harbor of Little Hampton in Sussex," "Evening, — Coast Scene," "St. Michael's Mount, Cornwall," in 1877. His "Lake Scene, — Sunset" and "Sunset at Hastings" were at Philadelphia in 1876; his "Twilight" was at Paris in 1878. [Died, 1883.]

**Clodt-Jurgensbourg, Baron Peter.** (*Russian.*) Born in Esthonia, 1805. Professor in the Academy of St. Petersburg, and member of the Academy of Arts of Berlin. His father placed him in the army, but after several years, his father being dead, he entered l'École des Beaux-Arts in St. Petersburg, and devoted himself especially to the sculpture of horses. A number of his works are seen in public places in St. Petersburg, and some of them are in Prussia.

**Cobb, Cyrus.** (*Am.*) Born at Malden, Mass., 1834. His career for about twenty years was identical with that of his twin-brother, Darius Cobb. He has painted portraits of the Rev. Dr. A. P. Peabody, Dr. J. Appleton, and others, but at present devotes himself to the law, which is his profession. He has written occasional philosophical essays on art topics.

**Cobb, Darius.** (*Am.*) Born at Malden, Mass., 1834. Twin-brother of Cyrus Cobb, with whom, until 1870, he studied and worked in the most intimate relations. The brothers, in the beginning of their career, refused opportunities offered them to go to Europe for instruction in art, having no master but nature, and knowing only the American school. Their professional life has been spent in Boston and its vicinity. Darius Cobb, besides painting a large number of portraits, has executed landscapes, figure-pieces, and ideal heads, and a bust of B. P. Shillaber (Mrs. Partington), cut by him in marble, is in the High School house at Chelsea. Among the better known of his portraits are those of Collector Simmons, in the Custom House in Boston (1875); of Rufus Choate, purchased by the Suffolk Bar in 1877; of Governor Andrew (1868) and Professor Agassiz (1873), both owned by Harvard College; one of Charles Sumner; a group of four children of George W. Walker of Boston; a two-thirds length of Henry Wilson, purchased in 1876 by his native town,



Natick. Those of Cyrus and Sylvanus Cobb, Jr., were at the Centennial Exhibition at Philadelphia in 1876.

Among the most important of his figure-pieces are his "King Lear" and "Judas in the Potter's Field," which were exhibited in Boston in 1877, and he is at present (1878) engaged upon a picture representing "Christ before Pilate." His "Back-Bay Lands" and other landscapes have attracted some attention in Boston. In 1869 the brothers furnished the design for the Soldiers' Memorial Monument, unveiled on the Common in Cambridge, Mass., in July, 1870, which was erected by them, and for which they received \$25,000. Darius Cobb frequently delivers lectures in Boston and elsewhere on art subjects.

"Darius Cobb has lately finished a view across the Common, from the roof of the Studio Building, that is so much a novelty in the way of treatment, as well as subject suggested, that it deserves longer mention than is at present possible. The strength of the picture is in the sky; a mass of clouds reaching across the canopy, white with the noonday light massed upon it, throwing much of the middle distance, such as the tops of the trees, into comparative shadow, and lending to several church-spires and prominent buildings something of its own clearness and vigor." — *Aldine*, 1876.

"Darius Cobb has given us a picture which will go down as the standard one of Choate, — a picture which is not only an outward semblance of the man, but one which seems permeated with his very spirit. It is full of that shaggy strength which impressed itself on every beholder, and which those who remember his forensic eloquence will appreciate and acknowledge." — *Boston Transcript*, June 24, 1876.

**Cobbett, Edward J.** (*Brit.*) Born in London, 1815. He devoted himself to art at an early age, exhibiting at the Royal Academy when seventeen or eighteen years old, since which time he has sent a great variety of pictures to the more important English annual art exhibitions. He has been a member of the Society of British Artists since 1856, and its Auditor for some years. Among his works may be mentioned, "The Proposal" (1863); "A Bit of Luncheon"; "The Ballad" (*R. A.*, 1864); "Wandering Thoughts," in 1868; "Herne Bay," in 1870; "Evening," in 1873. To the Society of British Artists he contributed, in 1877, "Returning from Market," "A Young Gleaner," and "A Cottage Scene, Surrey"; in 1878, "A Rustic Confabulation," "A Girl Knitting," etc.

**Codezo, Thomas.** (*Sp.-Am.*) Born in Havana, 1839. He received his early art education in his native city, studying later with Henri Regnault in Paris, and under Fortuny in Rome. At the age of eight he took a first prize for whole-length figure-drawing; also, the first prize for landscape, the same year, at the Academy in Havana, and has since received gold medals in other countries. He is a member of several foreign academies and societies, and has spent his professional life in Cuba, Madrid, Barcelona, Paris, Rome, Florence, and has been in the United States since 1869. Among his principal works in oil, are a copy of Raphael's "Holy Family," full size, in possession of the President of the Bank Español, Havana; an ideal female head (Flemish school), and an historical painting, "Father

Las Casas receiving the Spanish Prisoners," both owned by Conde de Fernandina, Havana ; also, a "Sleeping Venus," belonging to Voldo Venier, New York. Among his crayon portraits are those of Miss Jennie Lee, President Anderson of Rochester, Dr. Fisher of Cincinnati, Cardinal McCloskey, infant children of Mrs. Bird and Mrs. Maclay of New York, and others. His latest work is a portrait, in crayon, life size, of William Orton, in the office of the Western Union Telegraph Company.

**Coghetti, Francesco.** (*Ital.*) Born at Bergamo (1804–1875). Chevalier of the Order of St. Gregory the Great. President of the Academy of St. Luke. Pupil of Diotti and Camuccini. Coghetti has executed many decorative works at the Villa Torlonia, in the Cathedral and the Bishop's Palace at Bergamo, and in the Torlonia Palace in Rome ; but his *chefs-d'œuvre* in decoration are in the Basilica of Savona. These works have been praised for style and execution. Among his oil-paintings are, "The Ascension," in the Cathedral of Porto-Maurizio, and the "Condemnation of St. Stephen." For the last he received his decoration.

Vapereau says : "Coghetti, endowed with a rare power of creation, is one of the chiefs-of-school whom Italy most honors."

**Cogniet, Léon.** (*Fr.*) Born at Paris, 1794. Member of the Institute, 1849. Officer of the Legion of Honor, 1846. Medal, first class, 1855. Pupil of Guérin. He took the grand *prix de Rome* in 1817. His "Marius on the Ruins of Carthage," purchased by the government, and "The Murder of the Innocents," both exhibited in 1824, were the foundation of his reputation. "Numa" was also purchased by the government. "St. Stephen bearing Relief to a Poor Family" is in the church of Saint Nicolas-des-Champs. "The National Guard marching to join the Army in 1792" and "The Battle of Rivoli" are at Versailles, where is also "Episodes in the Campaign of Egypt," on which Cogniet worked in company with other painters. His picture of "Tintoretto painting his Dead Daughter" (1845), at the Museum of Bordeaux, greatly increased his fame. He also decorated a ceiling at the Louvre and a chapel at the Madeleine. Cogniet was formerly a Professor of Drawing at the Lyceum of Louis-le-Grand and at the Polytechnic School, also a member of the Superior Council of l'École des Beaux-Arts. [Died, 1880.]

Vapereau says that his talent has been judged in divers manners, but his correct design and fine color have been recognized by all.

**Col, David.** (*Belgian.*) Born at Antwerp, and a pupil of the Academy of that city. This artist paints *genre* pictures. At Philadelphia, in 1876, he exhibited "In the Wine-Cellar" ; at Paris, in 1878, "Un concours de chant (le jury)." His "Wine-Tasters" and "Teaching the Dog" are in the gallery of Mr. T. R. Butler of New York. At the Paris Salon, in 1873, he exhibited "Les tapageurs."

**Cole, Thomas, N. A.** (*Am.*) Born in England (1801–1848).



Taken to America as a child, he lived with his family in the State of Ohio, receiving little instruction in art, and studying from nature under many personal difficulties. He finally found his way to New York, where he won the friendship of Durand and Trumbull, and began the painting of the autumnal Hudson landscapes, which in America and England are highly prized. He made several visits to Europe, sketching and painting in England and on the Continent, but his most attractive works were his American scenes. His allegorical pictures, however, were very popular; "The Voyage of Life" being, perhaps, the best known, through frequent engravings. The original series, belonging to John Taylor Johnston, was sold in 1876 for \$3,100. Morris K. Jessup bought the "Mountain Ford" for \$900, at the same sale, "Kenilworth Castle" selling for \$500. The last two were at Philadelphia in 1876.

Among his works are, "The Course of Empire" (belonging to the New York Historical Society); "Titian's Goblet" (painted in 1833 for Lyman Reed, belonging to J. M. Falconer of New York); "Primitive State of Man" (to E. L. Rogers, Baltimore); "Tornado in an American Forest" (to R. M. Olyphant); "The Expulsion from Paradise" (to James Lenox); "The Old Mill" (to Marshall O. Roberts); "View on the Thames" (to Jonathan Sturges); "Catskill at Sunset" (to A. M. Cozzens); "Mount Etna," "White Mountains," and others (in the Wadsworth Gallery in Hartford); "Hunter's Return"; "Cross in the Wilderness"; "The Dead Abel"; "Home in the Woods"; "Schroon Lake"; "Pilgrim entering Heaven"; "Angel appearing to the Shepherds" (in the Boston Athenæum) and the "Cross and the World" (belonging to Vincent Colyer, exhibited at Philadelphia in 1876). Shortly after his death sixty-three of his works, belonging to different collections, were exhibited in the city of New York. He painted few portraits. "The Life and Works of Thomas Cole" was written by the Rev. Louis L. Noble about 1850.

"Cole was one of the first landscape-painters of America who united to the right feeling for nature a patient and a calm devotion to the practical requirements of art. There was a scope and a significance in his maturer efforts previously unattained, at least in the same degree, among us, and his example gave a new impulse to the pursuit, and a higher standard to popular taste." — TUCKERMAN'S *Book of the Artists*.

"'The Voyage of Life' is of simpler and less elaborate design than 'The Course of Empire,' but more purely imaginative. The conception of the series is a perfect poem. The child, under the care of its guardian angel, in a boat heaped with buds and flowers floating down a stream; the youth, with hope in his gesture and aspect, taking command of the helm; the mature man, hurried onward by the perilous rapids and eddies of the river; the aged navigator who has reached in his frail and now idle bark the mouth of the stream, and is just entering the great ocean which lies before him in mysterious shadow, — set before us the different stages of human life, under images of which every beholder admits the beauty and deep significance." — BRYANT'S *Oration*.

**Cole, George.** (*Brit.*) Born at Portsmouth, 1810; and articulated as a lad to a ship-painter in his native city. He received no instruction

in art, but while still an apprentice executed several large canvas advertisements for the proprietor of a traveling circus. His success in that humble line tempted him to adopt art of a higher kind as a profession. He devoted himself for some years to animal-painting in Portsmouth, exhibiting for the first time in London in 1840. Ten years later he was elected a member of the Society of British Artists, of which he is at present (1878) Vice-President. He has been also a frequent contributor to the Royal Academy and British Institution. Among the better known of his early works are, "Don Quixote and Sancho Panza," "A Welsh Interior," "Evening," "A Surrey Harvest," "Pride and Humility," "Loch Lubnaig," etc., several of which have been engraved. To the Royal Academy, in 1870, he sent "Gunnard's Head, Coast of Cornwall"; in 1874, "A Heath Scene" and "A River Scene, Sussex"; in 1877, "Wheat Harvest, Hampshire"; in 1878, "Early Morning on the Thames at Windsor." To the Society of British Artists he sent, in 1877, "Evening on the Thames" and "A Weir on the Thames"; in 1878, "Thirlmere, from Raven Craig" and "Windsor Castle, — Morning." [Died, 1883.]

**Cole, Vicat, R. A. (Brit.)** Born in Portsmouth, 1833. Son of George Cole, an animal and landscape painter, in whose studio the son obtained his first lessons in art, studying as a young man from nature and almost entirely in the open air. His first picture was sent to the British Institution in 1851. In 1858 he became a member of the Society of British Artists, exhibiting annually at their gallery until 1864. In 1860 he sent to the Royal Academy, "Under the Greenwood Tree"; in 1861, "Shadows from the Beeches"; in 1863, "An Autumn Evening"; in 1865, "Spring"; in 1866, "Summer's Golden Crown"; in 1868, "Evening"; in 1869, "Floating down to Camelot"; in 1870 (when he was elected Associate), "Sunshine Showers"; in 1871, "April Skies" and "A Misty Morning"; in 1873, "Summer Rain"; in 1874, "The Heart of Surrey"; in 1876, "The Day's Decline"; in 1877, "Arundel"; in 1878, "A Showery Day" and "A Surrey Pastoral." [R. A., 1880.]

Vicat Cole's "Misty Morning" and "Noon" were at the American Centennial Exhibition of 1876. "Autumn Gold," "Summer Rain," and "The Day's Decline" were at the Paris Exposition of 1878.

"The passages on the left, under the trees, of distant and subdued light, in their well-studied perfection, are about the most masterly things in landscape work in this exhibition ['Richmond Hill']. . . . I think I never saw a large picture so much injured by a little fault as this is by the white wake of the farthest boat on the river. As a fact, it is impossible; as a white line, it cuts all to pieces." — *RUSKIN'S Notes of the Academy*, 1875.

"'Summer Showers,' by V. Cole, A. R. A. [R. A., 1877], is a magnificent landscape. It shows a vista of a full stream, enriched with foliage, rushes, and floating flowers, gleams of light and flying shadows." — *Art Journal*, August, 1877.

**Cole, J. Foxcroft. (Am.)** Born in the town of Jay, Me., 1837. Going to France for the purpose of study, he was a pupil of Lambinet from 1860 to '63, and for some time a student in one of the govern-



ment schools of Paris. In 1867 he became a pupil of Charles Jacque. His professional life has been spent in Paris and Boston. At present (1884) he is a resident of the latter city. A few years ago he sold in Boston his pictures and studies, realizing for them about \$ 20,000. One of his pictures is in the possession of the Union Club, Boston; his "Willow Brook" belongs to the Boston Somerset Club; "The Weakest goes to the Wall" belongs to Peter S. Brooks. In the Paris Salon of 1875 he exhibited "A Pastoral Scene in Normandy"; at the Royal Academy, London, in 1877, he had "A Norman Farm" and "Sheep-Washing in Normandy." At the Centennial Exhibition of 1876 were his "Twilight, Melrose Highlands" (belonging to J. Sayles), "Cows Ruminating," and "Coast Scene in Normandy," for which he received a medal and diploma.

"J. Foxcroft Cole gives to landscape its long-needed, poetical, sympathetic element, expressed chiefly in delicate gradations of color, and quiet slumberous distances, indicative of the mysterious tenderness and repose of nature." — JARVES, *Art Idea*.

**Coleman, Charles C., A. N. A.** (*Am.*) Born at Buffalo, N. Y., 1840. At the age of nineteen he went to Europe to study art, returning at the outbreak of the American Civil War, and serving for three years in the Union army. He went again to Europe in 1866, where he has since resided, working at his profession in Paris and Rome, chiefly in the latter city. He is a member of the London Art Club, and an Associate of the National Academy of New York. Among his more important pictures are, "Interior of Chapel adjoining Sala del Cambia at Perugia," exhibited at Rome, and at the Century Club and Metropolitan Art Museum of New York, belonging now to W. S. Green; "The Bronze Horse of St. Mark's, Venice," painted for Lady Ashburton, exhibited in London and at the Paris Salon of 1877; etc. To Philadelphia in 1876 he sent "The Troubadour," "The Young Monk," "Nuremberg Towers," and others, and to the Paris Exposition of 1878 a "Decorative Panel."

**Colin, Alexandre-Marie.** (*Fr.*) Born at Paris (1798-1875). Chevalier of the Legion of Honor. Professor of the School of Design at Nîmes. Pupil of Girodet-Trioson. Among his works are, "Before the Marriage" and "Portrait of a Child" (1874); "A Drama of the Sea" (1873); "A Hurricane on the Borders of the Sea" (1870); "The Cid after his Duel with the Count of Gormas and his Father" and "The Little Sister" (1869); "The Joy of the Fireside" and "Who giveth to the Poor lendeth to the Lord" (1868); etc.

**Colin, Paul.** (*Fr.*) Born at Nîmes. Medal in 1875. Pupil of his father and of J. P. Laurens. At the Salon of 1877 he exhibited "The Route to Yport, by Moonlight"; in 1876, "The Moat of Hognes" and "The Plateau of Criquebœuf, near Yport"; in 1875, "The Groult Farm, at Criquebœuf," "The Little Marauders," and "The Forest, near Barbizon."

**Collingwood, William.** (*Brit.*) Born at Greenwich, 1819. He

received his first instructions in art from J. D. Harding, and turned his attention, early in his career, to water-color painting, and has been an Associate Exhibitor at the Society of Painters in Water-Colors for upwards of a quarter of a century. Among his later works are, "Aber, North Wales," "Cloud-Caps from the Summit of Snowdon," "Sunset from the Rigi," "Sunday at Haddon Hall," "On the Lake of Como," "The Mauvais Pas"; and in 1878, "On the Lake of Thun," "Mont Blanc from the Col de Balme," "Ludlow Castle," "The Fisherman's Home, Clovelly," and others. Many of his pictures are owned in Liverpool and its vicinity, where the greater part of his professional life has been spent.

**Collins, Charles Allston.** (*Brit.*) Born at Hampstead (1828 -1873). Son of William Collins, R. A., whose pupil he was. He devoted himself to art between 1848 and '58, exhibiting at the Royal Academy, London, several works of no little merit. He turned his attention, however, finally to literature as a profession, painting nothing after 1858. He was a younger brother of Wilkie Collins, and son-in-law of Dickens, for whom he furnished the illustrated title-page of "Edwin Drood."

"Mr. Charles Collins had been bred as a painter, for success in which line he had some rare gifts; but inclination and capacity led him also to literature, and after much indecision between the two callings he took finally to letters. His contributions to 'All the Year Round' are among the most charming of its detached papers, and two stories published independently showed strength of wing for higher flights." — FORSTER'S *Life of Dickens*.

**Collinson, Robert.** (*Brit.*) Born in Cheshire, 1832. He received his first instructions in art at the Manchester School of Design, settling in London when about twenty years of age and spending the rest of his professional life in that city. He was for some years Professor of Painting in the South Kensington schools. Among the better known of his paintings may be mentioned, "A Summer Ramble," "By the River-Side," "Hopes and Fears" (R. A., 1862), "Ordered on Foreign Service" (R. A., 1864), "A Money-Changer," "The Leisure Hour" (R. A., 1865), "Close of Day" (1868), "Sacred Spot" (1869), and others exhibited at the British Institution and the Royal Academy, where, in 1870, he sent "The Dawn of Hope"; 1871, "Absorbed in Robinson Crusoe"; 1872, "To Win or Die"; 1873, "The Escape"; 1874, "Leaves from Nature"; 1875, "Sunday Afternoon"; 1878, "The Mill Pool" and "Home."

"'Sunday Afternoon,' though of no eminent power in any respect, is extremely delightful to myself; and ought, I think, to be so to most unsophisticated persons who care for English rural life." — *RUSKIN'S Notes of the Academy*, 1875.

**Colman, Samuel, N. A.** (*Am.*) Born at Portland, Me., 1833. His father was well known as a bookseller in New York. Young Colman drew from nature at an early age, making sketches of the harbor and shipping of New York while still a lad, studying also the scenery of the Hudson River and Lake George. In 1860 he went to



Europe, spending two years in study in Paris and Spain. In 1871, he again went abroad, working in Paris and Rome. In 1874 he was in Dresden, returning to New York in 1876, when he exhibited at the Snedecor Gallery forty-five sketches from nature, made in Italy, France, Switzerland, and the North of Africa. He was elected Associate of the National Academy in 1860 and Academician in 1862. He was one of the founders of the American Society of Painters in Water-Colors, and its first president, holding that office from 1866 to '71. He was also one of the original members of the Society of American Artists in 1878.

Among Colman's earlier works may be mentioned, "Two Boats on the Hudson," "Lake George," "Harbor of Seville," "Andernach on the Rhine," and "A Street Scene in Caen."

He sent to the National Academy in 1870, "Trout Stream in the Adirondacks"; 1871, "Twilight on the Western Plains"; 1876, "Venetian Fishing-Boats," "Dutch Boats at Low Tide, Antwerp," "Ruins of the Mosque of Mansowra the Victorious"; 1877, "A Sunny Afternoon in the Port of Algiers," and "Merchants *en route* between the Tell and the Desert, Algeria." In 1878 he contributed "Fluellen, Lake Lucerne."

To the Water-Color Exhibition he contributed, in 1870, "Cordova, Spain"; 1871, "A Spanish Bull-Fight"; 1876, "Rome, looking down the Tiber"; 1877, "Evening, Venice," "Afternoon, Algiers," "Venetian Fishing-Boats," "Lincoln, England," and "Durham Cathedral, England"; 1878, "The Cathedral at Quimper, Brittany," and others.

To the Paris Exposition of 1878 he sent "Emigrant Train crossing the Ford" and "On the Guadalquivir," in oil, and "The Cathedral at Quimper," in water-color.

"We regard this picture ['The Rock of Gibraltar'] as a splendid success. While it does not lack in the poetical treatment of its great competitors [Turner and Achenbach], it has also all the fidelity to the actual that we could desire. The town and craft at the base of the Rock, the fortifications, the geological formations, the incidents of the busy neighboring shore, from which it is seen, are all carefully rendered." — TUCKERMAN'S *Book of the Artists*.

"There is nothing monotonous about Mr. Colman's style; his work is always pleasing, varied, and will be ever welcome in our exhibitions." — *Art Journal*, September, 1876.

"Mr. S. Colman sent his 'Merchants of Laghouat *en route* between Tell and the Desert, Algeria,' which is characterized by the agreeable manner this artist has been pleased to adopt. There are some manners, or methods of treatment in art, that are so intrinsically pleasing that they appear to be exempt from the criticism that usually depreciates pronounced formalities of style; and Mr. Colman's manner is one of these. It is attractive, thorough in its technical method, pleasing in color, and in every other respect than that of composition, in which it is perhaps too formal, it is admirable and artistic. A little seeming negligence or unstudied effect in composition would produce a more agreeable result; and yet this very thoroughness of discipline in Mr. Colman's work offers a contrast to the not unusual weakness of our art in these particulars." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Colyer, Vincent, A. N. A.** (*Am.*) Born at Bloomingdale, N. Y.,

1825. He was educated in New York, and spent a few years in a drug-store in that city, evincing as a lad a taste for art, which he finally decided to adopt as a profession, beginning his regular studies in 1844, under John R. Smith, and remaining with him for four years. He was also a pupil in the Life and Antique School of the National Academy. In 1849 he was elected an Associate of the National Academy, and from that time until the breaking out of the American Civil War he practiced in New York with considerable success, his crayon portraits bringing large prices. He was one of the organizers of the Artists' Fund Society, its first secretary and acting president, its initial meeting being held in his house. During the war he devoted himself to the care of the sick and wounded, was an active member of the Christian Commission and Indian Commission, resuming, when peace was restored, the active practice of his profession in Darien, Ct., where he still resides. He enlarged some of the many water-color sketches of Western scenery made during his excursion through the Indian country, and has been somewhat prominent of late years in the political life of his adopted State, Connecticut, although not altogether neglecting his painting. To the Exhibition of the National Academy in 1875 he sent "Columbia River" and "Johnson Straits, British Columbia" (the latter belonging to John N. Stearns of New York); in 1876, "Passing Shower, Columbia River" and portrait of George H. Story (belonging to the National Academy). His "Contraband" is in the possession of Thomas Kensett of Baltimore; and "The Home of the Yackamas, Oregon," of Horatio Bigelow, New York.

To the Centennial Exhibition at Philadelphia in 1876 he contributed "Cascade Mountains" and "Pueblo, Indian Village."

**Coman, Charlotte B.** (*Am.*) A native of Waterville, N. Y. She studied in America under James R. Brevoort. Living for some years in Paris, she has studied the works of Corot, Daubigny, and other artists of the French school, devoting herself to landscapes after the manner of Corot. Her best pictures are owned in Boston, New York, and Paris. She sent to the Exhibition at Philadelphia in 1876, "A French Village"; to the Paris Exposition of 1878, "Near Fontainebleau," belonging to Dr. E. W. Hitchcock. Her "Sunset at the Seaside in France" was on exhibition in Boston in 1877, and "On the Borders of the Marne" and "Peasant Home in Normandy" at the Mechanics' Fair in 1878.

**Comerre, Léon-François.** (*Fr.*) Born at Trélon. Medal and *prix de Rome*, 1875. Pupil of Cabanel. Medal at Philadelphia, where he exhibited "Cassandra," the same picture which had taken the Paris prize the preceding year. At the Salon of 1878 were his "Juno" and "Jezebel devoured by Dogs."

**Compte-Calix, François Claudius.** (*Fr.*) Born at Lyons, 1813. Medals in 1844, '57, '59, and '63. Pupil of the School of



Fine Arts at Lyons. At the Salon of 1877 he exhibited "A Wedding in La Bresse" and "Il m'a dit . . ."; in 1876, "Venice in the Sixteenth Century" and "Pas le plus petit frère"; in 1875, "A Path which leads a long Way," "Où diable vont-ils?" and "Good Night, Neighbor"; in 1874, "Ne le reveillez pas!" "Adam and Eve," and a "Souvenir of Cannes." His picture of "Killing the Snake" is in the collection of Mrs. H. E. Maynard of Boston. At the Salon of 1878 he exhibited the "Search for the Truth" and "Conte-moi donc ça?" [Died, 1880.]

"Compte-Calix paints very freely and lightly, with a luminous quality of touch seldom found in any but the most accomplished artists. He is far beyond that tightness of manner and hardness of outline which most young painters have to contend against, and which many older ones do not entirely overcome. His composition is often uncommonly graceful, especially when his backgrounds consist of wooded landscape, and he has an acute perception of the wealth of magnificent foliage. The world he most enjoys is a sort of modern paradise about some rich man's house, where handsome and well-dressed young women disport under very well developed trees. Indeed, the world of Compte-Calix is a prosperous, well-developed world altogether, a place for people who are very healthy and very merry, and where the trees themselves enjoy long and peaceful summers, and round themselves into great orbs of innumerable leaves." — PHILIP GILBERT HAMERTON'S *Painting in France*.

**Comte, Pierre-Charles.** (*Fr.*) Born at Lyons, about 1815. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Robert-Fleury, and like him a painter of historical *genre* subjects. His picture of "Henry III. and the Duke of Guise" (1855) is at the Luxembourg. At the Salon of 1877 he exhibited "The Cards" and "The Niece of Don Quixote"; in 1876, "Winter"; in 1874, "Carps at Fontainebleau, Sixteenth Century"; in 1870, "Marie Touchet"; in 1869, "Gypsies exhibiting Dancing Pigs to Louis XI. when Ill" and "The Mirror"; in 1867, "Henry III. at the Time of the Murder of the Duke of Guise" and "A Body-Guard of the Seventeenth Century"; in 1866, "Charles V. visiting the Château of Ghent after his Abdication" and "A Young Hollandaise with her Embroidery"; etc. At the Strousberg sale, Paris, 1874, "Louis XI. Sick" sold for £ 324. At the Salon of 1878 he exhibited "Dante." In the Corcoran Gallery, Washington, is "A Scene at Fontainebleau, — Costume of Louis XI." (1874), by Comte.

**Conconi, Maur.** (*Ital.*) Born at Milan about 1815. The grand prize at Venice and Bologna, and several medals at Milan. Pupil of the Academy of Milan under Sanguinetti. Painted historical subjects. Exhibited at Paris in 1855 "The Youth of Columbus" and "The Surprised Bathers," which have been frequently commended.

**Connelly, Pierce Francis.** (*Am.*) Born in one of the Southern cities about 1840. He was carried to England as a child, where he received a finished education. He developed a great love for art at an early age, with so much artistic ability that he was put under the best teachers in Paris for drawing and painting, and was a medalist in l'École des Beaux-Arts. Later he was sent to Rome to study the

old masters. At the age of twenty he became enamored of sculpture in the studio of Hiram Powers, working for some years in Florence at that profession. His genius had full recognition in England, where he made a full-length statue of the Duchess of Northumberland, a bust of the Princess Louise (ordered by the Queen), busts of the Duke of Northumberland and Lady Percy in Alnwick Castle, etc. A *replica* of his bust of the Marchioness of Lorne is in the Inner Temple, London. Among Connelly's works familiar to Americans, are his "Thetis" (purchased for the New York Museum of Fine Arts), "St. Martin and the Beggar" (an equestrian group, belonging to Mrs. T. Bigelow Lawrence), "Ophelia," "Honor arresting the Triumph of Death," and busts of the Countess Von Rosen, Mr. Lipincott, Mr. McKean, and others in Philadelphia. Besides several of these, he sent to the Centennial Exhibition of 1876, "Queen Philippa," "Lady Clare," "Diana transforming Actæon," "Viola," and "The Thread of Life." He left Florence in 1876, and after spending some months in America went to New Zealand. Concerning his adventures there, we quote from a private letter : —

"Amidst that beautiful scenery Connelly's old love of painting, what he always called 'play-work,' revived, and happily he has been so fortunate as to make many rare and beautiful pictures that have enlisted great praise from all who saw them when exhibited in Auckland, in 1877, while the Auckland papers could not sufficiently express their surprise and admiration of Connelly's extraordinary adventures and successful feats as an explorer of mountains before entirely unknown to Europeans. He made many sketches of the craters and lake country, besides studies of the wonderful glaciers, and probably has done a greater service to science than he is aware of."

"In Rome Connelly has gained reputation in public estimation by his well-executed portrait-busts, and a few ideal works, exhibiting both force and feeling." — TUCKERMAN'S *Book of the Artists*, 1867.

"Connelly's allegorical group of 'Death and Honor,' consisting of five figures, and a horse, in vigorous action, on which Death sits reveling in slaughter, if not what a nice æsthetic taste would require in its treatment, is a profound idea, harmoniously put into plastic form, and calculated to incite the ambition of other of our younger sculptors." — JARVES, *Art Thoughts*.

"The 'Ophelia,' and, indeed, most of Connelly's other performances, represented distinctly modern and romantic ideas with regard to the aims of sculpture. . . . The adverse criticism that must be made against this statue is, that it does not strongly suggest the madness of Ophelia. Apart from this, however, it is distinguished by a singular smoothness and grace in the expression of the face and the pose of the figure." — *Great American Sculptors*.

**Constant, Benjamin.** (*Fr.*) Born at Paris, 1845. Medals, 1875 and '76. Pupil of Cabanel. At the Salon of 1877 he exhibited portraits ; in 1876, "The Entrance of Mohammed II. into Constantinople, May 29, 1453" and a portrait of Emmanuel Arago ; in 1875, "Prisoners of Morocco," "Women of the Harem," and portrait of Dr. N. G. de M. Before these works, Constant had frequently exhibited at the Salons, and his "Hamlet," of 1869, was bought by the government. But it is evident that his real dramatic career only commenced when, leaving l'École des Beaux-Arts, and all hope of the *prix de Rome*, he visited the countries which have inspired his later



works — Spain, Morocco, etc. At the Salon of 1878 he exhibited, "Thirst, — Prisoners of Morocco" and "The Harem, Morocco." The first has been purchased by Mr. Schaus of New York. "It is a white waste beneath the pitiless glare of an African sun. A slender runlet of water crosses the sands in the foreground. An Arab horseman pauses there to let his prisoners, three half-naked Moors, drink from this scanty rivulet. In their eagerness they have fallen prostrate on the ground. One man laps up the water with frenzied haste, another has plunged his face in it, a third fills his bottle, while their captor looks on impassive. Another Arab, crouching in the background, with his rifle across his knees, watches the movements of the prisoners."

**Conti, Tito.** Of this artist no satisfactory account has been obtained. When in Florence it was a pleasure to visit his studio, and see at once the painting and the article painted. The positive exactness of his representations is startling. All who admire this Meissonier-like work must rank Conti very high.

At the Munich Exposition of 1870 he exhibited "Dante and his Friends." At the Glasgow Fine-Art Loan Exhibition of 1878 was seen a picture, belonging to J. Duncan, Esq., called "After Dinner." "Interior of a richly furnished room. A man, in a light-green coat and light-colored knee-breeches, sits in a red chair and leans upon a table with tapestry cover, while he smokes a long clay pipe and reads a book. On the table a glass of wine and a silver jug."

[No response to circular.]

**Cooke, Edward William, R. A. (Brit.)** Born in London, 1811. Son of a well-known English engraver. His first professional work was for book illustrations and a series of etchings of river and coast scenery. Has devoted himself to marine-painting, executing his first picture in oil in 1832. Has sketched and painted in Holland, France, and Italy. He was elected Associate of the Royal Academy in 1851, and Academician in 1864, when he exhibited "Scheveling Pincks running to Anchor off Yarmouth," his diploma work. In 1866 he exhibited "Dutch Boats on the Dollart Zee"; 1870, "A Calm Day on the Scheldt"; 1871, "A Bit of English Coast"; 1872, "Hastings Luggers coming ashore in a Breeze"; 1876, "A Zuyder-Zee Fishing-Haven"; 1877, "A Bit of Bonchurch in the Olden Time"; 1878, "A Dutch Galliot aground on a Sand-Bank" and "Fishing Lugger coming ashore in a Gale."

Of Cooke's earlier works, his "Dutch Boats in a Calm," exhibited at the British Institute in 1844, and his "Boat-House" (both in the Vernon Collection), are now in the National Gallery, London. His "Brighton Sands," "Lobster-Pots," "Portsmouth Harbor," and others, are in the Sheepshanks Collection. His "Goodwin Light-ship" was at the Centennial Exhibition of 1876, and belongs to Thomas Brassey, Esq., M. P. [Died, 1880.]

"Cooke's most remarkable contribution is the fine view of 'Catalan Bay, Gibraltar' [R. A., 1863], which, for amount of natural detail and for careful drawing, probably has no equal in this year's exhibition. . . . The conchoidal ripples of this sand cataract, with the varied features of the cliff and the magnificent masses of rock, are rendered with Mr. Cooke's well-known and almost scientific accuracy." — PALGRAVE'S *Essays on Art*, 1863.

"I may direct attention to the exquisite skill of delineation with which Mr. Cooke has finished the group of palm-trees in his wonderful study of sunset at Denderah. The sacrifice of color in shadow for the sake of brilliancy in light, essentially a principle of Holland as opposed to Venice, is, in a great degree, redeemed in this picture by the extreme care with which the relations of light are observed on the terms conceded." — *RUSKIN'S Notes of the Academy*, 1875.

**Coomans, Pierre-Olivier-Joseph.** (*Belgian.*) Born at Brussels, 1816. Pupil of Van Hasselaere at Ghent, De Keyser at Antwerp, and of Baron Wappers. He passed several years in Africa, where he went with the French army in order to study the country and make sketches. The result of this experience was shown in his pictures of "The Deluge," "Landscape in the Province of Constantine," "Emigration of Arab Tribes," "Algerian Dancing-Girls," etc. To his first period also belongs his "Battle of Châlons-sur-Marne." Coomans first exhibited his pictures in Paris in 1857, where he sent "The Massacre of the Teucri and the Usipetes by the Romans" and the "Feast of the Philistines." The latter took medals at The Hague and at Metz. In 1857 he went to Italy, and from this time the character of his subjects changed. The influence of Pompeii and Herculæum overpowered him, and ancient classic life was his constant study. Since then he has exhibited "The Last Days of Happiness in Pompeii" (1863), bought by Napoleon III.; "The Delinquent" and "The First Step," both Pompeian scenes; "The Game of Orca," "Phryne," "Glycera," etc. In 1877 he exhibited at the Paris Salon, "A Perilous Passage" and "Un pas échevelé"; in 1876, "The Selfish Kiss"; in 1873, "The Loving Billet-doux"; in 1872, "L'escarpolette"; in 1870, "The Scarecrow"; in 1869, "The Last Hour of Pompeii, — House of the Poet"; in 1867, "Lucretia." Among his other subjects are, "The Roman Maiden" (chromo by Prang) and "The Toilet." At the Latham sale, 1878, "The Envied Jewels" (18 by 14) sold for \$290; "An Interested Kiss" (27 by 21), for \$850; and "Pythagoras lecturing before La Belle Theane" (22 by 32), \$1,200. At the Salon of 1878 he exhibited a portrait of himself, and at the Exposition of the same year, "Danseuses gaditanes" and "Le point de Vénus."

**Cooper, Abraham, R. A.** (*Brit.*) (1786–1869.) A self-taught artist. He turned his attention at an early age to the drawing and painting of horses, in which he became wonderfully proficient. His first picture, purchased by the then Duke of Marlborough, was at the British Institute in 1814. He was elected an Associate of the Royal Academy in 1817 upon the exhibition of his first picture on its walls, "The Battle of Marston Moor." This is said to have been the only occasion of such a compliment being conferred on any artist. He was



made Royal Academician in 1820, and for half a century was a constant contributor to its exhibitions. Among his works may be mentioned, "The Battle of Bosworth Field," "Rupert's Standard," "Bothwell's Seizure of Mary Queen of Scots," "The Battle of Naseby," "The Dead Trooper," "Waterloo," and "Hawking in the Olden Time." Many of these have been engraved.

"As a painter of battle-scenes, and especially of those fought in long-past years, and where horsemen played a foremost part, Mr. Cooper's pictures stand pre-eminent in our school, as do those of Horace Vernet in the French school. . . . His knowledge of horse-flesh was, from his early training, profound; and he had so well instructed himself in English history, and had acquired such a knowledge of the arms and armor of bygone times, that his works may be regarded as truthful representations in respect to both." — *Art Journal*, February, 1869.

**Cooper, Thomas S., R. A. (Brit.)** Born, 1803. Displayed a decided taste for art at an early age, receiving a few lessons in Canterbury, his native town, and beginning there his professional career as a scene-painter, about 1820. In 1823 he went to London, studying in the British Museum, and later in the schools of the Royal Academy. He was forced to return to Canterbury in 1824, where he taught until his departure for France in 1827. He finally settled in Brussels, where he remained for some years, and gained much by his intercourse with Verboeckhoven, although he was not a pupil of that artist. His first picture exhibited in England was at the Gallery of British Artists, in 1833. He contributed later to the Royal Academy, and was made an Associate in 1845 and Academician in 1867. Among his works there exhibited may be mentioned, "Watering at Evening," "Reposing," and "Going to Pasture." In 1867 he contributed "Snowed Up"; in 1869, "Milking-Time in the Meadows" (his diploma work); in 1870, "A Passing Shower"; in 1872, "Children of the Mist"; in 1873, "The Monarch of the Meadows"; in 1874, "There's no Place like Home"; in 1875, "God's Acre"; in 1876, "Maternal Affection"; in 1877, "A Cool Retreat" and "My Boy"; in 1878, "A Sedgy Brook in the Meadows," "A Summer's Sunny Evening," and many more. His "Farm-Yard,—Milking-Time" (R. A., 1834) and his "Cattle,—Early Morning" (R. A., 1847), both in the Vernon Collection, are now in the British National Gallery. He sent to the Paris Exposition of 1878, "On a Dairy Farm, East Kent" and "Amongst the Rocks," in oil, and "The Monarch of the Meadows," in water-colors.

**Cope, Charles West, R. A. (Brit.)** Born, 1811. Son of a landscape-painter, Charles Cope, from whom he inherited his artistic talents and received his first lessons in art. He was also a pupil of the Royal Academy at the age of eighteen, studying and sketching later in Italy. His first picture, an Italian landscape, was exhibited at the Royal Academy in 1831. In 1843 he received a prize of £300 for a cartoon, "Trial by Jury." He was elected Associate of the Royal Academy the same year, and Academician in 1848. He is the author of a number of the frescos in the Houses of Parliament, "Burial of

Charles I.," "Embarkation of the Pilgrim Fathers," "Prince Henry's Submission to the Law," "The Parting of Lord and Lady Russell," "The Train-Bands leaving London to raise the Siege of Gloucester," etc. Among his earlier works are, "The Poor-Law Guardian," painted in 1841; "Cotter's Saturday Night," in 1843; "The Last Days of Wolsey (belonging to Prince Albert), in 1848; "Milton's Dream," in 1850; "The Children of Charles I.," in 1855; "Evening Prayer," in 1860; "Two Mothers," in 1862; "Spring Flood," in 1865. In 1867 he sent to the Royal Academy, "Shylock and Jessica"; in 1868, "The Disciples at Emmaus"; in 1873, "Yes or No?"; in 1874, "Taming of the Shrew"; in 1875, "Anne Page and Slender"; in 1876, "Selecting Pictures for the Royal Academy Exhibition," a portrait group, the property now of the Academy. In 1877 he exhibited "Springtime" and "Bianca's Lovers"; in 1878, "Lieutenant Cameron's Welcome Home." His "Selecting Pictures for the Exhibition" and "Maiden Strife" were at Paris in 1878. Eight of his pictures, all of them painted during the first twenty years of his career, are in the Sheepshanks Collection. The etchings of this artist are highly regarded, as the following extract will show:—

"This is a true etching, and one of the manliest pieces of work ever executed in England ['The Life School,' R. A., 1867]. The subject is a remarkably good one, because it composes of itself so naturally, and because the effect of the chiaroscuro is so powerful. Of all recent attempts to render the naked figure in pure etching the model here is the most successful. It is frank and genuine etcher's work."—HAMERTON'S *Etching and Etchers*.

**Copeland, Alfred Bryant.** (*Am.*) Native of Boston. He lived for some years in Antwerp, where he was a pupil of the Royal Academy, and has at present (1884) a studio in Paris, working in black and white as well as in oils. He was at one time Art Professor in the University of St. Louis. A few years ago Copeland took to Boston a large number of original pictures and copies from Antwerp, which were exhibited at the Art Club, the former class bringing good prices. A collection of street scenes from Paris were highly regarded in Boston in 1878. He sent to the Paris Salon of 1877 a "Church Interior at Antwerp"; in 1878 he exhibited "Interior of the Church of St Jacques."

To the Paris Exposition of 1878 he contributed a drawing entitled "Outward Bound."

**Corbould, Edward H.** (*Brit.*) Born in London, 1815. Eldest son and pupil of Henry Corbould, a well-known British landscape and miniature painter, who died in 1844. The son devoted himself particularly to water-colors, becoming a member of the Institute of Painters in Water-Colors in 1837 or '38, exhibiting frequently at its gallery and at the Royal Academy since that time. He gained the gold medal of the Society of Arts in two successive seasons, while still a young man. He first exhibited at the Royal Academy, in 1837, "The



Race between Atrides and Antilochus." Among his early works may be noted "The Woman taken in Adultery" (1842), purchased by Prince Albert and now in possession of the Queen, "The Canterbury Pilgrim," scenes from "The Faerie Queene," etc. He was at one time engaged as instructor of drawing and painting to the children of the Queen. At the Institute of Painters in Water-Colors he exhibited, in 1872, "Enid's Dream"; in 1873, "Heloise"; and in 1878, "Iris." He sent to the Royal Academy in 1870, "The Marriage of Nigel Bruce and Agnes of Buchan," painted for the Queen, and "Apart from the Rest"; in 1871, "Lady Godiva"; in 1874, "Canterbury Pilgrims."

**Cordier, Henri-Joseph-Charles.** (*Fr.*) Born at Cambrai, 1827. Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts, Fauginet, and Rude. Many of this sculptor's works are portrait busts. He has made a large number of important heads, illustrative of the characteristics of different races, and for this purpose has traveled in the East. Cordier made the statue of Marshal Gerard for the city of Verdun. In 1877 he exhibited at the Salon, "A Nymph and Triton" (bronze group) and "Psyche" (marble statuette); in 1876, "Christopher Columbus," reduction of a monument erected in Mexico; in 1875, "La danse de l'abeille" (marble statue); in 1874, "A Priestess of Isis playing the Harp" (bronze enamel statue); "Emmanuel Escandon" (marble statue), for the city of Orizava, Mexico; "At Twenty Years"; etc. He exhibited at Philadelphia "An Arabian Woman," "Christopher Columbus," and a "Fellah Girl" (all in bronze), and received a medal. At the Luxembourg there is a bust of a peasant-woman by Cordier, composed of various marbles.

**Cordonnier, Alphonse A.** (*Fr.*) Born at Madeleine-lez-Lille. Medals in 1875 and '76. Pupil of A. Dumont. In 1876 he exhibited "Medea," a group in plaster; in 1875, "The Awakening," a statue, plaster.

**Cormon, Fernand.** (*Fr.*) Born at Paris. Medals in 1870 and '72, and the *prix du Salon* in 1875. Pupil of Cabanel, Portaels, and Fromentin. At the Salon of 1877 he exhibited "The Raising of the Daughter of Jairus" and a portrait of Carrier-Belleuse; in 1875, "The Death of Ravana" (bought by the Ministry of the Fine Arts), "A Woman of Java," and a portrait of Mlle. E. M.

**Cornelius, Peter von.** (*Ger.*) Born in Düsseldorf (1787 - 1866). Honorary Member of the French Institute. Director of the Academy of Düsseldorf, and later of that of Berlin. His father was keeper of the Düsseldorf Gallery, and of the works then the pride of that city, and now in the Munich Pinakothek. As a boy Cornelius had great literary tastes, and was fond to excess of Goethe, Tieck, Novalis, and the Schlegels. He was but nineteen when, without an academic course, or, in truth, anything that could well be dignified by the name of teaching, he had attracted sufficient notice to receive a commission to decorate

the old church of Neuss. He also executed a series of designs for Goethe's *Faust* and another series for the *Nibelungenlied*. About 1811 Cornelius went to Rome, and was soon in the midst of a German brotherhood: Overbeck, Veit, and the Schadows were about him; but Cornelius seems to have been the strongest of the number. Like all the "Nazarites," he worked on the decoration of the palace occupied by the Consul-General of Prussia, the Casa Bartoldi, on Monte Pincio. Here, together with the painters above named, he executed a series of pictures illustrating the life of Joseph. Perhaps no better general idea of the manner of Cornelius could be given than by saying that he seems to have been imbued by the spirit of Goethe in his conceptions, and to have struggled to imitate Michael Angelo in his manner; and while his works show the height to which his spirit soared, we are sadly disappointed in them, because he was wanting in the power to express himself. His master-works are those in the Glyptothek, Pinakothek, and church of St. Ludwig in Munich, and at the Campo Santo at Berlin. The first are mythological, and the halls in which they are, are called the Halls of the Gods and of the Heroes. In the Pinakothek is the "History of Painting." In the church and Campo Santo he has shown his manner of treating religious subjects. Later in life Cornelius visited Paris and England. Some of his scholars have become distinguished men. His works have been reproduced by the best German engravers, — Amsler, Schoefer, Eberle, and others. All the honors of Germany were lavished on this artist, and he was recognized as a great man in all countries. At the National Gallery, Berlin, there are two salons devoted to his cartoons. In the first are those of the religious pictures on the walls of the Campo Santo at Berlin and those of the church of St. Ludwig at Munich. In the second salon are the cartoons of the heroic subjects painted at the Munich Glyptothek. Since it was in the expression of thought in his works in which this artist excelled, and since his color added so little, perhaps detracted from the effect of his design, many persons prefer these cartoons above the finished works made from them.

"The power of Cornelius is felt in that four cities have been subject to his sway, Rome, Munich, Düsseldorf, and Berlin. Of these Munich is the only city which gives the measure of the painter in the majesty of his giant dimensions, — a majesty, however, which sometimes, it must be admitted, grows monstrous. The least happy of his efforts I have always been accustomed to consider the elaborate series of mythological frescos on the ceilings of the Glyptothek. Among the works by which Cornelius will be best remembered are two grand compositions, 'God the Creator' and 'Christ the Judge.' \* . . . Cornelius, following in the steps of the great Christian artists, had, even from his youth, cherished the ambition to give proof of his power by a painting of the 'Last Judgment,' the most arduous in the whole cycle of biblical subjects. . . . On the cartoon the artist spent ten years. . . . The fresco itself is sixty-two feet high, and the seated figure of Christ occupies no less than twelve feet. . . . The execution of less im-

---

\* Church of St. Ludwig at Munich.



portant pictures had been delegated to scholars. Cornelius with his own hand painted this, his master-work. . . . A work such as this is in need of no general terms of commendation. We may, however, say that it exemplifies both the merits and defects of its school. It is studious in the sense of compilation, it is careful after the manner of eclecticism. For accuracy of drawing it is unexceptionable ; in expression of character it is highly dramatic ; for composition it is elaborate, simple in its balanced symmetry, and yet complex in the multiplicity of its parts. But, notwithstanding these its rare merits, I exclaimed, when last in the presence of the work, How supremely disagreeable ! The color is crude, the chiaroscuro harsh, and the execution hard. Again I repeat, what a pity it is that Cornelius will not condescend to be pleasing !" — J. BEAVINGTON ATKINSON, *London Art Journal*, January, 1865.

**Cornu, Sebastian-Melchior.** (*Fr.*) Born at Lyons (1804 – about 1870). Officer of the Legion of Honor. After some preliminary studies, he placed himself under Ingres. He went afterward to Italy and Turkey, and finally settled at Paris. He painted many easel pictures, and some historical subjects, for public places, and was at length commissioned to execute the works at the church of Saint-Germain-des-Près, which had been interrupted by the death of Flandrin. Cornu held several honorable offices connected with the administration of the fine arts.

**Coroenne, Henri.** (*Fr.*) Born at Valenciennes. Pupil of Abel de Pujol and Picot. Medal at Philadelphia, where he exhibited "The Salutation." At the Salon of 1877 were his "Women fishing for Muscles at Cayeux-sur-Mer," and a portrait of Mr. V. L. ; at the Salon of 1878, "Bernard Palissy at the Bastille" and a portrait.

**Corot, Jean-Baptiste-Camille.** (*Fr.*) Born at Paris (1796 – 1875). Officer of the Legion of Honor, 1867. This painter studied his art against the wishes of his family, and was first instructed by Michallon, after whose death he studied under Victor Bertin, and then passed several years in Italy. He made his début at the Salon of 1827 with "A View taken at Narni" and "The Campagna at Rome." The following is a list of his principal works : Two "Views in Italy," purchased for the gallery of the Duke of Orleans ; "An Italian Scene" (1834), for the Museum of Douai ; "Souvenir of the Environs of Florence" (1839), for the Museum of Metz ; "Dance of Nymphs," for the Luxembourg ; "Christ in the Garden of Olives" (1849), for the Museum of Langres ; "Sunset in the Tyrol" (1850), for the Museum of Marseilles ; "Souvenir of Marcoussy" (1855), purchased by Napoleon III. Corot bequeathed to the Luxembourg "A View of the Roman Forum" and one of "The Coliseum at Rome." At the Salon of 1874 he exhibited "A Souvenir of Arleux-du-Nord," belonging to M. Robaut ; also the "Evening" and "Moonlight" ; in 1873, "A Pastoral," belonging to M. Cléophas, and "The Ferryman," belonging to M. Herman ; in 1872, "A Souvenir of Ville-d'Avray," belonging to M. Breysse, and "Near Arras," belonging to M. Szorvady ; in 1870, "A Landscape with Figures" and "Ville-d'Avray" ; in 1869, "Souvenirs of Ville-d'Avray" and "A Reader" ; in 1868, "A Morning at Ville-d'Avray" and "Evening" ; in 1867,

"View of Marisselle, near Beauvais" and "A High Wind," etc. At the Johnston sale, "A Path through the Woods" (32 by 21) sold for \$ 1,000. At the Museum of Fine Arts, Boston, is a "Landscape with Nymphs bathing" (unfinished), presented by James Davis; and "Dante and Virgil," presented by Quincy A. Shaw.

Mr. H. P. Kidder has in his collection a very fine picture by Corot. "A Landscape," belonging to Mr. B. Schlesinger, was at the Mechanics' Fair, Boston, 1878.

"In originality of mind, and force, purity, and individuality of aim and character, he seems to be the most considerable figure that has appeared in the art world of France during this century. The life of Corot was almost the ideal life of the artist. It has been said that he was poor and neglected for many years. This is only measurably true. He was born in affluent circumstances, and was destined to carry on his father's business. But the irresistible impulses of his genius led him to painting instead, and his father then reduced the artist's income to 4,000 francs, — equal, at least, to twice that sum now. But on his father's death Corot inherited a fortune with an income very considerable in France. It is true that for many years the fact that a new genius in landscape-painting had appeared was recognized by but few. But twenty-five years of succeeding triumph amply atoned for early neglect, and rendered his life, on the whole, as perfect as an artist can expect, with the exception of domestic happiness, for which he seems not to have cared. It is said that one of his paintings was so badly hung at the Salon in 1851 that no one looked at it. Finally, out of pity for the offspring of his brain, Corot went and stood before it, saying, 'Men are like flies; if one alights on a dish, others will follow.' And, indeed, a young man and woman soon came up and began to examine the picture. 'It is not bad; there is something in it,' said the man. But she, pulling him by the sleeve, said, 'It is horrid; let us go!' Well, this painting, after being kept in the artist's studio several years, was sold for 700 francs, and, still later, brought 12,000 francs at auction, and the purchaser was so pleased with his bargain that he gave a dinner in celebration of the event! Corot's income for several years averaged 200,000 francs from his profession alone; and as he never was married, and was a man of warm and generous instincts, he gave much away; many a poor artist or artist's family has occasion to bless the memory of Père Corot. He was twice decorated, first as Chevalier, then as Commander of the Legion of Honor, but he never was able to wrest the grand medal from the jurors of the annual exhibition, — a striking instance of the caprice of Fortune. However, a splendid gold medal was presented to him by friends, a short time before his death. He was by birth a Parisian, and his tastes were for Nature as she presents herself to those who wander into the suburbs in the early morning or towards eventide. And this was one secret of his success: he painted scenes with which his audience were most familiar, — the quiet russet, monotonous, oft-recurring bits of landscape in the North of France, and especially around Paris. Simple they seem, but they are really simple only because his genius was in harmony with them; to others they might be difficult. . . . Some of the maxims of Corot give us a key to his methods and principles of art-work, and are of universal application. 'The artist requires, in the pursuit of art, conscientiousness, confidence in himself, and perseverance; being thus equipped, the two essentials of the last importance to him are the most careful study of drawing and the values.' Another saying of his was, 'Above all, be true to your own instincts, to your own method of seeing; this is what I call conscientiousness and sincerity.' At another time he said, 'Place yourself face to face with nature, and seek to render it with precision; paint what you see, and interpret the impression received.' His last works received their signature on his death-bed, and his last words, as his hand moved against the wall with pressed fingers, as if he were painting, were, 'Look how beautiful it is! I have never seen such lovely landscapes!'

"The great aim of the art of Corot was to harmonize manner or treatment with the



love of nature ; or, like Turner, whom he resembled in this respect, with material substances to convey the impression made on a poetic mind by the aspects of nature, — by the real to express the ideal, by the objective to translate the subjective. His methods and style are still, and always will be, a matter of difference and discussion ; but no one any longer disputes the influence of his genius as an idealist withstanding the materialistic tendencies of the age. . . . So far as foreign influences are perceptible in the works of Corot, they are classical and Italian, but never more than faintly discernible. Nor did he confine himself to landscape ; he painted numerous figure-pieces, including some large canvases representing sacred subjects, like his 'Flight into Egypt' and the 'Baptism of Christ.' But his reputation is founded chiefly on his landscapes, of which he produced an immense number, at first sight in one key, although renewed observation discovers a distinct idea and individual beauty in each scene. He most affected the sober harmonies of dawn or twilight. When the most has been said in Corot's favor, it must be conceded that he was great as an artist more for what he attempted than for what he achieved. But is not this the highest praise that can be awarded to the faithful worker in this imperfect existence of ours ? That there is great sameness in the canvases of Corot it is idle to deny. Like Paganini, he performed on an instrument with only one chord ; but Paganini played many tunes on that one string, while Corot played only one ; still he rendered that single tune sometimes with vibrations that thrilled the soul. He evoked, as only genius can, that eerie, mysterious feeling which many experience but cannot express, in observing the subtler effects of nature, and sometimes almost seemed to seize the 'vagrant melodies' which quiver through the aspen boughs in the dawn of May, or speed the loitering march of the wandering clouds on a day in June. But only those of his admirers who belong to the servile class are ready to accept everything that Corot painted as worthy of his reputation, or as qualified to advance art. Nowhere is this fact better recognized than in Paris itself. The following, from a French paper of good standing, only expresses the general opinion there, sometimes given in stronger terms : 'Artiste, Corot laisse une œuvre immense, dans laquelle il faut faire deux parts : les tableaux soignés, traités avec amour ; les tableaux lâchés, brossés à la hâte, ceux, en un mot, que l'on appelle les Corots du commerce. Les amateurs mettent entre les deux catégories une énorme différence.' It is no secret that the market is flooded with spurious Corots, which bear sufficient resemblance to his poorer works to deceive those who are not connoisseurs in art. During his last illness the price of his works went up rapidly, which gave rise to a *bon-mot*. 'Why,' said one to an art-dealer, 'do you not buy the works of such a one as well ? His reputation is rapidly increasing.' 'My dear sir,' answered the other, 'he has a constitution that will survive us all !' — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

"Corot stands apart. Critics call him a master. In some respects he is one, who was much needed in his school, or, indeed, in any other, as a counter-weight to the prevalent materialism. He is no profuse colorist. Browns, pale greens, and silvery grays, with an occasional shade of purple, or a bright spot of intenser color to represent flowers on drapery, are his reliance. Vegetation or figures, which he uses sparsely, are thin masses on washes of color, with only a shadowy resemblance to the things indicated. But Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery and suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene, that is very uncommon in his race. Calame, who is Swiss, has it in a more robust way ; Doré also, of another kind. This obliviousness of selfhood is an important element in truly great work. Corot's paintings challenge no carping criticism. Their tendency is to make one forget it in tranquil enjoyment. They fall upon the eye as distant melody upon the ear, captivating the senses and inspiring the sentiments. Contemplation, too, and sympathetic reception of Nature's language are quickened by his compositions. They are no transcripts of scenery, but pictures of the mind. To soothe, to give repose, to evoke dreamy sentiment, such is their mission. Not that there is any

peculiarly Christian idea in them. This spirit is rather pantheistic, and shows a sympathy with *amorini*, nymphs, and the Greek's delight in Nature because of her mysterious beauty of sunlight and shadow, in a subdued way, as if in the presence of gods. Corot can never be popular in France, for he is too much removed from the common characteristics of the nation. He is not materialistic enough. His solitude is too calm. His *amorini* are not lusty or amorous, but flit through his copses like ethereal butterflies. Twilight charms him greatly, always silvery-toned and bordering on the shadowy boundary that separates the visible from the invisible, and suggesting the inscrutable. The consummate success lies in his management of light. With him it is genius. Nature knows herself in this in his painting, as a beautiful woman knows her face in a glass. Water, which he loves next to light, glimmers and sparkles under its rays. Shadows and reflections are alive with it. The densest vegetation opens before it. Everywhere light penetrates without reminder of either brush or pigment. Corot is the painter of air; as great a gift to art in his manner as was that of Claude of unveiled sunshine in his." — JARVES, *Art Thoughts*.

"Of late, no painter has been so much exalted by criticism; he was not even reproached with the uniformity of his pictures, nor with the calculated absence of colored tones and rigid forms. Everybody knows that mythology is now banished from our landscapes, and that it is the fashion to laugh at the nymphs whose cadenced steps had so much charm for our fathers; still it is one of the not infrequent inconsistencies of French criticism that it does not hesitate to praise, in Corot, a choice of subjects that it condemns in theory. It is true that his nymphs add no great value to his pictures, but they are placed with so much judgment that it is impossible to realize his landscapes without them. However, he sometimes sought to render nature without alteration; for instance, in his 'Vues de Ville-d'Avray et des Environs de Paris': but, like all true artists, Corot assimilates all he sees to his inward dream, and the varied effects of nature uniformly appear to him under the same poetical vision. Had he been painting in Egypt by the Pyramids, he would have found there his silvery tones and his mysterious bowers. Whether he works out of mythology some graceful tale, or whether he renders, in a manner that he intends to be positive, some particular and familiar scene, Corot always leaves in his work a poetical perfume, which is his personality, and is as good as a signature. . . . Corot is *par excellence* the painter of morning. He can render with more felicity than anybody else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water. He was not fond of the noonday light, and it was always in the earliest morning that he went out to paint from nature. He has himself described his artistic impressions in letters which foreshadow his pictures, and we cannot end this article better than by giving one extract out of them: 'A landscape-painter's day is delightful. He gets up early, at three in the morning, before sunrise; he goes to sit under a tree, and watches and waits. There is not much to be seen at first. Nature is like a white veil, upon which some masses are vaguely sketched in profile. Everything smells sweet, everything trembles under the freshening breeze of the dawn. *Bing!*\* The sun gets clearer; he has not yet torn the veil of gauze behind which hide the meadow, the valley, the hills on the horizon. The nocturnal vapors still hang like silvery tufts upon the cold green grass. *Bing! Bing!* The first ray of the sun . . . another ray. The small flowerets seem to awake joyously; each of them has its trembling drop of dew. The chilly leaves are moved by the morning air. One sees nothing; everything is there. The landscape lies entirely behind the transparent gauze of the ascending mist, gradually sucked by the sun, and permits us to see, as it ascends, the silver-striped river, the meadows, the cottages, the far-receding distance. At last you can see what you imagined at first. *Bam!* The sun has risen. *Bam!* The peasant passes at the bottom of the field, with his cart and oxen. *Ding! Ding!* It is the bell

---

\* We preserve Corot's interjections, Bing! Bam! Ding! Boum! where it pleased him to insert them. They mean nothing, except that there is a change in the character of the scene, which he chooses to mark in this way.



of the ram which leads the flock. *Bam!* Everything sparkles, shines; everything is in full light, light soft and caressing as yet. The backgrounds with their simple contour and harmonious tone are lost in the infinite sky, through an atmosphere of azure and mist. The flowers lift up their heads; the birds fly here and there. A rustic, mounted on a white horse, disappears in the narrowing path. The rounded willows seem to turn like wheels on the river edge. And the artist paints away . . . paints away. Ah! the beautiful bay cow, chest-deep in the wet grasses; I will paint her. *Crac!* there she is! Famous! Capital! What a good likeness she is! *Boum! Boum!* The sun scorches the earth. *Boum!* All becomes heavy and grave. The flowers hang down their heads, the birds are silent, the noises of the village reach us. These are the heavy works; the blacksmith whose hammer sounds on the anvil. *Boum!* Let us go back. All is visible, there is no longer anything. Let us get some breakfast at the farm. A good slice of home-made bread, with butter newly churned; some eggs, cream, and ham! *Boum!* Work away, my friends; I rest myself. I enjoy my siesta, and dream about my morning landscape. I dream my picture, later I shall paint my dream.' Is not this Corot himself?" — RENÉ MÉNARD, *Portfolio*, October, 1875.

**Corti, Costantino.** (*Ital.*) Born in Milan (1823–1873). His statue (colossal) of "Lucifer" was enthusiastically admired in the halls of the Brera, and later in the Expositions of Florence, London, and Paris. His statue of Federigo Borromeo is on the Piazza San Sepolcro, Milan; that of Conrad of Swabia is a fine work.

**Costa, Pietro.** (*Ital.*) Born in Genoa. He took the *prix de Rome* at the Academy of Genoa, where he studied, and a medal at the Exposition at Naples in 1877. In 1848 he removed to Rome, where he still resides. His works have been principally monumental statues to be placed in cemeteries. He has executed a monument to Mazzini. At Naples he exhibited a group of children.

**Costoli, Aristodème.** (*Ital.*) Born at Florence (1803–1871). Professor of the Academy of Fine Arts at Florence. This sculptor was skillful in design, and in all the *technique* of his art, but before his work the heart remains placid and the pulse is not quickened. In his design for the monument of Mme. Catalini, the thought is charming. The base, divided in three parts, bears the arms of her family and an epitaph. The figures above represent Poverty, and the Angel of Benevolence, who writes an eulogy of the dead in remembrance of her inexpressible charity, while St. Cecilia appears on high. What more charming conception for the monument of this sweet singer? And yet, in spite of the truth that it is well conceived and well designed, the genius which if in it would make us tremble with pleasure and sympathy before it, exists not. The whole effect is as cold as the marble of which it is made. Among his works are, the "Dying Gladiator," a portion of the monument to Columbus at Genoa ("Prudence" and one of the bas-reliefs), a "Statue of Menecus the Theban," "Monument to Count Guido della Gheradesca," statues of "Galileo," etc. The "Conception," one of his latest works, was modeled for the Marchese Canossa of Verona. In style Costoli followed the sculptors of the fifteenth century.

**Cot, Pierre-Auguste.** (*Fr.*) Born at Bédarieux. Chevalier of

the Legion of Honor. Pupil of Cogniet, Cabanel, and Bouguereau. At the Salon of 1877 he exhibited a portrait painted for the *Chambre des Notaires* of Paris ; in 1876, two portraits ; in 1875, a "Magdalene" and two portraits ; in 1873, "Springtime" and a portrait ; in 1872, "The Day of the Dead at the Campo Santo of Pisa" and "Dionisa" ; in 1870, "Prometheus" and "Meditation." [Died, 1883.]

**Couder, Louis Charles Auguste.** (*Fr.*) Born at Paris (1790–1873). Member of the Institute. Officer of the Legion of Honor. After studying at Marseilles he was in the ateliers of Regnault and David at Paris. He executed the painting in the Salon of Apollo at the Louvre, and some works at Versailles. In 1827, becoming discouraged by the coolness with which his works were received in Paris, he went to Germany, where his practice in fresco-painting gave him more ease in execution. After 1830 he returned to Paris and took higher rank than before. At length he was charged with the frescos of Saint-Germain-l'Auxerrois, and executed a picture for the Madeleine. At the Luxembourg there is a crayon drawing by Couder of one of the paintings at Saint-Germain-l'Auxerrois, called "Our Lady of the Seven Sorrows."

**Couder, Jean-Baptiste-Amedée.** (*Fr.*) Born at Paris (1797–1865). Chevalier of the Legion of Honor. In early life he was a painter, but later a designer for industrial arts.

**Couder, Alexandre-Jean-Remy.** (*Fr.*) Born at Paris, 1808. Chevalier of the Legion of Honor. At first studied sculpture, then entered the atelier of Baron Gros, and made his *début* at the Salon of 1837. He paints *genre* subjects and still-life. He has exhibited, in 1877, "Roses and Fruits" and "Wild-Flowers" ; in 1876, "An Interior" and a "Bouquet of Wild-Flowers" ; in 1875, two pictures of "Wild-Flowers" ; in 1874, "The Return from the Fields" and a "Bouquet of Wild-Flowers" ; etc. [Died, 1879.]

**Courbet, Gustave.** (*Fr.*) Born at Ornans (1819–1877). Medals, 1849, '57, and '61. He refused the Cross of the Legion of Honor, after he had accepted that of the Order of St. Michael from the King of Bavaria. Courbet was sent to Paris by his father in 1839 for the purpose of studying law. But he was determined to be an artist, and sent a picture to the Salon of 1844. He studied a little under Steuben and Hesse, but more by himself. He affected the Flemish, Florentine, and Venetian schools. He acquired exaggerated eccentricities, which, added to those of his nature, made him fancy that he could establish a new school of art, and produce a remarkable revolution in the tastes and opinions of all who study such subjects. His fundamental idea he called "realism" ; that is, he maintained that art should represent things exactly as they appeared, and that any ideality or search for the beautiful was a gross error. "Le beau, c'est le laid" was one of his favorite paradoxes. He chose models from the ugliest and most vulgar types about him, and his pictures were



repugnant to all artistic sentiment. He made, however, some converts, and had the honor of being called the chief of the realistic school. Courbet had undoubted talent, and some of his figures are to be praised for strength and modeling, but his best works were his landscapes; in seeing them one is sure that this painter had a sentiment and a love for the beautiful in nature, and that he did himself violence when he affected the ugly only. If another course could have been given to his talent, he would have been a great artist; as it is, he was a good one. One of his fine pictures represents "Deer in the Forest of Fontainebleau." His better pictures are much appreciated by connoisseurs, and command high prices, which will be increased by his death. One is forced to add, in giving an account of Courbet, that he was a Communist in 1871, and authorized the destruction of the column Vendôme. He was tried at Versailles, and sentenced to six months in prison, and a fine. He was first confined in St. Pierre at Versailles, then in Sainte-Pelagie, and, his health failing, he was placed in the care of Dr. Duval, who performed on him a serious operation. In May, 1872, the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon. Many violent articles in the Paris journals were occasioned by this decision. In 1870 he exhibited "The Stormy Sea" and "The Beach at Étretat after a Storm"; in 1869, "The Stag-Whoop, — an Episode of the Chase" and "The Siesta in the Haying-Season, Mountains, Doubs"; in 1868, "The Charity of a Beggar" and "Deer driven to the *Écoutes*, — Springtime"; in 1866, "Woman with a Parrot" and "Deer at the Brook of Plaisirs-Fontaine, Doubs." His "After Dinner at Ornans" (1849), "The Interment at Ornans" (1850), and the "Bathers" (1853) received much severe criticism. In 1855, being discontented with the hanging of his pictures, he made a separate exhibition of them. At Munich he had the honor of an entire Salon for himself. After his liberation from prison, Courbet lived in Switzerland, and in the summer of 1876 he exhibited his later works at Chaux de Fonds. At the Boston Art Museum there is a fine picture by Courbet (loaned by Mr. H. Sayles), called "La Curée." The figure in the foreground is said to be a portrait of the artist. Mr. Thomas Wigglesworth has recently purchased a large landscape by this artist, in which are groups of peasant-women and cows. The landscape is very fine. "Rocks on the Coast," belonging to S. D. Warren, was exhibited at the Mechanics' Fair, Boston, in 1878.

"Antagonistic in style to Corot, is Courbet, whose material force is overwhelming when he chooses. He is the strongest, the truest, and most satisfying of the realists, — a Robert Browning of the easel. There are no such local greens, grays, lights, and shadows as his; no firmer sense of material forms and uses of things; none more vigorous or more harmonious in his own interpretation of nature. He puts the spectator in absolute organic relationship to it. Courbet's qualities are great, like those of Walt Whitman, who is an American Courbet in verse; but the best qualities of both are obscured or affrontively obtruded by a sort of Titanesque realism, which affects the

gross and material, as it were, to emphasize their introspective view into the primary elements of nature and man. Each sings the earth earthy, and with such heartiness and comprehension as to move our imaginations to a muscular grasp of her stores of enjoyment. Courbet at times may be coarse, but his style, compared with the popular pretty, is as the uncut diamond beside the tinsel gem." — JARVES, *Art Thoughts*.

"It is, however, in the landscape that his entire skill shows itself. He is at ease only in open country; he evades interiors, let it be because architecture seems to him an unreal thing, or rather because the infinite variety of inflections would shackle his freedom and his brutality. When, in a *genre* picture, he wishes to employ the landscape as an accessory, the landscape takes the upper hand and becomes the principal thing. I will cite, for example, only the 'Demoiselles de village.' . . . For the rest, M. Courbet pretends to satisfy all the exigencies of art without choosing from nature. He proclaims the equality of all visible bodies; the dead deer, the man who has killed it, the earth which bears it up, and the tree which shades it, have in his eyes the same interest; he affects not to choose, but to paint all which he meets, without preferring one thing before another; and as he has always at his disposal the same solid and succulent qualities as a painter, his studio resembles those restaurants where the masons find *bouillon* and beef at all hours. His theory may be thus given: all objects are equal before painting." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

**Courdouan, Vincent-Joseph-François.** (*Fr.*) Born at Toulon, 1816. Chevalier of the Legion of Honor. Pupil of Guérin. Made his début at the Salon of 1835. He then studied the sea and devoted himself to painting marine subjects. He traveled in Algeria, and in 1848 was made Professor of Design at the Naval School of Toulon. He paints both in oil and water-colors. He exhibited at the Salon of 1877, "The Gulf of Ciotat"; in 1876, "The Gorge of Malvoisin"; in 1875, "Sunset after heavy Weather on the Coast of Provence"; in 1874, two coast scenes and the "Environs of Hyères"; in 1878, "The Beach at Hyères, — a Day of Pigeon-Shooting" and "Solitude, — Evening, near Hyères."

**Courtat, Louis.** (*Fr.*) Born at Paris. Medals, 1873, '74, and '75. Pupil of Cabanel. At the Salon of 1877 he exhibited "Hagar and Ishmael"; in 1875, "Leda," now in the Luxembourg; in 1874, "St. Sebastian"; in 1873, "A Siesta" and a portrait; and in 1878, "Springtime."

**Courtois, Gustave.** (*Fr.*) Born at Pusey. Medal of third class in 1878. Pupil of Gérôme. At the Salon of 1878 he exhibited a "Portrait of Mme. de Rochetaillée" and "Tais, la courtisane, aux Enfers"; in 1877, a portrait and "Narcissus"; in 1876, "The Death of Archimedes" and "Orpheus."

**Cousins, Samuel, R. A.** (*Brit.*) Born, 1801. At the age of twelve he received a silver medal in Exeter, his native town, for drawings. In 1815 or '16 he went to London, and became an apprentice of a well-known mezzotint engraver, remaining with him some years. His engraving of "Lady Acland and her Family," after Lawrence, first brought him into notice in 1825. Ten years later he was elected Associate Engraver of the Royal Academy, and was made an Academician in 1855, the first engraver upon whom that honor was conferred. Among the better known of his plates may be mentioned



"The Duke of Wellington"; "Pius VII."; "Sir Robert Peel," after Lawrence; "Bolton Abbey"; "Midsummer Night's Dream"; "The Return from Hawking" and a portrait of the Queen, after Landseer; "The Infant Samuel," after Sant; "The Mitherless Bairn," after Faed; "The Royal Family," "The Sailor Prince," "Emperor and Empress of the French," after Winterhalter; "Marie Antoinette in the Temple," after E. M. Ward.

**Couture, Thomas.** (*Fr.*) Born at Senlis (1815–1879). Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. He very early attracted attention and admiration. His "Troubadour," painted in 1844, has been sold for 55,000 francs (Gsell sale). In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg. Among his other works are, "The Gypsy," "The Falconer," "The Return of the Troops from the Crimea," and "The Baptism of the Prince Imperial." Couture decorated the chapel of the Virgin at Saint-Eustache. In 1872 he exhibited "Damocles." At the Johnston sale "A Female Head" (19 by 16) sold for \$1,000. At the Walters Gallery, Baltimore, is a work by this artist, of which the *Every Saturday*, February 23, 1878, says:—

"A highly poetic little work by Couture is one of the gems of the collection. It presents a graceful and dignified figure, whose face is sad and whose pose desponding sits, loaded with chains. Near him is a harp across which a laurel wreath is hanging. At his feet is a vase of coins overturned. On the wall to which he is chained is written, 'Potior mihi periculosa libertas, quam secunda et aurea servitus.' It has all of Couture's perfection of drawing and charm of color."

At the Boston Art Museum there is a sketch by Couture of "Two Volunteers of the French Revolution." It is a fine work. It is frequently copied by the pupils of the school of this Museum, and is esteemed one of the gems of the collection, to which it was presented by several ladies.

"Couture is the opposite of Flandrin; a genuine offspring of French feeling, tempering, however, its sensual bias with the æsthetic requirements of his personal tastes, and making pictures from an intellectual point of view, vitalized by passions and sentiments akin to their themes. Especially is this true of his masterpiece, 'The Romans of the Decadence,' which best exhibits his quality of genius and highly trained skill. It is an allegory subdued by realistic treatment to the comprehension of every one. Ideal in conception, and avoiding the scenic display and trite conventionalism of the David school, it shows a possible classical debauch, without attaining to the local and historic verity of more recent treatment. Allegory predominates. Similar scenes must have marked the decline of Roman virtue, but this painting rises above the particular spectacle to the realization of the collapse of a mighty empire, and symbolizing the vices and crimes which ruined it. Couture's æsthetic perceptions were too nice to permit him to indulge in the common trait of making the nude simply unchaste. His figures are voluptuous, but not lewd. Even in intoxication he preserves them from the loathsome by the grandeur of their passions, and those ancestral memories that withhold them from absolute bestiality. They are drunk to the reeling of reason; eyes glisten with thickening films and besotted desires; speech staggers; forms totter; action is growing benumbed by the fatal cup; but the aristocratic mien of the masters of the earth never wholly leaves them. How can it be otherwise in the presence of those grave statues of their fathers that look down upon them like admonishing visitors of another world?"

Compared with the lecherous orgies that French art gives of scenes of the Orleans regency and subsequent reign, it is a veritable debauch of gods. The technical treatment of this effective painting betrays the influence of Veronese, though there is no servile following of any master. It is brilliant and luminous in color, but falls into the not uncommon fault of the school of broken and scattered lights, and a certain fierceness of effect, which comes of fiery blood and strong passions." — JARVES, *Art Thoughts*.

**Cox, David.** (*Brit.*) (1783 – 1859.) Began his career as a scene-painter in the Birmingham Theater. In 1803 he went to London, where he was employed for a short time in the same capacity at Astley's. Later he became a teacher of drawing in London, sketching in Wales during the summer months with his pupils. He lived near Hereford from 1815 to '27, when he removed to London. The last fifteen years of his life were spent in the vicinity of Birmingham. He was a landscape-painter of great power, and during his long career he painted many pictures which were and still are highly prized. Among them may be named, "On the Wye," "Welsh Funeral," "Harvest-Time in Wales," "Old Welsh Church at Bettws-y-coed," "Fern-Gatherers," "Weald of Kent," "Windsor Castle," "Hay-Time," etc.

"With equal gratitude I look to the drawings of David Cox, which, in spite of the loose and seeming careless execution, are not less serious in their meaning nor less important in their truth. . . . There is no other means by which his object can be obtained: the looseness, coolness, moisture of his herbage; the rustling, crumpled freshness of his broad-leaved herbage; the play of pleasant light across his deep heathered moor or plashing sand; the melting of fragments of white mist into the deepening blue above; all this has not been fully recorded except by him, and what there is of accident in his mode of reaching it answers gracefully to the accidental part of Nature herself." — RUSKIN'S *Modern Painters*.

"Indeed, as far as he goes, Cox is one of the most natural of painters. His effects of rain, of storm, of sunshine, in fact, of any of the changing aspects of nature, are wonderful, but for the things that are seen under these varied effects he cared but little. In Bettws-y-coed to this day are shown with pride the sites of many of his noted landscapes, but it requires the eye of faith to see the resemblance. In fact, his art is somewhat incomplete." — *London Examiner*, December, 1877.

**Cox, David, Jr.** (*Brit.*) Son of the preceding. A water-color artist, inheriting not a little of his father's ability. He has been for some years an Associate of the Society of Painters in Water-Colors. Among his earlier works may be mentioned, "Near Bala," "Moon Rising," "View on the Menai," in 1872; "Loch Katrine" and "Ben Lomond," in 1873; "Sunday Morning in Wales" and "Rain on the Berwyn," in 1875; "Lyndale," "The Path up the Valley," and "On the Dee," in 1877; "A Hay-Field near Bromley" and "Penshurst Park," in 1878. His "Doune Castle" and "Mountain Solitude" were at Philadelphia in 1876.

**Craig, Isaac Eugene.** (*Am.*) Born near Pittsburg, where he received his first instruction in art, studying afterwards in Philadelphia. He went abroad in 1853 with the intention of devoting himself to the German school, but a few days spent in the Louvre changed his ideas, and he remained in the French capital for some time with Wil-



liam Babcock, visiting also Germany and Italy, and returning to the United States in 1855. He painted "Saul and David," "Death the Rewarder," "Death the Avenger," followed by the "Emigrant's Grave," which were exhibited in Philadelphia and elsewhere, and were well received. In 1862 he went again to Europe, spending a year in Munich, and finally settling in Florence, where his studio now is (1878). Among his later works are, "The Daughter of Jairus," "The Brazen Serpent" (now in Philadelphia), "Capio Begging" and "Fête Champêtre" (both for Miss Mayo of London), "Pastorel" (for Mrs. T. B. Lawrence), "Pygmalion" (owned in England), "Disillusion," "Shylock signing the Bond," "Peace," "The Easter Hymn," and a life-sized group, "Venus and Cupid" (not yet finished). He has painted also a few landscapes and views of Venice. His works have been rarely exhibited in public. The "Pygmalion" was sent to London and to Dublin.

"Mr. Craig has been in Florence fifteen years,—a conscientious, faithful, and able artist, whose work will bear the most critical examination. He was at work on a sweet picture when I called at his studio, a beautiful girl with a sunny face and golden ringlets, holding in her hand an emblem of 'Peace.' He has made a fine portrait of the late Joel T. Hart, the Kentucky sculptor, and some fine views of Venice, very characteristic and striking." — IRENÆUS, in *New York Observer*, January 24, 1878.

**Craig, William.** (*Brit.-Am.*) Born at Dublin, 1829. Drowned accidentally in Lake George, N. Y., 1875. A water-color artist whose works were first exhibited at the Royal Gallery in Dublin in 1846, his pictures being popular in his own country. He settled in New York in 1863, and was one of the original members of the American Society of Water-Color Painters. In 1867 he exhibited "Mount Washington" and "A View of Coldspring" (belonging to R. P. Parrott); in 1868, "Ruins of Fort Ticonderoga"; in 1869, "Upper Valley of Killarney, Ireland" and "The Valley of the Rocks, Paterson, N. J." (belonging to Morgan Dix, D. D.); in 1870, "On the Hudson"; in 1871, "Hudson River near West Point"; in 1872, "O'Sullivan's Cascade, Killarney" and "Metzingeis Cascade, near Fishkill, N. Y."; in 1875, "Falls on the Boquet River" and "Kilchurn Castle, Scotland."

"Craig's early pictures were admirable specimens of the art, tender, yet brilliant in tone, and possessed of that peculiar transparency of coloring which is so noticeable in the works of the English school. Of late, however, he painted almost exclusively for auction-dealers, and his work appeared to lose in quality as it increased in quantity, which was unfortunate, as he was unquestionably a man of genius." — *Art Journal*, October, 1875.

**Cranch, Christopher P., N. A.** (*Am.*) Born at Alexandria, Va., 1813. Graduated at the School of Divinity, Cambridge, Mass., in 1835. He retired from the ministry in 1842, and became a landscape-painter. He spent several years in Paris and in Italy in the study and practice of his profession. Has resided in New York and on the banks of the Hudson, and at present is a resident of Cambridge,

Mass. (1878). He is well known as a graceful writer in prose and verse, and has illustrated with his pencil fairy tales of his own composition. He is an Associate Member of the American Society of Painters in Water-Colors.

To the National Academy, of which he was made a full member in 1864, he is a frequent contributor, exhibiting in 1867, "Afternoon in October"; in 1868, "The Washington Oak, opposite Newburg, N. Y."; in 1869, "Val de Moline, Amalfi, Italy"; in 1870, "Venice," "A Roman Citizen," "Neapolitan Fisherman," and a "Study in the Forest of Fontainebleau"; 1871, "Venetian Fishing-Boats."

"Cranch has, during his ten years of exile, executed many admirable landscapes; those devoted to Swiss and Italian scenery have been justly admired for their grace, quiet truth, and ideal charm. . . . He has painted numerous views of Venice, several fruit-pieces and other compositions, with attractive little bits of local scenery." — TUCKERMAN'S *Book of the Artists*.

**Cranch, John, A. N. A.** (*Am.*) Brother of C. P. Cranch, N. A. Devotes himself to portrait-painting, and has lived for many years in Washington, D. C. His works of late have rarely been publicly exhibited. He is an Associate Member of the National Academy.

**Cranch, Caroline A.** (*Am.*) Daughter and pupil of C. P. Cranch, studying also for some time in the schools of the Cooper Institute, New York, and under William Hunt in Boston. At present (1884) a resident of Cambridge, Mass. She paints figure-pieces, and is a young artist of much promise, exhibiting annually at the Boston Art Club.

**Crane, Walter.** (*Brit.*) Born at Liverpool, 1845. He received his first instructions in art from his father, Thomas Crane, a well-known portrait-painter of Chester, and member of the Liverpool Academy. Later, he studied for three years under W. J. Linton. His professional life has been spent chiefly in London. In the autumn of 1871 he went to Italy, remaining until the spring of 1873, and spending his winters in Rome. In 1878 he was elected a member of the Committee of the Dudley Gallery. Among the more important of his pictures in oil are, "The Renaissance of Venus," at the Grosvenor Gallery of 1877, and "The Fate of Proserpine," at the Grosvenor Gallery of 1878. In water-colors he has painted, "The Herald of Spring," Dudley Gallery, 1873; "The Advent of Spring," never exhibited; "Plato's Garden," Dudley Gallery, 1875; and "Winter and Spring," at the Dudley Gallery in 1874 and the Grosvenor in 1877. To the Paris Exposition of 1878 he sent "The Death of the Year" and "Almond-Trees," in water-colors, and "The Renaissance of Venus," in oil.

In America, where his more elaborate paintings are not seen, he is best known by the publication of his series of children's books, with their very clever illustrations; among others, "Cinderella," "Beauty and the Beast," "Goody Two-Shoes," "Baby's Opera," "Mrs. Mundi



at Home," etc. These pictures are much used in the United States in house decoration, on fire-screens, chimney-pieces, etc.

"Mr. Walter Crane is a painter of figures in landscape, whose work we have often noticed with pleasure for its fine feeling and imaginative charm. . . . His 'Herald of Spring' is a pleasant, semi-classic dream of a Flora or Spring, in a robe of pale yellow and a scarf of pale rose, coming down an Italian street from the open country, with a basket of primroses in one hand and a spray of flowering thorn in the other." — *Pall Mall Budget*, March 8, 1873.

"Mr. Walter Crane is one of the cleverest of the younger English artists, and he has put his talent to the best employment in inventing pictures for the old stories of Mother Goose, etc. These pictures are printed in colors, and as for the most part only pure tints are used the effect is delightfully bright and cheerful. Mr. Crane has a good eye for harmony, and, altogether, a parent might seek a long while before he would find a better educator for his child's sense of form and color than is supplied by these books. They are sure to be as much enjoyed by the grown folk as by the little ones, and such great favorites are they in England that the pictures have been used there as decorations for walls." — *New York Tribune*, December 28, 1875.

**Crauk, Gustave-Adolphe-Désiré.** (*Fr.*) Born at Valenciennes, about 1825. Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts under Pradier. He gained the *prix de Rome* in 1851. He made his début at the Salon of 1857 with a very remarkable bronze group of a "Bacchante and a Satyr." In 1861 he was commissioned to decorate the Mayoralty of the first *arrondissement* of Paris. In 1877 he exhibited a marble statue of Marshal MacMahon and a bronze statue of Marshal Niel for the city of Muret, and a marble statue of Claude Bourgelat for the Veterinary School at Alfort; in 1875, a marble bust of General Changarnier, one of E. Gilbert, and one of M. P.; in 1874, a bust portrait of Marshal MacMahon, bronze bust of the Shah of Persia, a plaster statue of the Intendant of Étigny, and a marble bust of a lady; in 1872, a bronze statue of J. P. Bachasson, Count of Montalivet, commissioned by the city of Valence, and a marble bust of General the Baron Renoult, etc. His "Victory crowning the French Standard," "Bacchus," and a bust of a child are in the Luxembourg.

**Crawford, Thomas.** (*Am.*) Born in New York (1814–1857). He manifested a taste for art at an early age, and went to Italy in 1834, settling in Rome. He enjoyed the friendship and instruction of Thorwaldsen. In 1839 he designed his "Orpheus," which is now in the Boston Museum of Fine Arts. Among his works are, "Adam and Eve after the Expulsion" and a bust of Josiah Quincy, both in the Boston Athenæum; statue of Beethoven, in the Boston Music Hall; "Children of the Wood," belonging to Hamilton Fish; "Dancing Jenny," "Genius of Mirth," "Indian Woman," "Pandora," "Cupid," "Peri," "Daughter of Herodias," "Hebe and Ganymede," presented to the Boston Museum of Fine Arts by C. C. Perkins, "Mercury and Psyche," "Truant Boys," etc. His "Flora" is in the Central Park, New York, where are also eighty-seven plaster casts of his works, presented to the Museum there by his widow. The most

elaborate of his monumental works are in Richmond, Va., and Washington, D. C. His statue of Washington was cast in bronze in Munich. He executed, also, many bas-reliefs of scriptural and allegorical subjects. Unquestionably the best known of his creations is the statue of "Liberty," surmounting the dome of the Capitol at Washington.

"No American subject has been treated in marble with such profound local significance as the 'Indian Chief,' a statue by Crawford, now most appropriately occupying the Entrance Hall of the New York Historical Society; and no more judicious compliment to the artist's fame can be imagined than the English sculptor Gibson's proposal at the meeting of artists at Rome, called to pay a last tribute to Crawford's memory, that this statue should be cast in bronze and set up as a permanent memorial of his national fame in one of the squares of the Eternal City. The attitude, air, and expression, the grand proportions, the aboriginal type of form and feature, the bowed head, the clenched hand, the stoical despair of this majestic figure, adequately and eloquently symbolize the destruction of a race, and mark the advent of civilization on this continent." — TUCKERMAN'S *Book of the Artists*.

"Crawford was an artist gifted with a prolific invention; indeed, his invention too often ran away with his judgment as a careful workman, that is, it induced him to undertake more than it was possible for him to execute in his best manner; and his artistic education was much more complete than that of any previous American sculptor had been. He, however, attempted too much, and did too much, for the work to be thoroughly well done." — WILLIAM J. CLARKE, JR., *Great American Sculptors*.

**Crawford, William.** (*Brit.*) Native of Ayr, Scotland. Died comparatively a young man in 1869. He was educated at the Trustees Academy in Edinburgh, teaching drawing in the same institution in later years. He studied for two years in Rome, and was elected an Associate of the Royal Scottish Academy in 1860. He painted portraits and *genre* pictures; among the better known of the latter are, "More Free than Welcome," "Too Late," "The Wishing-Pool," "The Return from Maying," "The Highland Keeper's Daughter," and "Waiting for the Ferry."

**Creswick, Thomas, R. A.** (*Brit.*) Born in Sheffield (1811–1870). Studied drawing in Birmingham. Went to London when quite young, and first exhibited at the Royal Academy in 1828. Among his early works are, "The London Road a Hundred Years Ago," "A Rocky Stream," "Home by the Sands," and "A Squally Day." He was elected Associate of the Royal Academy in 1842, and Academician in 1851. In 1860 he exhibited "A Roughish Road"; 1861, "In the North Countrie"; 1863, "Crossing the Stream"; 1864, "On the Clyde"; 1865, "The Village Smithy"; 1866, "A Breezy Day on the English Coast," in which picture the figures were painted by R. Ansell. In 1868 he sent "A Bend in the River"; in 1869, "Sunshine and Showers," the figures by J. W. Bottomley. In 1870, after his death, two pictures were exhibited, "Mill near Whitby" and "Afternoon." In the National Gallery, London, is his "Pathway to the Village Church," painted in 1839; and in the Sheepshanks Collection are his "Summer's Afternoon" and "Mountain Stream, Perthshire," painted in 1844.



"I am very far from calling Creswick's good tree painting; it is false in color and deficient in mass and freedom, and has many other defects, but it is the work of a man who has sought earnestly for truth. . . . Look at the intricacy and fullness of the dark oak foliage where it blends over the brook, see how you can go through it and into it, and come out behind it to the quiet bit of sky." — *RUSKIN'S Modern Painters.*

"Creswick was seldom a powerful landscape-painter, but he was always charming, and this little group of trees and low irregular wall and little glimpse of smooth water ['A Roughish Road by the Lake-Side'] have a certain sweetness of their own. . . . Creswick etched very prettily, but his work was very distantly related to the greater art which has sometimes occupied our thoughts." — *HAMERTON'S Etching and Etchers.*

**Cretius, Constantine Johann Franz.** (*Ger.*) Born at Brieg, 1814. Member and Professor of the Berlin Academy. Gold medal at Berlin. Studied at the Academy of Berlin, and under Wach; gained a prize which entitled him to go to Rome. He traveled in the East. His subjects are historical, *genre*, and portraits. His works are well composed, his coloring is pleasing, his drawing good, and his popularity considerable. In the National Gallery at Berlin are, "The Refreshing Draught" and "Cavaliers who have been taken Prisoners and brought before Cromwell." Among his works are, "A Theater Scene in the Time of Louis XIV." and an Italian *genre* picture.

At the Berlin Exposition of 1876 he exhibited "The Wedding-Journey in Italy" and "A Pleasure-Trip in Switzerland."

**Crofts, Ernest, A. R. A.** (*Brit.*) Born at Leeds, 1847. He was a pupil of A. B. Clay in London, later studying under Emil Hunten in Düsseldorf, where he has resided since 1870. He devotes himself to military subjects, sending to the Royal Academy in 1874, "A Retreat"; 1875, "Ligny"; 1876, "The Morning of Waterloo" (belonging to Col. Bolton); 1877, "Cromwell at Marston Moor" (belonging to John Rhodes of Leeds); and in 1878, "Wellington's March from Quatre Bras to Waterloo," on the strength of which he was elected an Associate of the Royal Academy. "The Retreat" is now in the Town Gallery, Königsberg, Prussia; "Ligny" was at Philadelphia in 1876; "The Morning of Waterloo," at Paris in 1878.

"'The Retreat,' by E. Crofts, is a very well conceived and well painted picture of a terrified rush of artillery, mixed with cavalry and infantry, along a narrow raised road by the side of a swamp, into which some of the fugitives are being forced by the frightened team and riders." — *London Times*, May, 1874.

"The most able military picture of the year is 'The Morning of the Battle of Waterloo,' by E. Crofts. The point of station is the center of the French position, at early morning of the memorable, decisive day, under a dull sky laden with rain, when Napoleon, surrounded by his marshals, is making preparations for the final struggle. . . . In all respects this is a thoroughly well-considered, soundly painted picture." — *Illustrated London News*, May 13, 1876.

"Since Miss Thompson's 'Roll-Call' battle-pictures have been rather a feature of the Academy Exhibitions, but none of them can be said to possess the artistic qualities of Mr. Crofts' 'Wellington's March from Quatre Bras to Waterloo.' . . . Highly dramatic and striking in effect, and free from the superabundance of sickening details usually introduced into similar subjects, there is still sufficient indication of the attendant circumstances to carry the imagination of the spectator into the scene the painter has delineated. Some recognition is certainly due of the technical ability exhibited by the

artist, who has painted every detail in the remarkable picture with truthfulness and power." — *London Athenæum*, May 18, 1878.

**Cromek, Thomas Hartley.** (*Brit.*) Son of Robert Hartley Cromek, a well-known engraver of the early part of this century. Thomas H. Cromek was born in London (1809–1873). He devoted himself to art at an early age, going to Italy when about twenty-one, and remaining in study and in the practice of his profession in Rome until 1849, when he returned to London. In 1850 he became an Associate of the Institute of Painters in Water-Colors, contributing regularly to its annual exhibitions. His last works there were, "Porta della Carta, Venice," and "Warwick Castle," in 1872.

**Cropsey, Jasper F., N. A.** (*Am.*) Born at Staten Island, 1823. Was in an architect's office for five years, when he turned his attention to the study of landscape-painting. In 1847 he went to Europe, spending three years in Italy. In 1851 he was made a full member of the New York Academy of Design. In 1857 he went again to Europe, living in London in the practice of his profession until 1863, sending to the Royal Academy there, in 1857, his "Backwoods of America"; and in other seasons, "Autumn on the Hudson," which was also at the International Exhibition of 1862; "Richmond Hill, — Midsummer"; "Autumn in the White Mountains"; "Corfe Castle, Dorset"; "Under the Cliff"; "Sea-Coast," and "Roadside" (a series of views at Bonchurch, Isle of Wight). Among other English works of his may be mentioned, "Stoke Pogis," "Warwick Castle," "The Olden Time," and "Anne Hathaway's Cottage" (purchased by Edwin Booth). After his return to America he devoted himself particularly to the painting of autumn scenery, exhibiting at the National Academy, in 1868, "Mount Jefferson, New Hampshire" (belonging to R. M. Olyphant, a picture which was at the Paris Exposition of 1867). In 1869 he sent to the National Academy, "A Coast Scene"; in 1870, "Greenwood Lake" and "The Narrows from Staten Island"; 1871, "A Lake Scene" (the property of Alexander Stuart); 1874, "On the Wawayanda"; 1875, "Southern Italy" and "Sidney Plains" (painted for John N. Johnston); in 1876, "Autumn on the Ramapo"; in 1877, "Lake George," "Greenwood Lake," and "The Temple of Pæstum"; in 1878, "Cedar Lake, Wawayanda Mountains."

To the Exhibitions of the American Society of Painters in Water-Colors, of which he was one of the original members, he sent in 1868, "A Sketch, Isle of Wight"; in 1869, "White Mountain Scenery"; in 1877, "Lake Scene"; in 1878, "On the St. Lawrence River."

His "Wawanda Hills in Autumn" belongs to Major Theodore Gibbs of New York.

"The result is a fine picture [Cropsey's 'Autumn on the Hudson'] full of points that are new without being wholly foreign and strange to the European eye. It will take the ordinary observer into another sphere and region, while its execution will bear any technical criticism." — *London Times*, 1862.



"We congratulate Mr. Cropsey on having produced a charming picture ['Richmond Hill'] of a very charming spot, the first view of which leaves with the impressionable observer a bright remembrance never to be destroyed." — *London Builder*, 1862.

"Mr. Cropsey contributed 'The Old Mill' and 'Italy,' two pictures very cleverly rendered, though with a peculiar manipulation characteristic of his style, which is often pleasing." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Cross, John.** (*Brit.*) (1819 – 1861.) As a child he was taken by his family to St. Quentin, France, and received his first instruction in art in the School of Design there; later, he became a pupil of Picot in Paris. In 1847 he obtained a prize from the British government for his "Richard at the Siege of Calais," which is in Westminster Palace, and which was engraved at the expense of the Fine-Arts Commission. In 1850 he sent to the Royal Academy, "The Burial of the Sons of Edward IV. in the Tower"; in 1853, "The Death of Thomas à Becket"; and in 1858, his last work, "The Coronation of William the Conqueror." Among his other pictures are, "Lucy Preston imploring the Pardon of her Father"; "Edward the Confessor naming Harold as his Successor"; and a "Storm Scene on the Cliffs," rejected by the Royal Academy in 1860.

"Cross was one of the most promising of our historical painters, but his constitution proved too weak for the wear and tear of his arduous career." — WORNUM'S *Epochs of Painting*.

**Crowe, Eyre, A. R. A.** (*Brit.*) Born at Chelsea, 1824. Studied under Paul Delaroche in Paris, and went with his master to Rome in 1843, returned to London in 1844, and entered the schools of the Royal Academy the same year. His first picture, "Master Pryune searching the Pockets of Archbishop Laud in the Tower," was exhibited at the Royal Academy in 1846. Among his earlier works are, "The Roman Carnival," in 1848; "Holbein painting Edward VI.," in 1849. In 1859 he exhibited "Milton visiting Galileo in Prison"; in 1860, "Boswell's Introduction to the Club" and "Swift reading a Letter from Stella"; in 1861, "A Virginia Slave-Sale" and "A Barber's Shop" (from sketches made in the United States, a few years before). In 1862 he sent to the Royal Academy, "De Foe in the Pillory"; in 1863, "Brick Court, Middle Temple, April, 1774," representing the burial of Goldsmith; in 1864, "Luther posting his Theses on the Church-Door of Wittenberg"; and in 1867, "Charles II. knighting the Loin of Beef." Many of these pictures, careful in treatment and popular in subject, have been engraved. He exhibited at the Royal Academy, in 1870, "The Vestal"; in 1871, "Old Mortality"; in 1872, "Out of School"; in 1873, "Tethered"; in 1875, "A Sheep-Shearing Match"; in 1876 (when he was elected an Associate of the Royal Academy), "Darning Day, Red Maid's School, Bristol"; in 1877, "Sanctuary," "Silkworms" (Blue-Coat Boys), and "Prayer"; in 1878, "The School-Treat." His "Goldsmith's Mourners" and "After a Run" were at Philadelphia in 1876. "The French Savants in Egypt" was at Paris in 1878.

"This artist has a dry and hard handling, and appears to take little pleasure in his color, although what he gives honestly attempts to render natural lighting, — a rarer quality than one might imagine among oil-painters, sorely tempted to get effects by ingenious devices which they know will often pass muster. . . . We would suggest that this picture, 'Preaching of Whitfield' [R. A., 1864] would engrave well, and be likely to succeed." — *PALGRAVE'S Essays on Art.*

"There are few painters who more seriously endeavor to interpret their subjects than Mr. Crowe. He is not afraid of reality, and does not shrink from scenes that less robust minds would consider vulgar. His method of interpretation is studious and faithful, observant of truth without any temptation to display his mastery over facts by an emphasis of trivial incidents. His work lacks the highest inspiration which turns the forms of Nature into forms of grace and still keeps them true ; but his pictures are always interesting from the amount of earnest work they contain." — *Art Journal*, August, 1874.

**Crowninshield, Frederic.** (*Am.*) A native of Boston. He did not turn his attention to art as a profession until 1867, when he went to London and studied water-color drawing there, under Rowbotham, devoting himself to landscape-painting in that medium and in oils. Later he went to Rome, where he became a pupil of Benouville. In 1872 he entered l'École des Beaux-Arts in Paris, and was for three months in the studio of Cabanel. About this time he took up figure-painting, which has since been his specialty. He has painted for some time under Couture at Villiers-le-Bel, spending his winters at Rome and Siena. He exhibited for the first time in public, at the Paris Salon in 1878, a portrait group of an allegorical character. Many of his water-colors are in private collections in Boston, where they are much admired. He has been appointed Instructor in the Art School connected with the Museum of Fine Arts in Boston.

"At Doll & Richards', in the small gallery, will be found an exhibition of water-colors by Mr. Frederic Crowninshield, who has recently returned from an extended tour in Europe. It is one of the most interesting little collections ever exhibited in Boston. He has presented a variety of subjects, all of which he has treated more or less broadly, but some more delicately than others. This collection shows that Mr. Crowninshield is an admirable artist, and one of whom we have a right to expect much in future." — *Boston Daily Advertiser*, November 12, 1878.

**Cruikshank, George.** (*Brit.*) Born in London (1792–1878). Son of an English caricaturist. Upon his father's death, in order to support his family, he became his successor. He received no instruction in art. His first work was a series of political caricatures, many of them relating to the trial of Queen Caroline, in 1820 and '21. His illustrations of Pierce Egan's "Life in London" and Grimm's "Fairy Tales," a few years later, first brought him decided popular recognition. The amount of work of this kind which he has done is enormous ; among the better known are Dickens' "Sketches by Boz" and "Oliver Twist," "The Tower of London," "Jack Shepherd," "Waverley Novels," "British Novelist," "Life of Grimaldi," etc. In 1842 he published the famous series of eight temperance prints, entitled the "Gin Bottle," quickly followed by the "Gin Trap," the "Gin Juggernaut," "Sunday in London," and others.



He did not paint in oil until late in life, and has exhibited at the British Institute and the Royal Academy, at different seasons, "Titania and Bottom," "Merry Wives of Windsor," "Cinderella," "Tam O'Shanter," "The Fairy Ring," "Grimaldi Shaving," "The Worship of Bacchus," "Disturbing the Congregation" (belonging to the late Prince Albert), and a few more. A collection of his works of every description was on exhibition in London in 1876, from his drawing when a boy of eight years to his last production; a remarkable display of the labors of one man, showing the wide range of his subjects and the versatility of his genius. His "Worship of Bacchus" is in the National Gallery, London.

"Cruikshank's 'Noah Claypole,' in the illustrations to 'Oliver Twist,' in the interview with the Jew, is, however, still more characteristic. It is the intensest rendering of vulgarity, absolute and utter, with which I am acquainted. . . . Among the reckless losses of the right service of intellectual power with which this century must be charged, very few are, to my mind, more to be regretted than that which is involved in its having turned to no higher purpose than the illustration of the career of 'Jack Shepherd' and of the 'Irish Rebellion,' the great graver (I use the word deliberately and with large meaning) and singular genius of Cruikshank." — *RUSKIN'S Modern Painters*.

"'I think,' said Mr. Dickens, 'the power of that closing scene [ "The Bottle" ] quite extraordinary. It haunts the remembrance like an awful reality. It is full of passion and terror, and I doubt very much whether any hand but his could so have rendered it.'" — *FORSTER'S Life of Dickens*, Vol. II. p. 18.

"In etching of this higher class, Cruikshank carries one great virtue of the art to perfection, its simple frankness. He is so direct and unaffected that only those who know the difficulties of etching can appreciate the power that lies behind his unpretending skill. There is never in his most admirable plates the trace of a vain effort." — *HAMERTON'S Etching and Etchers*.

"Cruikshank's deficient education in art, unremedied by his efforts far on in life, renders his pictures very defective. Particular faults attributed to him, even as a designer, are want of drawing of the human figure, which he is apt to treat with a caricaturist's free and easy, because limp limbs, and vapid, old-fashioned faces, and the tendency to exaggerate and burlesque, that constitute him a caricaturist rather than a humorist. But as a caricaturist he has many and great merits." — *MRS. TYTLER'S Modern Painters*.

"He has told a thousand truths in as many strange and fantastic ways; he has given a thousand new and pleasant thoughts to millions of people; he has never used his wit dishonestly; he has never, in the exuberance of his frolicsome humor, caused a single painful or guilty blush; how little do we think of the extraordinary power of this man, and how ungrateful we are to him! . . . Look at one of Mr. Cruikshank's works, and we pronounce him an excellent humorist. Look at all: his reputation is increased by a kind of geometrical progression, as a whole diamond is an hundred times more valuable than the hundred splinters into which it might be broken would be. A fine, rough English diamond is this, about which we have been writing." — *THACKERAY*, in *Westminster Review*, June, 1840.

**Cugnot, Louis-Léon.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Duret and Diebolt. At the Salon of 1878 he exhibited a plaster bust of C. Brunnon; in 1876, a plaster bust of Dr. Maurice Dumand; in 1875, a marble group, "The Corybante"; in 1874, a plaster model of a monument to be erected in Callao; in 1878, a plaster group, "The Messenger of Love."

**Cummings, Thomas Seir, N. A.** (*Am.*) He was born in the early part of the century, and was one of the founders of the National Academy in 1826, being actively connected with it until his retirement in 1865. He was one of its early Vice-Presidents, its Treasurer from 1840 to '45, and the author of a valuable history of the Institution. He was a miniature-painter of the first rank, working steadily at that branch of the profession until the introduction of photography. He numbered among his sitters many distinguished people. He has instructed several prominent American artists.

**Curnock, J. Jackson.** (*Brit.*) Born at Bristol, 1839. Son of an artist, from whom he received his first instructions in art, studying also at the Bristol Academy. His professional life has been spent in various parts of Great Britain, his present home being in Bristol (1884). He has exhibited frequently at the Royal Academy and in provincial galleries for some years. Among the better known of his works are, "Ellen's Isle, Loch Katrine," "Loch Cornish, Isle of Skye," "Autumn" (R. A., 1873), "The Idwal Mountains" and "Snowdon" (R. A., 1877), "The Pool below the Bridge" (exhibited at Bristol in 1877), "Driving down the Sheep" (R. A., 1878), etc.

"I find this to be the most refined landscape of all here ['The Llugwy at Capel Curig'], too subdued in its tone for my own pleasure, but skillful and affectionate in a high degree. . . . A calm stream patiently studied. The distant woods and hills are all very tender and beautiful." — *RUSKIN'S Notes of the Academy*, 1875.

**Currier, J. Frank.** (*Am.*) He has studied in Munich. To the Society of American Artists in 1878 he sent "A Bohemian Beggar" and two landscapes.

[No response to circular.]

**Curtis, Calvin.** (*Am.*) Born at Stratford, Ct., 1822. He entered the schools of the National Academy in 1841, studying also under Huntington. He painted portraits in New York for some years, settling in Bridgeport, Ct., about 1850, where he has since lived. Among his sitters have been Chief Justice Thomas B. Butler, Gen. W. N. Noble, William R. Seeley, Judge C. B. Beardsley, Gideon H. Hollister, Rev. Nathaniel Hewitt, D. D., and John Young of Utah.

**Curzon, Paul Alfred de.** (*Fr.*) Born at Poitiers, 1820. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Drölling and Cabat. Curzon sent a picture to the Salon of 1843; he then spent a year in Italy; in 1849 he took, at l'École des Beaux-Arts, the second prize for historical landscape, and through the influence of M. Chenavard he was sent to Italy for two years. Before returning to France he went to Greece. At first he devoted himself to landscapes, and gained no marked reputation; at length he changed the subjects of his pictures, and sent to the Salon of 1857, "Dante and Virgil on the Shores of Purgatory," "Blind Greeks," "Women of Piscinisco," and "An Albanian Woman." This was the year of his first success, and he received a second-class medal. In the Luxembourg



are his "Psyche" (1859), "Dominicans decorating their Chapel" (1867), and "A View at Ostia during the Rising of the Tiber" (1868). In 1877 he exhibited "Graziella" and "Ruins of Aqueducts on the Roman Campagna"; in 1876, "Ruins of the Temple of Jupiter, near Athens" and a "View from the Summit of the Acropolis"; in 1875, "A Triptych," being three scenes from the life of Ruth; in 1874, "The First Portrait" (suggested by a passage in Pliny), "Serenade in the Abruzzis," "Souvenir of the Coast of Provence"; etc. Curzon has also made sketches in lithography, water-colors, and pastels. At the Salon of 1878 he exhibited "Near a Public Well, — Souvenir of Amalfi" and "The Ruins of the Acropolis, Athens, in 1852."

"The 'Women of Piscinisco,' busy in weaving linen, make you enter one of those little corners of Italy, where the ancient life and the primitive simplicity of manners are preserved by a happy anachronism; and as for the picture of Dante and Virgil, that, by my faith! will transport you as far and as high as you can desire. A sweet veil covers this poetic composition, as fruitful in beautiful reveries as the Barque of M. Gleyre. The damned writhe a little confusedly their pitiful shadows. The two divine poets, the luminous and the terrible, the one who sings and the one who roars, stand on the shore in truly beautiful draperies, in which each fold announces a designer." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

**Dabour, John.** (*Am.*) Born in Smyrna, Asia, 1837. He was a pupil of the Academy of Fine Arts of Paris, and studied for some time under Jeanron, formerly superintendent of the Art Museum of France. He has spent fifteen years of his professional life in the United States, painting portraits which are in various cities of the country, chiefly in Baltimore, his present home. Among the more prominent of his sitters have been Archbishop Spaulding of Baltimore, Archbishop Purcell of Cincinnati, Senator Cameron of Pennsylvania and his son, Senator Davis of Virginia, Governor Groome of Maryland, and many more.

**Daege, Eduard.** (*Ger.*) Born at Berlin, 1805. Member of the Senate of the Academy of Berlin, also Professor and member of the same Academy, where he had formerly taken various prizes. Pupil of Niedlich and Wach. In 1832 he went to Italy. At the National Gallery, Berlin, are "The Old Sacristan" and "The Invention of Painting," by this artist. [Died, 1883.]

**Daël, Jan Franz van.** (*Dutch.*) Born at Antwerp (1764–1840). This artist received a gold medal from Louis XVIII. and the Cross of the Legion of Honor from Napoleon. He lived much in France, and painted fruits and flowers in the manner of Van Huysum and Van Spaendonck. Josephine and Marie Louise both honored him with their favor and patronage.

In 1861, at a sale in Paris, a "Vase of Flowers" by Van Daël brought 5,300 francs.

**Dagnan, Isidore.** (*Fr.*) Born at Marseilles (1794–1873). Chevalier of the Legion of Honor. Painter of landscapes, whose subjects are principally taken from Italy, Switzerland, and the South of France.

Among them are, "A Sea View at Marseilles" (1833), purchased for the Luxembourg; "View of Lake Geneva," at the Grand Trianon; "View at Lausanne"; and a "View in Dauphiny," at the Palace of Fontainebleau. In 1870 he exhibited at the Salon, "Cross-Road from Batigny to Pierrefonds, Forest of Compiègne," and "Banks of the Sorgue at Vaucluse"; in 1869, "The Old Trees of the Gorge-aux-Loups, Forest of Fontainebleau," and "The New Road of the Vallée de la Sole, Forest of Fontainebleau"; in 1868, "Queen Blanche's Old Oak, Forest of Fontainebleau" and "A View on the Banks of the Aar, Canton of Berne"; etc.

**Dagnan-Bouveret, Pascal-Adolphe-Jean.** (*Fr.*) Born at Paris. Pupil of Gérôme. Medal of third class in 1878, when he exhibited "Manon Lescaut"; in 1877, "Orpheus and the Bacchantes" and an "Infant Bacchus."

**Dalou, Jules.** (*Fr.*) Born in Paris, 1838. Medal, 1870. When quite young he attended l'École Mutuelle, and at eleven years of age entered the school for drawing in the Rue de l'École de Médecine, where Carpeaux was then a master. Under his instruction Dalou first modeled from the antique. Carpeaux soon took the boy into his own studio, and persuaded his parents to allow him to make sculpture his profession. At fourteen Dalou entered l'École des Beaux-Arts, where he was very unhappy on account of the mode of study there enforced. When about eighteen he lost the sympathy and direction of Carpeaux, who went to Rome. He then entered the atelier of Duret, where he was so miserable that he several times left it, but was persuaded by friends to return. At the same time, Dalou worked for bronze-makers, goldsmiths, etc., in order to earn something, but, however good his work may have been, he gained no reputation from it, as his name never was attached to it. At length he found some employment in the decoration of houses, especially of that built by the Countess of Paiva, on the Champs Élysées. In 1867 he made his début at the Salon, with a plaster statue called "The Bather." In 1870 he sent a plaster statue called "The Embroidery Girl," for which he received a medal. He was about to put this into marble when war broke out. Dalou remained at Paris in the ranks of the National Guard. He was reputed to have been connected with the Commune, and was exiled, since which time he has lived in England, where he has been well received and encouraged as an artist. In 1872 he sent to the Royal Academy a terra-cotta statuette, called "Palm Sunday," belonging to Mr. George Howard; in 1873, "A French Peasant-Woman" (statue in terra-cotta), belonging to Sir Coutts Lindsay. A marble group, "La Berceuse," is in the collection of the Marquis of Westminster. Dalou has also made statuettes of the Marchioness of Ormond, the Countess Grosvenor, Lady Clementine Mitford, the Hon. Mrs. Howard, and Miss Margaret de Rothschild. In 1877 he sent to the Royal Academy a large terra-cotta group of "A



Boulonnaise nursing her Infant" and a portrait bust of Mr. George Howard. At Philadelphia he exhibited "The Needlewoman," in bronze, and received a medal.

"M. Dalou's style of art is as natural and life-like as that of Carpeaux, without that excessive vivacity of his master, which sometimes became a defect of taste and a scarcely pardonable license. It is a kind of sculpture which, without by any means disdaining art, is in open rebellion against the pedantry of the schools, and refreshes itself by contact with the actual human world, portraying life as it really exists in very different classes of society, provided only that the model is a suitable one for sculpture. The charm of M. Dalou's work is due to his sympathy with humanity, and a great natural taste and refinement, which enables him to represent a peasant-woman of Boulogne and the daughter of an English duke, so that each has her own kind of dignity." — *The Portfolio*, May, 1877.

**Damé, Ernest.** (*Fr.*) Born at Saint-Florentin. Medal in 1875. Pupil of Duret and Lequesne, Guillaume and Cavelier. At the Salon of 1877 he exhibited a plaster group called "Fugit amor!" the subject taken from a song by Victor Hugo; in 1875, a plaster group, "Cephalus and Procris," and a portrait bust; etc.

"It is an exquisite thing, this group of M. Damé. . . . They are well grouped. She is charming, made to ravish one, graceful as a fairy of the Opera. He is like a Vestris. . . ." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

**Dameron, Émile Charles.** (*Fr.*) Born in Paris. Medal at Philadelphia, and one of the third class at the Salon of 1878. Pupil of Pelouse. At Philadelphia he exhibited "The Pyramids" and "The Oaks of Grand-Moulin." At the Paris Salon of 1877 he exhibited "Souvenir of Cernay-la-Ville, — Effect of Winter"; in 1878, "On the Bank of the Aven, Finistère."

**Dana, William P. W., N. A.** (*Am.*) Born in Boston, 1833. His fondness for the sea and ships was manifested at an early age, and he made several voyages as a sailor before he decided to study art. In 1852 he went to Europe, and became a pupil of Picot and of Le Poittevin, and a student in l'École des Beaux-Arts in Paris, spending his summers in sketching-tours in Normandy and Brittany. He returned to America in 1862, painting in New York and Newport, R. I. In 1863 he was made a full member of the Academy of Design. He has been happy in his pictures of children, horses, and dogs, and has painted some successful portraits in later years, although his earlier works, following the natural taste of his youth for the sea, were marine views; his first-exhibited picture being "A Wreck on Fire at Sea," painted in Paris. Among his works of this class are his "Chase of the Frigate Constitution" (belonging to Abbott Lawrence), "Cliffs at Sunset," "Waiting for the Fishing-Boats," "Low Tide at Yport," "Breakers Ahead!" "Foggy Morning on the Coast of Normandy," etc. He has also painted "French Peasant-Girl" (presented to the Sanitary Fair in New York), "Maternal Care," "Heart's-Ease," "Emby's Admirals" (belonging to the National Academy), "Land of Nod," "English Greyhound," and "Moonrise after a Gale" (N. A., 1869). His "Gathering Seaweed" was at the Paris Salon of 1878.

"Dana is full of talent. He colors attractively, although not always harmoniously, as is shown by his most ambitious picture, 'Heart's-Ease,' which neither in taste nor treatment is equal to his less pretending works. The motives of his composition are among the most charming of *genre* painting." — JARVES, *Art Idea*.

**Danby, Francis, A. R. A.** (*Brit.*) Born in Ireland (1793 – 1861). Received his art education in Dublin. Went to Bristol, Eng., at the age of twenty, teaching drawing for some time, and painting his "Sunset at Sea after a Storm," which first brought him into notice as an artist. It was at the Royal Academy in 1824, and was purchased by Sir Thomas Lawrence. In 1825 he removed to London, and was elected Associate of the Royal Academy on the strength of his picture of the "Delivery of Israel out of Egypt," exhibited that year. In 1830 he went to the Continent, remaining twelve years in Switzerland. His "Fisherman's Home," painted in 1846 (in the Vernon Collection), is now in the National Gallery, London. Among his better known works are "Venus rising from the Sea" and "The Highland Chieftain's Burial."

"Danby is most distinguished for his calm evening scenes at sea, generally sunsets, under various aspects, frequently combined with some poetical subject, incident, or sentiment, and nearly always conspicuous for their brilliant coloring." — WORNUM'S *Epochs of Painting*.

**Danby, James.** (*Brit.*) Son of Francis Danby, A. R. A. He died in 1875. He devoted himself to marine painting with considerable success, and exhibited for many years at the Royal Academy and elsewhere in London and the Provinces. Among his works are, "A View on the Thames" (1860); "Wreck on Exmouth Bar" (1861); "Mount Orgueil, Jersey" (1866); "North Shields, — Sunrise" (1869); and "The Conflict" (1874).

**Danby, Thomas.** (*Brit.*) Son of Francis Danby, A. R. A., and younger brother of James Danby. He is a landscape-painter, resident in London. He painted for many years in oil, exhibiting at the Royal Academy and the British Institution. Later, becoming a member of the Society of Painters in Water-Colors, he has more particularly devoted himself to works in that medium, exhibiting in different seasons, "On the River Wye," "A Mountain Stream in North Wales," "Merionethshire," "The Lake of Bala," "The Castle by the Sea," "Snowden," "The Wilds of Wales," "A Spring Morning," etc.

**Danforth, M. I.** (*Am.*) Born at Hartford, Ct. In 1818 he became a pupil of the Graphic Company, an association for the purpose of engraving bank-note plates. In 1821 he went to New Haven, and soon executed his plate after Raphael Morghen's engraving of the "Parce somnum rumpere," which was creditably done. In 1826 he studied at the Academy of Design in New York, and went in the following year to London, where he studied some time longer. After his return he became one of the bank-note engravers of New York. His "Sentry-Box," after C. R. Leslie, is a fine line



engraving. Among his other plates are Washington Irving, after Leslie ; Sir Walter Scott, after the same ; and Don Quixote.

**Daniel, Henri Joseph du Commun du Locle**, called. (*Fr.*) Born at Nantes (1804 – 1884). Officer of the Legion of Honor. Pupil of Bosio and Cortot. Among the works of this sculptor are, “Count Siméon” (1842), purchased for the Chamber of Peers ; “Raimbaud III., Count of Orange,” a colossal statue, in the square of the city of Orange ; several busts commanded for the Gallery at Versailles ; “Music,” at the Louvre ; and an ornamental fountain for the city of Nantes.

**Dannat, William T.** (*Am.*) Born in New York, 1853. Going abroad for the purpose of study at an early age, he was educated in art at the Royal Academy of Munich, spending the better part of his professional life in Munich and Florence. He passed the winter of 1877 and '78 in New York, contributing to the first exhibition of the Society of American Artists, two heads of Bavarian peasants. He has traveled in Spain, studying the masters of that country. Among the portraits by Dannat is one of Vicar-General Thomas Preston, in the possession of Mrs. Walter S. Starr. Medal at Salon, 1883.

**Dantan, Antoine Laurent.** (*Fr.*) Born at St. Cloud (1798 – 1878). Chevalier of the Legion of Honor. Pupil of Bosio and l'École des Beaux-Arts, where he took the grand prize in 1828, the subject being the “Death of Hercules.” In 1869 he exhibited at the Salon, “The Happy Age,” a statue in marble, and a portrait bust in plaster ; in 1868, “The Drunkenness of Silenus,” bas-relief in marble. Among his portrait busts are those of Rachel, Madame Delaroche, and M. Boguet, and of a number of historical persons for the Gallery at Versailles. Among his figures are, “The Neapolitan Girl playing the Tambourine,” a “Young Bather playing with his Dog,” and an “Italian Vintager.”

**Dantan, Jean-Pierre**, called the “young Dantan.” (*Fr.*) Brother of the preceding. Born at Paris (1800 – 1869). Chevalier of the Legion of Honor. Pupil of Bosio. After his studies he visited Italy and made a bust of Pope Pius VIII. On his return to France he occupied himself with a satirical sort of sculpture which gave him a place quite alone among French artists. He was very quick to see and clever at rendering the grotesque side of persons and things. He has made travesty portraits of many prominent men, among whom are Vernet, Paganini, Rubini, Frederic-Lemaître, etc. Malibran sat to him. He visited England, and there made portraits of Wellington, Brougham, Samuel Rothschild, Count d'Orsay, and Talleyrand, which are among his best. His more serious works are the statue of Boëeldieu at Rouen, the busts of Grisi, Verdi, Thalberg, Cherubini, Marshal Canrobert, C. Pleyel, Rossini, Velpeau, Philibert Delorme (for the court of the Louvre), Nélaton, Auber, Meyerbeer, and many others. He died suddenly at Baden, and left a large fortune.

**Dargent, E. Yan.** (*Fr.*) Born at Saint Servais. Chevalier of the Legion of Honor, 1877. Landscape-painter. At the Salon of 1876 he exhibited "The Banks of the Scorff-an-Sac'h (Finistère)" and "A Cliff at Morgat (Finistère)"; in 1875, two landscapes and "Ecstatic Conversation of Saint Corentin and Saint Primel"; etc.

**Darley, Felix O. C., N. A.** (*Am.*) Born in Philadelphia, 1822. Early displayed a taste for art, but had no regular art education. After leaving school he followed mercantile pursuits in his native city, executing wood-cuts for a Philadelphia pictorial journal during his leisure hours. He was engaged by the American Art Union about 1850 to engrave (his now so well known) outline illustrations of Irving's Works, which brought him at once into notice as a clever and original draughtsman. He has furnished illustrations for some of the finest and most valuable editions of the standard English and American authors, Cooper, Dickens, Hawthorne, etc., while among his larger and more pretentious works are, "Washington's Entry into New York," "The First Blow for Liberty," "Foraging in Virginia," "Giving Comfort to the Enemy," "Emigrants attacked by Indians" (painted for and belonging to Prince Napoleon), "Scene in the Streets of Rome" (in a private collection in Boston). Many of the original drawings for the Dickens illustrations belong to Mr. Houghton, of the publishing-house for which they were drawn. Mr. Darley was elected full member of the Academy of Design in 1852; he is a member of the Artists' Fund Society, and was one of the early members of the American Society of Painters in Water-Colors. His work, however, is almost exclusively in black and white, and his reputation was fully established in his own country before he visited others. During his European travels his pencil has never been idle, and he has brought home with him many valuable sketches of character, as well as of picturesque scenery and architecture. He is an annual exhibitor at the Academy. Among his later works are, "Puritans surprised by Indians," "The School-Boy," "The March to the Sea," "The Sheepfold" (belonging to the National Academy), "Feeding the Pets," "Mount Desert," and "A Cold Snack." His "Cavalry Charge at Fredericksburg, Va." (belonging to W. T. Blodgett) was at the Paris Exposition of 1867. His "Street Scene, Rome," in water-color, was at the Philadelphia Exhibition of 1876.

"Darley is a prolific artist in designs of the homely, pathetic, and humorous, — strongly individualistic, in the American sense, but with a heavy, monotonous stroke of pencil and commonness of human type which give to his compositions an almost uniform sameness of style and character. Nevertheless, he has great facility and vigor, a knowledge of drawing, intenseness of execution, skill and capacity of realistic illustration, which stamp him as a remarkable man." — JARVES, *Art Idea*.

"The peculiar skill and readiness of Darley's pencil has unavoidably enlisted it in numerous casual enterprises, from a vignette on bank-notes to a political caricature for a comic paper. There was no draughtsman among us so prompt and inventive. . . . Darley has made a study of American subjects, and finds therein a remarkable range,



from the beautiful to the grotesque, as is manifest when his drawings are compared. It is rare for the same hand to deal so aptly with the graceful and the pensive, so vigorously with the characteristic, and so broadly with the humorous, and exhibit an equal facility and felicity in true literal transcript and in fanciful conception." — TUCKERMAN'S *Book of the Artists*.

"Darley's 'Illustrations of Margaret' have been pronounced, by competent foreign critics, as the best outline, for expression, grace, and significance, since those of Retzsch." — DR. FRANCIS, in *Old New York*.

**Darrah, Mrs. S. T.** (*Am.*) A native of Pennsylvania. Her professional life has been spent in Boston. She paints landscapes and marine views, and her works are highly regarded. "Rocks at Manchester, Mass.," a very good specimen, belongs to Mrs. E. D. Kimball of Salem. Her "Gathering Kelp" was at the Boston Mechanics' Fair in 1878. [Died, 1881.]

[No response to circular.]

**Dauban, Jules-Joseph.** (*Fr.*) Born at Paris, 1822. Chevalier of the Legion of Honor. Director of the School of Fine Arts at Angers. Pupil of Auguste Debay. Made his début at the Salon of 1861. His "Reception of a Stranger by the Trappists" (1864) is at the Luxembourg. "The Trappists giving the Kiss of Peace before Communion" is at the Museum of Angers. "The Resurrection of Lazarus" is at the church of Saint-Bernard at Paris. "The Education of the Virgin" and "Two Stations of the Cross" are at the Hospice Sainte-Marie, Angers. Dauban has executed many decorative works in churches and other public places, as well as in private houses.

**Daubigny, Charles François.** (*Fr.*) Born at Paris (1817–1878). Officer of the Legion of Honor. Pupil of Delaroche. This painter spent three years in Italy, and has sent his pictures to nearly every Salon since 1838. Among his numerous works may be mentioned, "The Banks of the River Oulins," "The Seine at Charenton," "The Island of Bezons," and "The Seine at Bezons," all purchased by the Ministry of the Interior. "The Harvest" (1852) was placed in the Tuileries; "A View on the Banks of the Seine" (1852) is at the Museum of Nantes; "The Pool of Gylien" (1853) was purchased by the Emperor for the Palace of St. Cloud. At the Louvre, in the apartment of the Ministers of State, are two panels, stags and herons; on the staircase of the same apartment are "The Pavilion of Flora" and "The Palace and Gardens of the Tuileries." In the Luxembourg are "A View in the Valley of Optevoz" (1855) and "Springtime" (1857). At the Johnston sale, "A Landscape,—Evening" (18 by 32) sold for \$ 1,450. Two works by this artist are in the collection of Mrs. H. E. Maynard of Boston. In 1877 he exhibited "The Rising of the Moon" and a "View at Dieppe"; in 1876, "An Orchard"; in 1874, "The Fields in June" and "The House of Mother Bazot at Valmondois." He has also executed more than one hundred etchings, some of which are excellent. In 1863, "La Calcographie" of the

Louvre purchased a plate of his, "A Wooded Landscape," after Ruysdael, for £ 120.

"Daubigny père, for a certain massiveness of handling and justness in rendering the values, stands alone." — S. G. W. BENJAMIN, *Contemporary Art in France*.

"It is truly a pity that M. Daubigny, this landscape-painter, with a sentiment so true, just, and natural, contents himself with a first impression, and neglects, at this point, the details. His pictures are no more than sketches, and sketches little advanced. He does not want time, because he has exhibited not less than five canvases of considerable importance; it is then to a system that one should attribute this careless manner, which we believe dangerous for the future of the painter if he does not quickly abandon it. . . . We exact not the fibers of a leaf on the third plane, but still it is necessary that trees should fasten themselves in the soil by roots, that their branches should insert themselves in the trunk, and that they trace on the sky or the horizon a distinct silhouette, above all, when they occupy the first plane. Trees are neither feathers nor smoke. The ground covered with grass has a solid surface, and does not resemble fuller's earth kneaded with minced wool. Each object delineates itself by an apparent or real contour, but the landscapes of M. Daubigny offer little except spots of color placed in juxtaposition. It needs, however, but a few days' labor to make excellent pictures of these insufficient preparations." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

"The art of this illustrious master consists in choosing well a bit of country and painting it as it is; enclosing in its frame all the simple and naïve poetry which it contains. No effects of studied light, no artificial and complicated composition, nothing which allures the eyes, surprises the mind, and crushes the littleness of man. No, it is the real hospitable and familiar country, without display or disguise, in which one finds himself so well off, and in which one is wrong not to live longer when he is there, to which Daubigny transports me without jolting each time that I stop before one of his pictures. How willingly would we sojourn in that one, beside that fresh water, where the cows take their evening bath! Night falls, the thrushes send forth their last cry, the nightingale begins to sing, . . . but pardon, I diverge." — EDMOND ABOUT, *Salon de 1864*.

**Daubigny, Karl Pierre**, son of the preceding, has received two medals at Paris and one at Philadelphia, where he exhibited "The Valley of Pourville, Normandy."

**Dauzats, Adrien.** (*Fr.*) Born at Bordeaux (1808–1868). Chevalier of the Legion of Honor. Member of the jury for the admission of works at the London Exhibition, 1861. Studied with Gué, and devoted himself especially to water-colors and lithographs. Baron Taylor employed him in publishing his "*Voyages pittoresques et romantiques dans l'ancienne France*." He afterward traveled in France, Spain, Algiers, Egypt, and the northern countries of Europe. His pictures are *genre*, and views of interiors, such as "Interior of a Mosque at Cairo," "The Cathedral of Toledo," "The Spanish Gypsies," "A Fountain at Cairo," etc. His lithographs illustrative of his travels are very much esteemed.

"To learned precision of drawing, to severe and free arrangement of composition, to irreproachable taste in decoration, he has added of his own will, and without awaiting the suggestion from critics, all that we admire in the finest colorists. He treats landscapes as a master, his talent revels in full air, around the fountain of Cairo, as well as in the interiors of cathedrals. The little figures with which he peoples his pictures have a correctness of movement and a local physiognomy which recall the best studies of Decamps. I shall never forget this child, clothed in green, who bears a basin; it is the Orient incarnated in a *gamin*." — EDMOND ABOUT, *Salon of 1864*.



**David d'Angers, Pierre-Jean.** (*Fr.*) Born at Angers (1789–1856). This celebrated sculptor was of a poor family, and after many difficulties reached Paris. At length he took the grand *prix de Rome* and went to Italy. The story of his life is interesting, but too long to be given here. As a sculptor he became famous, and his works are in many places. He executed forty-six grand statues, twenty-five smaller ones, more than fifty bas-reliefs, and over five hundred medallions, some of which are very large. The Museum of Angers possesses a collection of his models and many of his works. His bust of Lafayette is at Washington.

**Davioud, Gabriel-Jean-Antoine.** (*Fr.*) Born at Paris (1823). Chevalier of the Legion of Honor. This architect has been employed in many works in Paris, which afford pleasure to all who go there. Among these are the kiosks, pavilions, and many of the attractive features of the Bois-de-Boulogne. With M. Bailly he constructed the Pré-Catelan. Davioud also restored the mill of Longchamp. He decorated the most important squares of Paris, and constructed the Fountain of Saint Michel. He has also been employed as the architect of many private buildings, remarkable for the elegance and distinction of their ornamentation. [Died, 1881.]

**Davis, Henry W. B., R. A.** (*Brit.*) Born, 1833. He was educated at the schools of the Royal Academy, gaining two medals in 1854. In 1861 he sent to the Royal Academy his "Rough Pasturage." For some years he lived at Boulogne, sending to the Royal Academy in 1862, "Midsummer," a view near Boulogne; in 1863, "On the French Coast"; in 1865, "The Strayed Herd"; in 1866 (when his studio was in London), "Spring Plowing"; in 1868, "An April Afternoon"; in 1869, "A Squall from the Sea, Picardy"; in 1870, "Dewy Eve"; in 1871, "Moonrise"; in 1872, "A Panic"; in 1873 (when he was elected an Associate of the Royal Academy), "A Summer Afternoon"; in 1874, "The End of the Day"; in 1876, "A Spring Morning"; in 1877, "After Sundown"; in 1878, "Mid-day Shelter"; several of which have been engraved. In 1872 he designed, in bronze, "A Trotting Bull," which was exhibited at the Royal Academy, and received a medal at the Exposition in Vienna in 1873. His "Contentment" and "Approach of Night" were at the Paris Exposition of 1878. [R. A., 1877.]

"This painter [H. W. B. Davis], whose work by its subject and treatment attests foreign influence, has given remarkable proof of the prudent progress which is commoner in French than in English art. Having painted small-sized scenes for several years with great care and delicacy, he now gives the fruit of his study in a well-considered and successful picture, 'The Strayed Herd,' on the fullest landscape scale." — PALGRAVE'S *Essays on Art*.

**Deane, William Wood.** (*Brit.*) (1825–1873.) Entered the schools of the Royal Academy in 1844, remaining some years and gaining a silver medal; during the same period he was a pupil of the Royal Institute of British Architects, which branch of the profes-

sion he followed for some time, abandoning it entirely for water-color painting and becoming an Associate Member of the Water-Color Society. His pictures are chiefly architectural in subject and taken from continental edifices ; they are carefully and faithfully executed.

"The sketches from the hand of W. W. Deane, many of them unfinished, have a charm of individual sympathy which no mere tuition, however careful, can supply. . . . In a sketch of a 'Bridge of Venice' we see how delightfully the varying hues of hazy water are allowed to direct the whole scheme of color, finding their way by some reflected process into the tones of the marble of the bridge itself and of the houses behind." — *Art Journal*, January, 1874.

**Deas, Charles.** (*Am.*) Born, 1818. Manifested a marked taste for art as a youth, studying under John Sanderson in Philadelphia, and in the schools of the National Academy, New York. In 1840 he visited the then far West, making many valuable sketches of Indian life and character. The later years of his life were clouded by mental derangement, and he died to art and the world many years before his actual death. He was a man of genius and of great promise. Among the more marked of his works, many of which are familiar in America by engraving, are, "The Turkey-Shoot," "Long Jake," "The Wounded Pawnee," "Hunting on the Prairie," and "The Last Shot."

**Debay, Jean-Baptiste-Joseph.** (*Fr.*) Born at Malines (1779–1864). Chevalier of the Legion of Honor. Pupil of the Académie des Beaux-Arts and of Chaudet. At Nantes he executed works for the Hotel de Ville and the Library. Among his works are an equestrian statue of Louis XIV., for the city of Montpellier ; "Pericles," in the garden of the Tuileries ; "Charles Martel," at the Museum of Versailles ; "Colbert," at the palace of the Luxembourg ; "Saint Sebastian," at the church of Saint-Merri ; "Saint Matthew," at the Cathedral of Arras ; and some busts of celebrated men for the galleries of Versailles, as well as various other public monuments.

**Debay, Auguste Hyacinthe.** (*Fr.*) Born at Nantes (1804–1865). Chevalier of the Legion of Honor. Painter and sculptor. This artist sent sculptures to the Salon from very early years, and in 1824 he took the grand prize at l'École des Beaux-Arts. While in Italy and after his return to France in 1830, until the time of his death, he sent many works to the Salon. Among his pictures are, "The Field of the Cloth of Gold" for the Museum of Versailles ; and "The Battle of Dreux" for the Museum of that city. Among his sculptures are the Mausoleums of the Archbishop Affre and the Countess of Damas, and the statue of Perrault, for the new Louvre. In 1843 he executed the twenty-four old men for the cupola of the church of St. Peter at Chaillot ; in 1861, the fronton of the Fountain of Saint Michel, and many other important works.

**Decaisne, Henry.** (*Belgian.*) Born at Brussels (1799–1852). Pupil of David Girodet and Gros. He drew well, and was a good colorist. Among his works may be mentioned, "The Death of Louis XIII.," "Belgium distributing Crowns to her Illustrious Sons" (at



Brussels), "Henrietta of England received by Anne of Austria" (placed in the Gallery of the Trianon), "A Guardian Angel watching the Cradle of an Infant" (purchased for the Luxembourg). Decaisne also executed some decorative work. "Christ with the Little Children," in the church of St. Denis-du-Saint-Sacrament at Paris, was painted by him.

**Decamps, Alexandre Gabriel.** (*Fr.*) Born at Paris (1803 – 1860). Pupil of Pujol. Officer of the Legion of Honor. Painter of landscapes, animals, and *genre* subjects. When a child he was sent by his father to a lonely place in Picardy, where he was shut off from all companionship but that of peasants; spoke a *patois*, hunted bird's-nests, and roamed the woods and fields for three years. The effects of this experience clung to him through life; he loved rough and illiterate people, to the detriment of culture and refinement. He disliked study, and unfortunately for him some of his early works found a market with such readiness as to lead him to feel further application unnecessary. He regretted this later, and says himself, "I was received in the atelier of M. Abel de Pujol. I worked willingly at the beginning. Unfortunately my master, who was kind and indulgent, and absorbed in his own labors, was little qualified to make me understand the utility and importance of studies which to me seemed little less than monotonous. I took a dislike to the work and quitted the atelier. I tried at home some little pictures, they were bought, and my education as a painter was missed." In spite of all this he was in some regards a great artist, though saddened by his ignorance of academic art, and his incapacity to do all that he wished to do. He was thrown from his horse and killed while hunting in the forest of Fontainebleau. M. Chesneau, in the "Chefs d'École," says of Decamps:—

"When we descend deeply into this individuality, which avoided alike tenderness, servility, and arrogance, we find, veiled by the usages of the world, a soul profoundly sad. Decamps paid by the trouble of his artistic conscience the want of moral energy which made him leave off study too early. Cruel chastisement for an hour of weakness at the decisive time! he lived with the crushing certainty that he had not expressed what was in him; he died with the conviction of having left his work undone."

Coming, as Decamps did, into the age of "classicism," he may be said to have originated a manner of painting of which there are good examples in the Louvre. The works of Decamps are so numerous that no satisfactory list can be given here. Paul Mantz calls the Salon of 1839 "one of the happiest dates of his life." "The Punishment of the Hooks," "Executioners at the Door of a Prison," and "Children playing with Turtles" were exhibited that year. His representations of Oriental life were characterized by striking lights and effective contours. At the Johnston sale, New York, 1876, "The Suicide" (15 by 21) sold for \$2,900, and "The Turkish Patrol, Smyrna," one of his best-known works (29 by 36), brought \$8,350. A repetition of the last was sold in Paris in 1861 for 25,000 francs. At the Lehon sale, Paris, 1861, "Going out from School, — Turkish" (water-color)

sold for 34,000 francs; it was signed and dated 1841. After the death of Decamps there was a sale of the unfinished works in his studio. The most complete of these, "The Good Samaritan" (93 by 74 centimeters) sold for 23,600 francs; "During the Harvest" (115 by 165 centimeters), for 22,000 francs. At the Sale Albert, in 1861, "The Ass and the Wise Dogs," sold by the artist for about 4,000 francs, was resold for 27,000 francs! Among his best pictures are, "The Siege of Clermont" (1842), "The Heron," and "The Desert" (1849).

"The distinctive qualities of Decamps may be very briefly enumerated. He had deep pathos and poetry, and was profoundly moved by a certain kind of roughness and wildness in nature and in men; he was a powerful and masterly colorist, and his painting is, in its way, as excellent as it is original. His composition is often abrupt and even awkward, but the awkwardness is always essential to the expression, and has an important bearing upon his meaning. He had an intense feeling for landscape, but his knowledge of it is not to be estimated by his imaginary compositions, which are often empty and bad, if considered with reference to nature, though never without artistic significance. He never drew accurately, but his drawing has higher merits than accuracy, — it is passionate and full of life. He made valuable experiments in technical matters, which, although producing at first much vain imitation in others, have left results in many respects beneficial; and he awakened a new interest in picturesque men and things. His enjoyment of country life was without affectation. He had real genius, and saw nature for himself, — painting, however, not so much the facts, as his impression of the facts. Even his imitative faculty, which often showed itself in passages of astonishing force, always depended far more on his powerful interpretation than on copyism. He was as great as Troyon, and quite incomparably greater than most of his other contemporaries." — HAMERTON, *Contemporary French Painters*.

**De Cock, Xavier.** (*Belgian.*) Born at Ghent. Medal at Paris, 1857. At the Salon of 1876 he exhibited "A Forest" and "Cows"; in 1875, "A Brook" and the same subjects as above; in 1874, still other "Cows," "A Forest," and "Harvesters"; in 1873, "Herd of Cows" and "Sheep, Autumn"; and in 1872, "Effect of Autumn" and "Cows and Goats." At the Salon of 1878 he exhibited "A Flock of Sheep, in Autumn." At the exposition of the same year was seen his "Cows arriving at the Pasture."

"The qualities of *brio* and brilliancy which Xavier de Cock seeks first of all, are unhappily obtained at the expense of harmony, and his intense greens are sometimes out of tune. Without doubt, the verdure of moist pastures lights up and is brilliant under the action of the sun, but there are also some shaded parts; and failing to give a sufficient importance to the half-tints, the artist produces a sharpness by his sudden transition from the intense black of the shade to the living green of the light. In his 'Forests' De Cock seems to neglect the drawing systematically; he constructs his trees with a carelessness which astonishes us, since he has often painted the interior of a wood in a manner which leaves nothing to desire in this direction. He has evidently done this with an intuition, and thinks in dissimulating the forms to give more charm to the vibrating appearance of the foliage. We believe that he has chosen a wrong method, or that, at the least, he exaggerates his principle." — RENÉ MÉNARD, *L'Art*, 1876.

**De Cock, César.** (*Belgian.*) Born at Ghent. Medals at Paris, 1867 and '69. Painter of landscapes. At the Salon of 1877 he exhibited "A Little Wood, at Ville d'Avray" and "The Banks of



the Epte"; in 1872, "Springtime in the Wood" and "A River through a Wood"; in 1869, "The End of a Day in the Wood at Longueville, Normandy" and "The Morning in the Wood, Sèvres." To the Salon of 1878 he sent "The End of Autumn in the Wood" and "A Little River at Pont-l'Évêque," besides some sketches. Mr. T. G. Appleton sent to the Mechanics' Fair, Boston, 1878, "A Landscape" by this artist.

"César de Cock is a truly original painter. While most painters prefer the warm and ripe colors of autumn, César de Cock has a sort of juvenile passion for the *après saveurs* and the exquisite freshness of the springtime. He loves the depths of the woods, the verdant thickets, in the month of May, the coppes which put forth in the month of April. He renders with extreme skill the downy softness of the young shoots, the undecided form of the bushes only half clothed with their new leaves, the multitude of young stalks which encumber the coppices, the shadowed parts through which one can sometimes get glimpses of light, — all this without confusion, without minuteness, — with the precision of an eye accustomed to see all the details without losing the effect of the whole, and with all the ease of a young and bold brush which nothing embarrasses. De Cock is not an imitator, he is an original painter, for whom one may predict a brilliant future." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1872.

**De Coninck, Pierre.** (*Fr.*) Born at Méteren. Medals 1866, '68, and '73. Pupil of Cogniet. In 1877 he sent to the Salon, "Moccoli, — the End of the Carnival at Rome" and "A Studious Little Girl"; in 1876, "Portrait of a Trappist" and "A Little Charmer"; in 1875, "Pastorella," "Ave Maria," and "The Friend of the Little Birds." At the Salon of 1878 he exhibited some portraits of children and "Cornelia."

**Decorchemont, Émile.** (*Fr.*) Born at Saint-Pierre-d'Autils. Pupil of A. Millet and A. Dumont. Medal of the third class in 1878, when he exhibited a statue, plaster, "Orestes pursued by the Furies"; in 1877, "A Young Martyr" (plaster statue).

**Dedreux, Alfred.** (*Fr.*) Born at Paris (1812 – 1860). Chevalier of the Legion of Honor. Pupil of Cogniet. A *genre* painter. His portraits were also well considered. He painted a few historical subjects, such as "The Martyrdom of Saint Hippolytus," "The Battle of Baugé," etc. Several of his works are at the Leipsic Museum. At the Lehon sale, Paris, 1861, the "Falcon-Hunt" and the "Departure for the Chase" brought 3,500 francs each, and the "Fox-Hunt," 7,000 francs.

**Defaux, Alexandre.** (*Fr.*) Born at Bercy. Medals in 1874 and '75. At the Salon of 1877 he exhibited "From Honfleur to Pennedepie" and "Sablière, in the Forest of Fontainebleau"; in 1876, "The Plateau of Belle-Croix, Forest of Fontainebleau" and "The Banks of the Loing, — a Snowy Day"; in 1878, "A Spring Morning at Cernay" and "A View behind the Mill Godard, at Cernay."

**Defregger, Franz.** (*Ger.*) Born at Stronach, 1835. Member of the Munich Academy. Great gold medal at Munich, and great and small gold medals at Berlin. *Genre* painter. Early in life he carved in

wood, then studied sculpture under Professor Stoltz, who saw that the young artist ought to be a painter. Accordingly he went to Munich, and studied two years, then to Paris for two more years. In 1866 he entered Piloty's studio. His subjects are principally from every-day life in the Tyrol. He has great technical skill, humor, and the power of giving reality to whatever he represents. He has painted a series of pictures illustrative of the Tyrolese struggle for freedom, one of which, called "Tyrolese Landsturm returning from the War of 1809," is in the National Gallery at Berlin. Among his works are the "Speckbacher," "The Prize Horse" (one of his fine pictures, and owned in New York), "Saying Grace," and "The Wrestlers."

"One who observes his pictures does not easily forget the powerful impression which they make. He does not attempt to give an effect of great passion or uncontrollable enthusiasm to the weather-beaten faces which he depicts; he gives, instead, a cold, hard energy." — R. D., *Zeitschrift für bildende Kunst*, 1875.

"Defregger has justly earned a foremost position for compositions taken from peasant life. Truth to nature, admirable color, texture, and character all seem to be in equal proportions. He selects many of his subjects from the picturesque life of the Tyrol, and each one of his paintings is inspired by a distinct individuality of its own. We are not constantly confronted by the same faces doing service in different pictures, a weakness too common with some artists, but every composition seems a new conception; Defregger finds the phases of human nature so infinitely various that he rarely repeats himself. He seems also to have a keen insight into the character of animals, and the action and expression of his dogs and horses appear almost human." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Degeorge, Charles-Jean-Marie.** (*Fr.*) Born at Lyons. *Prix de Rome*, 1866. Medals in 1872 and '75. Pupil of Duret, H. Flandrin, and Jouffroy. At Paris, in 1877, he exhibited a portrait bust in bronze; in 1876, two portrait busts, one being that of H. Regnault; in 1875, a marble statue, "The Young Aristotle"; and in 1874, marble bust of Stanislaus Julien.

**Deger, Ernest.** (*Ger.*) Born at Bockenheim, 1809. Member of the Academies of Munich and Berlin, and Professor at the School of Fine Arts at Munich. Pupil at the Academy of Düsseldorf, under Schadow. This artist is one of the company who, with Overbeck at their head, were called "Nazarites." When the Count of Furstemberg-Stammheim made a vow to build the church of St. Apollinaris at Remagen, on the Rhine, he employed Deger; some of whose most important works are in that church. The Emperor of Germany commissioned him to decorate the chapel of the château of Stolzenfels. Deger has sent a few works to the Paris Salons. In the Leipsic Museum is a colored sketch of his picture of the "Fall of Man," at Stolzenfels.

**De Haas, William Frederick.** (*Dutch-Am.*) Born at Rotterdam (1830–1880). Brother of M. F. H. De Haas. Belongs to an artistic family, and began at an early age to sketch from nature. Was a student of the Academy of Fine Arts, Rotterdam, and pupil of Bosboom at the Hague. Left Holland in 1854, and settled in New



York, giving his entire attention to the painting of coast scenery. His "Scene on the Coast of Maine" belongs to Mrs. Edward O. Bird of New York; his "Old Orchard Beach" to Major Theodore Y. Gibbs. He exhibited at the National Academy, New York, in 1867, "Sunrise on the Susquehanna"; in 1874, "Fishing-Boats off Mt. Desert" and "Boon Island, Coast of Maine"; in 1875, "Midsummer Noon, Biddeford Beach, Coast of Maine"; in 1876, "Lower Harbor of Halifax, N. S.," and "Evening at Halifax"; in 1877, "Narragansett Pier."

**De Haas, M. F. H.,** N. A. (*Dutch-Am.*) Born at Rotterdam, 1832. Pupil of the Academy of Fine Arts of his native city. In 1851 he went to London, where he remained a year, painting in water-color. Later he sketched on the English and Dutch coasts, and studied under Louis Meyer at The Hague for two years. In 1857 he received the appointment of Artist to the Dutch Navy. In 1859 he settled in New York, was elected Associate of the National Academy in 1863, and Academician in 1867, and was one of the original members of the American Society of Painters in Water-Colors in 1866.

In 1867 he sent to the National Academy his "Farragut's Fleet passing the Forts below New Orleans"; in 1868, "Off the Coast of France"; in 1869, "The Yacht Dauntless off Dover, England" (painted for James Gordon Bennett, Jr.); in 1870, "Deserting the Burning Ship"; in 1871, "Sunset at Sea"; in 1874, "The Breaking up of a Storm at Star Island"; in 1875, "The Beach at West Hampton" and "Storm on the Coast" (belonging to J. G. Brown); in 1876, "Early Morning off the Coast" and "White Island Light-House"; in 1877, "Drifted Ashore in a Fog"; in 1878, "Beach at Granville, Coast of France" and "Fishing-Smacks in the English Channel." He was commended by the judges at the Centennial in 1876. Among his other well-known works are, "Long Island Sound by Moonlight," "Passing Shower," "Near Newport," "The Shipwreck" (in the Belmont Gallery), and "A Marine View, Scarborough" (in the John Taylor Johnston Collection). His "Moonrise and Sunset" belongs to E. D. Morgan; "Dundle Cove, Isle of Wight," to H. P. Cooper; and "Sunset at Cape Ann," to H. P. Kidder of Boston. His "Rapids above Niagara" was at the Paris Exposition of 1878.

"In the treatment of moonlight scenes at sea De Haas has but few equals. . . . His manner of handling is broad and vigorous. He confines his attention mostly to the painting of large pictures, and in these the bold and dashing vigor of his pencil has full scope. . . . His pencil is equally facile whether portraying a storm on the coast, moonlight effect at sea, or the brilliancy of the sunset hour." — *Art Journal*, October, 1875.

"Mr. De Haas exhibited 'Moonrise and Sunset' and 'A Brig hove-to for a Pilot,' both marked by a strong German manner, brilliant in effect and vigorous in treatment, though somewhat formal." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"'The Sunset at Cape Ann,' by M. F. H. De Haas, has been mentioned in our columns, and has already been seen by many of our citizens. It is a picture that is much admired, but it does not escape criticism. The effect of introducing the 'praise-

meeting' is, at least, questionable, — we think it is a fault. The large group of crowded figures on the summit of the rock, illumined by the red light of the setting sun, distracts the attention, and by so much detracts from the unity and power of the spectator's impression. The glorious clouds, the splendor on the sea, and the steadfast, water-worn rocks are enough, and all that properly belong to the picture. The 'praise-meeting' may, for aught the picture itself tells, be a picnic-party. This is a picture of a sunset, of which the 'praise-meeting' is an adventitious and illegitimate feature. For the rest, it is grand, beautiful, and true, and may be looked at for a long time without satiety of interest." — *Boston Advertiser*.

**De Haas, J. H. L.** (*Belgian*.) Of Brussels. Chevalier of the Order of Léopold. At the Latham sale, New York, 1878, "The Coming Storm, — Dutch Cattle" (37 by 62) sold for \$ 2,725. At the British Institution, in 1873, he exhibited two pictures. One, representing two cows, was very naturally, though somewhat sketchily, painted. The other was called "The Approaching Storm." At Philadelphia, in 1876, was seen his "Cattle in the Meadows of Holland."

"[Thirteenth Exhibition of the New British Institution.] On entering, we find the place of honor at the left end of the gallery nobly filled by J. H. L. De Haas, one of the greatest of living animal-painters. A group of well-fed cattle, splendidly drawn and modeled, is resting, at summer-noon, under the watchful eye of a peasant-girl, on pastures which run down to the 'Sea-coast of Picardy.' The fidelity with which the breed of cattle is represented, the local truthfulness of the scene, and the solidity with which the whole is painted, must call forth the admiration of every one." — *London Art Journal*, January, 1876.

"[International Exhibition, Conduit street.] De Haas, whose cattle-pieces are so justly admired, is seen in considerable force. De Haas, who, in the landscape portion of his pictures, often seeks the aid of Verheyden, may be compared with the German Schleich, who combines with his mastery over cattle a pleasing facility in landscape. His 'Autumn,' with cattle standing in the water and rain-clouds overhead, is, in this respect, a fair example of his power." — *London Art Journal*, July, 1876.

**Dehodencq, E. A. Alfred.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Cogniet. In 1877 he exhibited, at the Paris Salon, "The Story-Teller of Morocco, — Souvenir of Tangiers"; in 1876, "The Raising of the Daughter of Jairus"; in 1875, "The Reader" and portraits; in 1874, "Dance of Negroes at Tangiers," "Arab Children playing with a Turtle" and "A Jewish Bride at Tangiers"; in 1873, "Othello" and portraits; in 1870, "A Jewish Fête at Tangiers" and a portrait. His "Course de taureaux en Espagne" (1850) is in the Luxembourg. At the Salon of 1878 he exhibited "Bacchus." [Died, 1882.]

**Dehodencq, Edmond.** (*Fr.*) Born at Cadiz of French parents. Pupil of his father. He has exhibited several works at the Paris Salons.

**Dejonghe, John Baptist.** (*Flemish*.) Born at Courtrai (1788 – 1844). This artist was successful as a landscape-painter, and received medals at expositions in Paris, Lyons, Brussels, Amsterdam, The Hague, and Vienna. He was at the head of a school at Brussels.

**De Jonghe, Gustave.** (*Belgian*.) Born at Courtrai, 1828. Gold medal at Antwerp, 1862. Medal at Paris, 1863. Pupil at the Acad-



emy of Brussels under Navez. His parents died when he was young, and the Corporation of Courtrai granted him a small pension to aid him in pursuing his studies. Louis Gallait was his friend, and assisted him with advice and suggestions which helped to form his style. He essayed portraits, historical and sacred subjects, but later adopted *genre* scenes, upon which his fame rests. Among his works are, "Notre Dame de Bon Secours," "The Orphans and their God-mother," "The Twins," "Devotion" (1864), purchased by the Princess Mathilde, and "Peep Bo!" At the Royal Academy, London, in 1875, he exhibited "The Birthday Wishes."

**De Kay, Helena (Mrs. R. Watson Gilder).** (*Am.*) Living and painting in New York, she has exhibited at the National Academy, since 1874, flower-pieces and decorative panels; in 1878, she sent "The Young Mother." The only woman then a member of the Society of American Artists, she contributed to its first exhibition, in 1878, "The Last Arrow" (a figure-piece), also a picture of still-life and a portrait.

**Delaborde, Viscount Henri.** (*Fr.*) Born at Rennes, 1811. Member of the Institute. Officer of the Legion of Honor. Perpetual Secretary of the Academy of Fine Arts. Pupil of Delaroche. Among his pictures are, "The Confessions of St. Augustine" (1853), "The Death of St. Monica" (1838), etc. Nearly all are of religious subjects, a few being historical, such as "The Taking of Damietta."

Delaborde is also a literary man, and has written several books upon the Fine Arts.

**Delacroix, Ferdinand-Victor-Eugène.** (*Fr.*) Born at Charenton (1798-1863). Member of the Institute. Commander of the Legion of Honor. Pupil of Pierre Guérin, whose manner he abandoned to become a "romanticist." His first picture, exhibited at the Salon, was that of "Dante and Virgil," in 1822. It was followed by "The Massacre of Scio" (1824), "The Death of the Doge Marino Faliero," "Greece on the Ruins of Missolonghi," and "Christ in the Garden of Olives" (1827). "The Death of Sardanapalus" is a very famous picture. Any proper list of his works would demand more space than can here be given. They embrace all sorts of subjects. At times he was obliged to execute small pictures for his support. He also did large decorative works, which are seen in the churches and galleries of France. His illustrations of "Faust" were approved by Goethe himself. He traveled in Spain, Algiers, and Morocco, and thus represented Eastern scenes in a manner unusual in his day. The prices of his pictures have become enormously large. His "Marino Faliero" was first sold for £400, and in late years brought £4,000. His "Amende Honorable" was sold to the Duke of Orleans for £60, and of late years £2,400 has been offered for it without being accepted. In Paris, in 1874, his "Bride of Abydos" brought £1,282; "A Lion devouring a Rabbit," £1,408. At the Laurent-Richard

sale, Paris, 1873, "Medea" sold for £2,360. "The Convulsionnaires of Tangiers" represents lunatics who are more extreme even than the Dervishes in their behavior. It was sold in 1863 to the Marquis du Lau for 20,000 francs; at the Fould sale it brought £1,940. At the Oppenheim sale, Paris, 1877, the Duke d'Aumale paid 70,500 francs for "The Two Foscari," by Delacroix. This artist has been called "the Victor Hugo of painting." At the Johnston sale, New York, 1876, a sketch for his large picture of "Dante and Virgil" (13 by 19) sold for \$750.

"The most striking characteristic of the works of Delacroix is the force of the imagination. His most moving dramas have not poetic truth alone; they are evocations fixed on canvas. The painter makes nearly all his works without models. When he begins to tax his memory, it is only at rare moments that he hesitates. From positive forms and real expressions he takes only those most sympathetic with his own temperament, or his preconceived ideas; he folds them according to his dreams, to his inventions, and treats them as slaves. Men, animals, rocks, trees, seas, and clouds are, to his eyes, only the different words of the grand language of Creation; and he opens the dictionary no oftener than a poet who is sure of himself will consult the Academy. For him all composition is the combination of exterior elements which he has seen, and which he colors with his own passions; he lights his pictures with the lights of his soul. . . . That which makes Delacroix the greatest artist of the nineteenth century, and perhaps the last of the grand family, is that he unites all the faculties of the painter, the poet, and the historian by an innate power and a profound knowledge. He sows, with an abundance which astonishes the dramatist, the psychologist, and the Christian, human passions on his canvas and in the soul of the beholder like pernicious seeds. He recalls Rembrandt by the expression of his faces and the fascination of the effects of light, Veronese by the spirit, the charm, and the fineness of the color, Rubens by the splendor of the decorations and the bluster of the handling, and Raphael himself by the harmonious and skillfully designed arrangement of the personages, Michael Angelo by the grandiose, and Ribera by the terrible. He seduces and carries off, turn by turn, the high intelligences and venturesome temperaments, by nobleness, audacity, pride, love of the beautiful and the heroic, by ruse, force, and infernal machinations. But he is, above all, the man of our time; full of moral maladies, of betrayed hopes, of doubts, of torments, of sarcasms, of angers, and of tears; the blindness of ignorance, the intrigues and clamors of envy, have not arrested him for an instant in his valiant and glorious course, and will never prevail against him with posterity." — *Living Artists*, THÉOPHILE SILVESTRE.

"Delacroix is a great colorist in point of original force, though not the most perfect in practice. It comes of his blood. He thinks, speaks, invents, in color. Subjects are chosen to admit of its prodigal use. He discharges it like a burst of fireworks. His pictures overpower by their fury of brush. For it he often neglects design. With the zeal of a revolutionist he bears the spectator away, or dashes him aside like an impetuous torrent. He treats color as Buonarrotti did design. No pupil can follow him. There is little beauty in it, less grace, no tenderness, and no faith; but everywhere is seen a creative, untiring intellect, surging and foaming in a colored sea of passion. Delacroix delights in the dark side of life. Famine, imprisonment, martyrdom, the desolations of war, massacres, cruelties, orgies, tragedy; Hamlet, Macbeth, Othello; madness, melancholy, and crime, — these are the themes that inspire his brush. To Dante's 'Inferno' he turns for choicest topics. Tasso's insanity, Byron's ravings, the society of madmen, or madness turned inward to gnaw upon itself, the latent ferocity of wild beasts, alike charm him. See his tiger's head in the Luxembourg; a mere suggestion in form and color, yet exhibiting this pitiless, blood-dreaming animal in its most sinister aspect. Look at his 'Massacre of Seio,' for a revolting accumulation of the



horrors of war ; nothing pathetic, nothing exalted as patriotism, or sublime in resignation, but a reveling in the atrocious, cruel, and ensanguined, without any palliation by way of idealism in design. Instead, every possible heightening of physical horror, with crude, coarse, contrasted, loaded colors, and scattered lights, shocking and confusing the senses. . . . Mythology, instead of beautiful fable, affords him a copious supply of monsters, and slaughter of every variety. . . . His peculiar powers culminate in the 'Apollo triumphing over Python,' which occupies the post of honor in the ceiling of the Apollo Gallery of the Louvre. Here he absolutely creates a light glowing with the fire of the combat. He is borne away by the intensity of his conceptions, he looms up as a great dramatic genius of unbalanced powers ; the focus of the strongest and deepest qualities of the national proclivities in art. Like all great artists, he loves space. But he also has the ability to put greatness into small compass. When called on to decorate St. Sulpice or the chapel of St. Denis du Sacrament in the Marais, the calmer requirements of religious art failed to temper his impetuous palette. The Virgin is frantic with earthly woe. Mary Magdalene gives herself up to equally tragic sorrow. . . . Delacroix was an enigma to his countrymen at large, for, although genuinely French in temperament and thought, his range of imagination was above theirs. He had no sympathy whatever with the worship of the 'pretty.' The large and terrible pleased him most. If his genius had been qualified by grace, could he have attained harmony in coloring, and unity of graduated lights focused to the emphatic point, and given more heed to æsthetic principles in composition, — he might have rivaled Paul Veronese, whom he so admired as to assert that to him he owed everything. As it is, he cannot be called the equal of the brilliant Venetian. Although color was a vital force in him, and also creative design, neither was under perfect control. Draperies are often sketchy, leathery-like, and ill-adjusted, encumbering and obscuring rather than suggesting form and life. His great triumphs are in wall decoration, whether in fresco or oil. But his tints are often dry, crude, dead, lack transparency, and do not harmoniously blend. Flesh-hues, in his easel work, are apt to be cold and clayey. Lights, too, are confused and scattered. There is also frequent want of unity of tone. His feeling for color is based on passion more than sentiment; splendid, but coarse. Still everything he touches bears a master's solid impress." — JARVES, *Art Thoughts*.

**Delacroix, Henri Eugène.** (*Fr.*) Born at Solesmes, near Cambrai. Pupil of Cabanel. At the Paris Salon of 1870 he exhibited "The Death of Jacob" and the "Two Foscari." He was then commissioned to paint a "Way of the Cross" for the church at Solesmes. At the Salon of 1877 he exhibited "Prometheus"; in 1876, "The Rebellious Angels," purchased by the State; in 1875, "Dante and Virgil," now in the Museum of Cambrai; and in 1878, "Christ in the Tomb."

**Delaplanche, Eugène.** (*Fr.*) Born at Paris, 1836. Several medals. Chevalier of the Legion of Honor. Medal of honor in 1878. This sculptor was a pupil of Duret, and took the grand *prix de Rome* in 1864. His first two statues are in the Museum of Marseilles, "A Child on a Turtle" and "A Pecoravo." At the Luxembourg is his "Eve after the Fall" and "The Message of Love" (statues in marble). Among his other works are, "St. Agnes" (marble statue, purchased by the Ministry of the Fine Arts), "Music" (statue in silvered bronze), "Maternal Education" (group in marble), and "La Vierge au lys" (statue in marble). Delaplanche has also executed, in public monuments in Paris, a fronton at the Tuileries; at the church of St. Eustache, a statue of St. Agnes, in stone; at the

church of St. Joseph, three statues in stone, representing the Virgin, the Infant Jesus, and St. Joseph; a bas-relief of "Meditation" in a pavilion of the Tuileries; two decorative figures in the *avant foyer* of the New Opera-House, Paris; "Africa," at the Palace of the Trocadero; etc. At Boulogne-sur-Mer are also several monumental sculptures by Delaplanche. Besides the works mentioned he has made many portrait busts and ideal works of less importance. His "Music," when exhibited at the Salon of 1877, attracted much attention. It was praised by Mario Proth in his "Voyage au Pays des Peintres," and by Ch. Timbal in the "Gazette des Beaux-Arts," June, 1877, who says, "It certainly remains one of the most perfect productions of art of our time." Delaplanche has recently modeled in relief the decorations of some exquisite vases of the Haviland faience. (The makers of this faience received from the jury of the Paris Exposition of 1878 a gold medal and the Cross of the Legion of Honor.) Some of the vases by Delaplanche which were exhibited at Philadelphia in 1876 were *chefs-d'œuvre*, and quite sufficient to make a reputation for an artist not already distinguished. Each piece of faience modeled by this sculptor bears his name, and his designs are never molded.

**Delaroche, Hippolyte**, called "Paul." (*Fr.*) Born at Paris (1797 - 1856). Member of the Institute. Officer of the Legion of Honor. Professor of Painting at l'École des Beaux-Arts after 1833. Pupil of Baron Gros. He made his *début* at the Salon of 1819, with "Naphthali in the Desert." The largest work of this famous painter is the "Hemicycle," in the theater of the Palace of the Beaux-Arts, Paris. It contains seventy-five life-size figures, and employed him four years. We cannot here give any adequate account of his life and works, of which so much has been written; we can only suggest what will assist one to enjoy his pictures, and give a few prices of his works in these days. At the San Donato sale his "Lady Jane Grey" sold for 110,000 francs. At the Norzy sale, Paris, 1860, "Jesus in the Garden of Olives" sold for 8,000 francs. At a London sale in 1874, a Portrait of Napoleon I., from the collection of Napoleon III., brought £ 430. At the Delessert sale, 1869, "St. Cecilia" sold for £ 840. At the Johnston sale, New York, 1876, the "Nymph at the Fountain" (8 by 10), from the Pourtalès sale, brought \$ 1,050, and a study for the portrait of Philibert Delorme, architect, for the "Hemicycle" (6 by 5), \$ 460. At the Walters Gallery, Baltimore, is a large and interesting work by Delaroche; it is his finished study, from which he and his scholars painted the "Hemicycle"; also, a picture executed in part by Delaroche and completed by Jalabert.

"As a painter, technically considered, Delaroche was very careful and very skillful. Before painting a picture he made studies of the composition and of all the parts, and often also wax models of the groups. He was slow and conscientious in work, and liked to work alone; he did not care for society, and, though not an unhappy man, was decidedly a melancholy one. He seems to have possessed talent and courage rather than



genius ; his works, however, are popular, and deservedly. Delaroche is one of the best artists who, in these days, have come down to the popular understanding. His execution has never any of the wonderful subtlety or short-hand, none of the suggestion of really great work, which is readable only by the few ; but then it also avoids most of the faults which often attend a popular manner. It is simple and clear, not very artistic, and certainly not at all poetical, though there is poetry, or a feeling for poetry, which is not quite the same thing, in Delaroche's choice and treatment of subjects. For instance, in his 'Napoleon crossing the Alps,' the artist shows that he understands the poetry of the simple fact, and Napoleon pensive on his mule, which another hand is leading, affects us more than David's general on his imaginary charger. Delaroche was not a creative poet, but, like some other elevated minds, had a sense of the poetical element in reality. When he abandons reality it is to his disadvantage. I have not seen his 'Hemicycle' for some years, but remember being impressed rather with the trained steadiness of the execution than any vitality in the idea. A picture where men of different epochs are represented together must always seem incongruous, and the same objection applies to the Homeric ceiling of Ingres." — PHILIP GILBERT HAMERTON, *Painting in France*.

"Delaroche is another exceptional artist, noteworthy for his poetical conception of historical themes, his elevated religious spirit, and his chaste manner. He is an academician, with a mind enlarged by study, and governed by purer taste than that about him. . . . He composed well, even eloquently ; drew poems, elaborated academic work, but with less of that consciousness of hard toil which is apparent with Ingres ; had a noble sense of the human figure, an elevated appreciation of the true purposes of art : was tranquil and dignified, and would have been a great painter had his talents for coloring been equal to his other merits. In this respect he fails. His color is heavy, positive, and speechless. It even tells against the intellectual motives of his pictures. Like most moderns, he appears best in engraving. The chiefs of the old masters lose by it. . . . The conscientious career of Delaroche is an instructive example in his school. His temperament being melancholy, the subjects chosen by him were generally of that stamp. There was in him no spontaneity of execution, but rather slow, toilsome composition ; a continual struggle towards an ideal which, as in everything human, kept ever the same distance from the painter's easel. Each acquisition lifted the artist's standard a step higher. An eclectic student, laboring to arouse emotion by dramatic incidents taken quite as often from foreign history as his own, mostly pathetic and with a profound moral, having a sympathy with suffering, viewing facts in their poetical aspect, Delaroche is a man of striking talents and fine sensibilities, but not a genius in its large meaning. His intellectual faculties were so well balanced that he could have won distinction in any other career." — JARVES, *Art Thoughts*.

**Delaunay, Jules Élie.** (*Fr.*) Born at Nantes. Chevalier of the Legion of Honor. Pupil of H. Flandrin and Lamothe. At the Salon of 1877 he exhibited two portraits ; in 1876, "Ixion cast into Hades" and a portrait ; in 1875 and '74, portraits. The "Communion of the Apostles" (1865) is in the Luxembourg ; also "The Pest at Rome" (1869), "The Death of Nissus" (1870), and "Diana" (1872).

**Delobbe, François-Alfred.** (*Fr.*) Born at Paris. Medals in 1874 and '75. Pupil of Lucas and Bouguereau. At the Salon of 1877 he exhibited "Springtime" and a portrait ; in 1876, "The Virgin and Child" and a portrait ; in 1875, "Pyramus and Thisbe," "A Daughter of the Fields," and a portrait ; in 1874, "Country Music," "The Return from the Fields, at Saint-Briac," and "Marie Jeannic, — Souvenir of Finistère" ; and in 1878, "Lobster-Fishing" and "The Last Arrow."

**Delort, Charles-Édouard.** (*Fr.*) Born at Nîmes. Medal in 1875. Pupil of Gleyre and Gérôme. His picture which gained the medal was the "Embarkation of Manon Lescaut." His picture in 1876 was, "After the Breakfast, — a Wedding at Fontainebleau." At the Walters Gallery, Baltimore, is his "Carnival at Antwerp."

**Demi, Emilio.** (*Ital.*) Born in Leghorn (1798). Among the best works of this famous sculptor are the statue of "Galileo instructing his Pupils," in the University of Pisa; "A Mother teaching her Children," in the sacristy of the church of Soccorso in Leghorn; a statue of Dante in the Accademia Labronica, and a second statue of the same poet in the Loggia of the Uffizi.

**Dengler, Franz X.** (*Am.*) Born in Cincinnati, Ohio, 1853. Going abroad at an early age for the purpose of study, he entered the Academy of Fine Arts in Munich under Professor Knabl, and received, in 1874, the large silver medal of that institution for his group representing the "Sleeping Beauty," which was exhibited the same year in Cincinnati, and in Boston in 1875. Returning to America, he settled in Boston, was elected a member of the Boston Art Club, and was, for a short period, instructor in modeling in the School of the Art Museum, a position which he was forced to resign in 1877 by reason of ill-health. He went therefrom to Cincinnati and to Covington, Ky., on his way to Florida, where he died in 1879. His group, "Azzo and Imelda," from Mrs. Hemans' poem, was on exhibition in Cincinnati in 1877. Among his portrait busts are those of William M. Chase, Currier, and other American artists of the Munich school. He has also executed ideal busts and statuettes, terra-cotta vases, etc. He designed an ideal head of "America," a "Wounded Duelist" and a sketch for the Sumner statue, which came too late for competition.

"Dengler's work is distinguished for combining a remarkable truthfulness of minutiae and detail with a bold and fearless freedom and breadth of handling. . . . His ideal figures, his vase decorations, and modeling show also a warm poetic love of beauty of form in rest and motion." — *Boston Transcript*, September 22, 1877.

**Denneulin, Jules.** (*Fr.*) Born at Lille. Medal in 1875. Pupil of Colas. In 1877 he exhibited "A Wedding-Dinner"; in 1876, "Repose of Hunters"; in 1875, "Triste recette!"

**Deschamps, Louis.** (*Fr.*) Born at Montélimar. Medal in 1877 for "The Poor Little Girl" and a portrait of General Chareton, Senator. Deschamps is a pupil of Cabanel. In 1878 he exhibited a portrait, "The Little Winnower defending his Grain."

**Desgoffe, Blaise-Alexandre.** (*Fr.*) Born at Paris. Two Salon medals. Pupil of Flandrin. This painter represents still-life, and reproduces works of art in a surprising manner. His representations of metals of different sorts is remarkable, and was especially well shown in his picture at the Salon of 1877, which represented "The Helmet and the Shield of Gold of Charles IX., the Spur of Charlemagne, a Carbine of the Fifteenth Century, a Missal and a Gate



of the Gallery of Apollo at the Louvre." At the Luxembourg is "A Vase of Amethyst, Sixteenth Century" (1859); "A Vase of Rock Crystal, Sixteenth Century, a Purse of Henry II., and an Enamel of Jean Limousin" (1863); etc. In 1876 he exhibited at the Salon "Tea in the Room of an Artist" and "An Old Pear-Tree"; in 1874, "An Engraved Rock Crystal (Sixteenth Century), Agates, and Enamels, Poignard of Philippe II., Collar of Louis XIII.," etc., belonging to Miss Wolfe, also "Porcelains of Saxony, and other Porcelains, a Chalice, a Smyrna Carpet" (objects in the collection of the Count Welles de La Valette, to whom the picture belonged), and "A Frieze of Sculptured Wood, a Head of Bronze," etc. Among his other works are, "Fruits and Jewels" (1868), "Flowers and Fruits at the Foot of a Venetian Glass" (1866), etc. Many of his pictures represent objects of art in the Louvre, and are very beautiful. At the Johnston sale, 1876, "Objects of Art" (33 by 24) sold for \$1,300. At the Corcoran Gallery, Washington, is his "Souvenirs of the Sixteenth and Seventeenth Centuries" (1874). One of his works, representing a Moorish Interior, is in the Walters Gallery, Baltimore. At the Salon of 1878 he exhibited "A Vase, Mirror, Book, and Flowers."

"Desgoffe, the painter of still-life, for thorough imitation of jewels, tapestries, objects of art, and precious things in general, — he never wastes time on vulgar things, — excels even Dutchmen. Perfect in design, truthful in color, finished to microscopic exactness of detail, he leaves the spectator nothing to desire in these respects. But it is unsatisfactory painting. The impression is of intense labor and Chinese profitless endurance at imitation. There is no vital sense of the things given. They are flat, hard, polished, dumb counterfeits. Philippe Rousseau, in the same line, with a freer brush restores the consciousness of the things themselves to us, which is a more genuine triumph." — JARVES, *Art Thoughts*.

"One of Flandrin's pupils, Blaise Desgoffe, has this claim to attention, that he is the most skillful imitator of near objects now alive in the world. Of course such art as his does not admit of invention; and the highest artistic qualities, except the sense of color, are almost uncalled for here; but there is a notable difference between Desgoffe's choice of subject and that of vulgar painters of still-life. Instead of imitating two-penny beer-bottles, he copies fine vases of crystal and rare old enamels; instead of representing kitchen utensils, he reproduces the most precious ivories and agates in the Louvre. His art is therefore noble in its way, being the best use of a sort of talent hitherto often thrown away upon work unworthy of it. Desgoffe's pictures are precious copies of precious things. As to their finish, it goes even beyond our most perfect pre-Raphaelite work. As in all first-rate painting, there is no parade of detail, and a careless spectator might easily pass these pictures without suspecting that there was any extraordinary amount of it in them; but, after studying them for half an hour, one's astonishment grows and grows. Every vein in every agate is studied to the finest of its curves, every surface imitated to the most accurate expression of the exact degree of its convexity; every reflection painted in its full detail. Take a single instance; the principal object in one of his pictures is a splendid vase of rock-crystal, of the fourteenth century. On several of its facets is the reflection of an unseen window. Landseer would have represented those with spots of pure white; Millais with spots of pale gray, with a touch of white for the highest light, the largest of them shaped to a rough expression of the window reflected, and others without form. But Desgoffe paints every one of them thoroughly; the panes of glass in the window being quite perfectly reflected in the curving surface of the crystal over and over again, with all the modifications

resulting from change of place. There is not the slightest attempt in any part of these works to substitute clever manipulations for fair study and imitation. . . . Even Holland herself never produced so marvelous an imitator." — PHILIP GILBERT HAMERTON, *Painting in France*.

**Desgoffe, Alexandre.** (*Fr.*) Born at Paris, 1805. Chevalier of the Legion of Honor. Pupil of Ingres. Made his début at the Salon of 1834. From 1847 to '52 he was in Italy. At the Luxembourg is his "Madness of Orestes" (1857). His pictures are mostly landscapes, and many of them represent the scenery of Italy. He has also painted some religious subjects, such as "Saint Margaret," for the church of St. Peter at Dijon; and "Jesus healing the Blind," church of Saint Nicolas du Chardonnet. The city of Paris commissioned him to decorate the baptismal chapel of the last-named church, and that of the church of Saint Pierre du Gros-Caillois, also several works for the Gallery of Landscapes of the Hotel de Ville, and for the vestibule of the Library of Saint Geneviève. Among his other pictures are, "The Forest of Fleury," "The Environs of Naples," "The Roman Campagna," etc. [Died, 1882.]

**Desnoyers, Auguste-Gaspard-Louis-Boucher.** (*Fr.*) Born at Paris (1779–1857). This eminent engraver was elected a member of the Institute in 1816; was appointed First Engraver to the King in 1825; was made a Baron in 1828, and Chevalier of the Legion of Honor in 1835. His plates are very numerous. Many of them were after the works of Raphael, Da Vinci, and other Italian masters.

**Desprez, Louis.** (*Fr.*) Born at Paris (1799—about 1870). Chevalier of the Legion of Honor. Pupil of Bosio. He obtained the grand prize in 1826. Among the works which he sent to Paris, while still a student at Rome, are the elegant bas-relief on the monument raised to Poussin, which represents the Shepherds of Arcadia, and the statue of "Innocence," which was purchased by Louis Philippe, and destroyed in 1848. In 1834 he executed a statue of "Force," and one of General Foy in 1837 (for the Chamber of Deputies); in 1837, also, a colossal "Saint Matthew," for the church of the Madeleine; in 1845, "Diana at the Bath," cast in bronze, for the Champs Élysées, and other works of the same sort, too many to name here. Desprez has rarely exhibited at the Salons. He has made many portrait busts, among them those of Puget, Brascassat, etc. Some of his works are at Versailles and others at the Louvre. At the Paris Salon of 1872 he exhibited a statue, in marble, of "Enticement"; in 1870, a bust, in marble, of the painter Brascassat, for the city of Bordeaux.

**Detaille, Jean-Baptiste-Édouard.** (*Fr.*) Born at Paris, 1848. Chevalier of the Legion of Honor. Pupil of Meissonier. At the Salon of 1868 Detaille exhibited the "Halt of Infantry," which was much praised; Edmond About called it "a jewel" in an article in the "Revue des Deux Mondes"; in 1869, the "Repose during the Drill, Camp St. Maur" won him a decided reputation, and he imme-



diately received more orders than he could execute, and found a ready sale for every sketch which he chose to offer. In 1870 he sent to the Salon "An Engagement between the Cossacks and the Guards of Honor, 1814," which was not as much admired as the "Souvenir of Camp St. Maur" had been. During the Franco-German war Detaille was a secretary to General Appert, and did good service in making plans of the environs of Paris, of the positions of the enemy, and other topographical work; at the same time he did not forget his sketching. In 1872 he had a picture which it would have been better not to exhibit at the Salon, but which won him a medal; it was called "The Conquerors," and represented some four-wheeled carts, drawn by lean horses, piled up with furniture of all sorts, pictures, clocks, etc., which had been taken from houses near Paris; these vehicles were attended by soldiers and German-Jews, one of whom is carrying a picture and explaining its value to a soldier. This work is well known by photographs. It is a winter scene, and the ground is covered with snow, while in the distance are seen the towers of Notre-Dame and Saint-Sulpice, and the dome of the Invalides. In 1873 Detaille exhibited "The Retreat," and received his decoration; in 1874, "The Charge of the Ninth Regiment of Cuirassiers in the Village of Morsbronn, August 6, 1870, Day of Reichshoffen"; in 1875, "The Passing Regiment, Paris, December, 1874" (afterwards exhibited in Brussels, and purchased for the Corcoran Gallery at Washington); in 1876, "A Reconnoiter"; in 1877, "Salute to the Wounded," a famous work (belonging to Mr. Hawk of New York), a water-color called the "Souvenir of the Camp of Villeneuve-l'Étang" (belonging to M. Wilson), and "A Hussar," also in water-color. "French Cuirassiers bringing in Bavarian Prisoners" (water-colors) is at the Corcoran Gallery. At the Salon of 1878 he exhibited "Bonaparte in Egypt." "French Cavalry-Man" belongs to Jeremiah Milbank of New York.

"But Édouard Detaille, a pupil of Meissonier, seems to be the coming military artist of France. 'Le Régiment qui passe' is quite a remarkable production; while the painting for the Salon of 1876, 'En Reconnaissance,' merits all the attention it has received. Artistic composition, correct color, and nervous treatment are combined with thorough perception of the war spirit and knowledge of military details." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

"This work, 'En Retraite,' exhibited five years after the first picture of M. Detaille appeared at the Salon, makes all the praises which have been given to this young artist appear reasonable. The hopes which his first pictures excited have been fully realized. He has been able to resist the temptations which success engenders; he has continued to work after nature, to study the rules of composition, and to strengthen himself in drawing. . . . Detaille has not yet said his last word, moreover; he is so young, he is so studious, that one is warranted to hope that his talent, which revealed itself so early, which affirmed itself at the age when one ordinarily is still in the atelier, will develop itself in the way which will be best for him and will not delay its action." — GEORGES DUPLESSIS, *Gazette des Beaux-Arts*, May, 1874.

"Detaille is the Desgoffe of military painting. He recalls to us that famous general of a former time who said, on the evening of a campaign, 'We are ready, quite ready;

we miss not a gaiter button.' The soldiers of *Detaille* are of this sort. Their equipment is complete, the cuirasses are well polished, and the horses conscientiously curried. Not a grain of dust! The hairs are laid according to rule, and the packages all in order. The sergeant of the week finds nothing to criticise in this correct arrangement. The mud itself takes meritorious care to speckle regularly the legs of the boots and the bottoms of the pantaloons, which are fringed in the march with the greatest regularity. Not a gaiter button is missing, but the soldier is wanting in character, in movement, and in life. Although they seem to come from the oven of the enameiler, the pretty soldiers of *Detaille* have never seen the fire." — HENRY HOUSSAYE, *Revue des Deux Mondes*, June, 1877.

**Deventer, J. F. van.** (*Dutch.*) Of The Hague. Medal at Philadelphia, where he exhibited a "Holland Landscape," which was specially commended by Mr. Weir in his report.

**Devéria, Eugène-François-Marie-Joseph.** (*Fr.*) Born at Paris (1805–1865). Chevalier of the Legion of Honor. Pupil of Girodet. He made his début at the Salon of 1824. Among his works are, "The Birth of Henry IV.," purchased for the Luxembourg; "The Battle of Marseilles," at Versailles; "The Death of Jane Seymour"; "Halt of Spanish Merchants"; "Reception of Columbus by Ferdinand and Isabella"; etc. Devéria painted many portraits; those of Marshals Brissac and Crévecœur are at Versailles. At the new Louvre he decorated a ceiling, subject, "Puget and Louis XV." He was also charged with the decoration of the chapel of Sainte Geneviève, at the church of Notre-Dame-de-Lorette.

**Devigne, Pierre.** (*Belgian.*) (1814–1877.) Professor at the Academy, and at the Industrial School of Ghent. His statue of Jacob van Artevelde erected at Ghent made him a name in all Belgium.

**Devigne, Paul.** (*Belgian.*) Born at Ghent. Son of the preceding. Medals at Paris and Brussels. He exhibited at the Salon of 1877 two portrait busts, one in marble, the other in plaster; in 1876, "Poverella," statue, plaster, and a bronze bust of a "Maiden of Pompeii"; and in 1875, "Domenica," a statue, plaster, and "Volumnia," a bust in terra-cotta.

**Dewing, T. W.** (*Am.*) Born in Boston. Pupil of Lefebvre and Boulanger in Paris, where he worked for some time. To the first exhibition of the Society of American Artists, in 1878, he sent "A Musician." At present his studio is in New York. Many of his pictures, chiefly figure-pieces, are owned in Boston.

"Mr. T. W. Dewing's 'The South Wind' is a very beautiful allegorical conception, and is intended for interior decoration. A lovely female figure floating at will through the air stops to pluck the petals from the yellow blossom of the mullein and scatter them over her shoulder. The figure is beautifully poised, and charms by its superior grace and loveliness. The pose is easy and natural, and expresses the action most admirably. For the drapery of the lower part of the figure, the artist has selected a delicate gray, and for the bust a white. The background is gold-leaf. The conception is original and the execution very fortunate. The poise of the figure, the modeling and flesh-color, the drapery undulating in natural folds, all tell of a careful brush, with real genius and a refined imagination to direct it." — *Boston Daily Advertiser*, November 12. 1878.



**Dexter, Henry.** (*Am.*) Born in the State of New York. He was taken to Connecticut at an early age, brought up on a farm, received a district-school education, and spent five years in the shop of a blacksmith. During this period the artistic taste and instincts were gradually developed, and he painted and studied in secret and without a master. When a young man he went to Boston, modeling in clay for some time, and determined to become a sculptor. His first work in marble was a bust of Mayor Eliot of Boston, for which he is said to have received \$250. This was followed by busts of other distinguished men, Secretary Chase, Governor Banks, and governors of other States of the Union, which were on exhibition in Boston in 1860, attracting some attention. Among his ideal works may be mentioned, "The Backwoodsman" (in the Boston Athenæum), "The Young Naturalist," "The First Lesson," etc.

**Diaz de la Pena, Narcisse - Virgile.** (*Fr.*) Born at Bordeaux (1807 - 1876). Chevalier of the Legion of Honor. The parents of this painter were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan, in a land where he had no relatives. He was sheltered by a Protestant clergyman who lived at Bellevue, for his mother had gone to Paris, where she had given lessons in Italian and Spanish. Not long after his mother's death he was bitten on the leg by an insect; at first nothing was thought of it, but at last so bad a sore was made that he was taken to a hospital where his leg was amputated. When fifteen he was apprenticed as a shop-boy to a manufacturer of porcelain; after a time he made attempts at imitating what he saw around him, and his master, noticing his efforts, promoted him to his atelier; here he made the acquaintance of Dupré, Cabat, and Raffet. Soon he felt the slavery of his position insupportable, and dreamed longingly of a time when he could follow his bent, and paint as he wished. He quarreled with his master, and left him. Then began a life of absolute poverty, but, gathering a chance existence, he worked away, and at length carried to Desforges, a picture-seller, "The Descent of the Gypsies." It remained so long without a purchaser that Desforges (to whom Diaz was in debt for his materials to paint the picture) ordered him to take it away. Just when all seemed lost, M. Paul Perrier saw the picture, and gave Diaz 1,500 francs in place of the 500 which he had asked for it. This picture has always been considered a *chef-d'œuvre*, and is now owned by Mme. Ernest André. For some time after this Diaz essayed *genre* subjects, but with no great success; his pictures were received at the Salons, but with indifference, and it was not until he made landscape his chief motive that the public found out his merits. He received his first medal in 1844, thirteen years after his *début* at the Salon. Diaz was not correct in drawing, and has been severely criticised on this account. He, on his part, boldly ridiculed the realists, and those who insisted on form. If Diaz painted flowers, it might be impossible to say to what botanical family they

belonged, but the tone of color and the charm he gave them seemed an excuse for their existing just as he made them. Towards the end of his life he painted and sold too many pictures; he seemed wild to be always selling; for this he has been excused by his friends, who say that in this way he avenged himself for the poverty he had formerly suffered. In 1851 he exhibited "A Bather" and "Love Disarmed"; again in 1855 he exhibited several works, among which was one called "The Last Tears," which was much criticised for its color; after this he went to the Orient and next sent to the Salon of 1859, "Galatea," "The Education of Love," "Venus and Adonis," "Love Punished," etc. At the Johnston sale "The Forest of Fontainebleau" (23 by 29) sold for \$ 2,650, — same subject (26 by 35), at the Latham sale, New York, 1878, for \$ 3,200. At the Strousberg sale, Paris, 1874, "A Storm" sold for £ 360; "A Holy Family," £ 388; "Abandoned," £ 208. At the Laurent-Richard sale, Paris, 1873, "In the Forest of Fontainebleau," £ 1,028. At the Oppenheim sale, Paris, 1877, "A Road in the Forest" sold for 14,300 francs. Diaz painted but few figure pictures, and they are therefore much prized. Mr. Walters of Baltimore has a "Venus and Cupid." In 1845 he sent to the Salon three portraits, and in 1848, with other works, "A Pack of Hounds in the Forest of Fontainebleau." At the exhibition of the Wilson Gallery in Brussels in 1873 there was seen a fine figure picture by Diaz, called "The Smyrniotes," being a young woman and two children, walking in a garden; it was painted in 1871. "The Bathers" and "The Dogs" are in the collection of Mrs. H. E. Maynard of Boston.

" . . . The versatile, unequal, impetuous Diaz, a brilliant colorist by blood, so much so as to obscure design, but charming in his *genre* landscape motives, in which he introduces little children, lovely women, or classical nymphs, *amorini*, or whatever best affords him scope for his rich flesh-tints, in contrast with magnificently colored draperies on the deep greens and browns of vegetation. His fancy is peculiarly delicate and playful, not serious, which is a defect, because the want of earnestness of purpose seems to have prevented him from realizing complete returns of his uncommon promise." — JARVES, *Art Thoughts*.

"Diaz was neither a great man nor a great painter; he was a great artist. Let us discard the word genius; it would be malevolent to pronounce it, since it cannot apply here. Diaz has only loved Nature; he identified himself with her; he adored her too much not to make her true, and therefore beautiful. He appeared at an epoch when some radiant stars shone in the artistic sky; their radiance diminished not his brightness. He knew how to make himself a place apart, and that place he will keep with posterity. He has attached his name to one aspect of nature. When October comes, go to the heights of the Valley of the Salle, or in the thickets of Bas-Bréau, wander in the midst of this superb and lusty vegetation, under the trees, species of immense bouquets glittering with a thousand colors, where play all shades, the dark green, the brown, the golden yellow, the bright scarlet; and, seeing this magnificent twinkling of autumn tints, you will surprise yourself in saying, 'Behold a Diaz!'" — ROGER BALLU, *Gazette des Beaux-Arts*, March, 1877.

**Dicksee, Thomas F.** (*Brit.*) Born in London, 1819. Displayed a taste for art at an early age, painting satisfactory portraits of his family and friends as a youth. In 1838 he entered the studio of



H. P. Briggs, Royal Academy, and soon settled in London, as a portrait-painter. He has, however, executed many ideal figures drawn from the works of Shakspeare and kindred sources. Among these may be mentioned, "Anne Page" (in the British Institute, 1862), "Ophelia," "Juliet," "Cleopatra," "Joan of Arc," "Little Red Riding-Hood," "Young Pretender," "Joy," "Little Florist," and "Dressed for the Ball." In 1875 he sent to the Royal Academy, "Othello and Desdemona"; in 1877, "Cordelia"; in 1878, "Madeline."

**Dicksee, Frank**, his son, medalist in 1875 of the Royal Academy Training-School, is a young artist of promise. He sent to the Royal Academy, in 1876, "Elijah confronting Ahab" and "Jezebel in Naboth's Vineyard"; in 1877, "Harmony." [A. R. A., 1881.]

**Diday, François.** (*Swiss.*) Born at Geneva, 1812. Chevalier of the Legion of Honor. He studied in Paris and traveled in Italy. His pictures are chiefly views in his native country. His "Glacier of Rosenthal" is at the Museum of Lausanne; "The Oak and the Reed" is at the Museum of Geneva.

**Diébolt, Georges.** (*Fr.*) Born at Dijon (1816-1862). Chevalier of the Legion of Honor. Pupil of Ramey and Dumont. He took the grand *prix de Rome* in sculpture in 1841. Before this time he had executed some creditable works. "Sappho on the Rock of Leucate" was the first work which he sent to the Salon of 1848, and it was purchased for the Museum of Dijon. His "Meditation" (1852) was purchased for the Museum of Carcassonne. Diébolt executed a figure of D'Alembert for the Hotel de Ville at Paris; the bronze bas-reliefs for the equestrian statue of Napoleon by De Nieuwerkerke; the decoration of the Pavilion de Rohan at the new Louvre; the four ovals of the Pavilion Turgot; the two *Renommées* of the façade of the Palace of the Champs Élysées; "A Zouave in Campaign Dress" and "A Grenadier of the Line" at the bridge of Alma; and the figure of "Navigation" at the bridge of the Invalides. At the time of his death he was about completing a group, "Hero and Leander," which was exhibited at the Salon of 1863. The colossal figure of "France the Remunerator," placed at the Rond Point of the Champs Élysées, on the occasion of the distribution of prizes gained at the Exposition at London in 1851, is considered the *chef-d'œuvre* of this sculptor. His portrait busts are excellent, but not as numerous as might be wished.

**Dieffenbach, Anton Heinrich.** (*Ger.*) Born at Wiesbaden, 1831. Medal at Wiesbaden. Studied sculpture under Pradier at Paris. At Düsseldorf, in 1855, devoted himself to painting, and studied under R. Jordan. Has spent much time in Paris and Switzerland, and finally settled in Berlin. He draws his subjects from peasant life, and many of his works have gained much popularity through reproductions by lithographs, etc. In the National Gallery at Berlin is one called "Tit-Bit," or a peasant-woman kneading dough.

In 1869 he exhibited at the Paris Salon, "Les frères de lait" ("Foster Brothers") and "Une partie de Schlitte, Alsace"; in 1868, "The Recreation"; in 1867, "An Unfortunate Meeting" and "The Betrothal"; etc.

**Dielman, Frederick., N. A. (Am.)** Born in Hanover, Germany, 1848, and taken early in his childhood to Baltimore. He spent six years as a topographer in the United States Engineer Department in Virginia. His art education was received in the various schools of the Royal Academy, Munich, more particularly under Diez, gaining a medal in the life class. His studio at present (1884) is in New York. He was one of the original members of the Society of American Artists. His works so far are chiefly studies, his most important picture being "The Patrician Lady" (N. A., 1877), belonging to I. T. Williams of the National Chemical Bank. [N. A., 1883.]

"Mr. Dielman's little picture, called 'Patrician Lady, — Sixteenth Century' (10 by 16 inches in dimension), is his only contribution to the Exhibition, and it argues well for somebody's taste that it is already sold. It is a single figure, full-length, painted with all the minuteness of detail and technical skill which are now so attractive, but not painted for them alone. On the contrary, they fall into the proper subordination as soon as we look upon the calm, proud loveliness of the woman's face. The latter is the light and glory of the picture. The artist, moreover, shows a rare reticence in the exercise of his technical skill. A single feather of the peacock-fan, painted with exquisite delicacy, is touched by the light; the others gradually lose themselves in the shadow. In this, and other slight characteristics, the true artist is revealed, — the master, not the slave, of form, color, and textural effect." — BAYARD TAYLOR, in *New York Tribune*, April 7, 1877.

**Dien, Claude-Marie-François. (Fr.)** Born at Paris (1789–1865). Chevalier of the Legion of Honor. In 1809 he took the first prize in copperplate engraving, and went to Rome. His works are largely after the French masters. Among them are plates of "Saint Cecilia," after J. Romain (purchased by the Société des Amis des Arts); "Tasso," after Robert Fleury (acquired by the same society); "Saint Scholastica appearing to Saint Benoit," after Lesueur, commanded by Napoleon III.; "Portrait of Count Nieuwerkerke," after Ingres; "The Sibyls," after Raphael; etc.

**Dietz, Feodor. (Ger.)** Born at Neustetten (1813–1870). Member of Munich Academy. Professor at Carlsruhe. Court painter at Baden. Historical painter. Studied in Carlsruhe; went to Munich in 1831, where he worked in the Königsbau, then to Paris, where he studied under Alaux. He took an active part in the campaign of 1848 in Schleswig. During the wars of 1866 and '70 he was very efficient in the Sanitary Aid Corps, and died while on his way home from France. Dr. Max Jordan says, "In his inclination toward the extremely pathetic he often reaches the theatrical. His color lacks the charm it should have, but his compositions are always clear, and the representations fresh and vivid." At the National Gallery at Berlin is his "Blücher's March on Paris." Among his works are,



"Flight of an American Family across the Susquehanna," "Blücher's Passage over the Rhine at Caub," "Blücher after the Battle of La Rothière, on his March to Paris," and "The Crown Prince Louis of Bavaria at the Battle of Arcis," etc.

**Diez, Wilhelm.** (*Ger.*) Professor at Munich Academy. Diez has established a new school in Munich, and his followers are very enthusiastic in their devotion to him, and as yet it is scarcely possible to say much of the results of his teaching. He owes his professorship to the friendship and influence of Piloty, who early discovered his rare talent.

The principal characteristics of the pictures of Diez are fine drawing and good color. He is a fine instructor, having the power of imparting his knowledge. At Berlin, in 1876, he exhibited "Robbers of the Fifteenth Century." At the Paris Salon of 1878 he exhibited "A Chevalier of the Middle Ages" and "His Excellence en voyage."

**Dillens, Henri.** (*Belgian.*) Born at Ghent, 1812. Pupil of Canini. This artist has exhibited numerous works in the Belgian Expositions. Among them are, "Charles V. and the Swineherd" and "Charles V. at Antwerp" (considered his best works), "Russian Baptism," "Interior of a Cabaret," "Laura and Petrarch," "A Carnival Scene," etc.

**Dillens, Adolphe.** (*Belgian.*) Born at Ghent (1821-1877). Chevalier of the Order of Léopold. Member of the Royal Academy at Amsterdam. Brother and pupil of the preceding. His pictures of "The Five Senses" and "Sunday in Flanders" took the *médaille de vermeil* at Brussels in 1848. In 1850 he exhibited at Bruges a picture of "Peruzzi forced to paint a Portrait of the Constable de Bourbon, who had been slain in the Attack on Rome, 1527." This took a medal also, and is now in the Gallery of Bruges. He next painted several pictures of the life in that part of Flanders called Zeeland. He became known there as "the painter from Brussels," and though at first treated cavalierly, he at last became the friend of the people. At Brussels in 1854 he exhibited "Courtship in Zeeland," "Taking Toll," and a "Fair at West Kapelle," which took a gold medal, and was purchased by the King of Belgium. Another representation of "Taking Toll" was purchased by Napoleon III. A third representation of the same subject was bought by the Emperor of Brazil. Among his other works are, "The Gossip at the Window," "Skating in the Ring," "A Zeeland Wedding," etc.

**Dillon, Frank.** (*Brit.*) Born in London, 1823. He studied art in the Royal Academy, and under James Holland, spending his professional life in London, with the exception of a protracted visit to the East. He has exhibited frequently for some years at the Society of British Artists and the Royal Academy, among the better known of his works being, "Evening on the Tagus," "The Colossal Pair, Thebes," "The Pyramids at Sunrise," "Emigrants on the Nile," "The Nile near the First Cataract," "The Sands of Egypt," "A Japanese Interior," etc. He painted four Egyptian pictures for the Khedive of Egypt.

His "Courtyard of the House of the Sheikh Said at Cairo" was at the Paris Exposition of 1878. In 1877 he exhibited in London a series of drawings in water-color, illustrating the customs, manners, and scenery of Japan.

"Among the artists who profess Oriental scenery, there are none who distinguish themselves more than Mr. F. Dillon. 'The Tombs of the Memlook Sultans of Egypt' [R. A., 1873] has been repeatedly painted, but never with better effect than here." — *Art Journal*, June, 1873.

**Dix, Charles Temple.** (*Am.*) Born, 1840. Died in Rome, Italy, 1873. He graduated at Union College in 1858, and turned his attention to art at an early age. He had made marked progress in his studies, but entered the army at the outbreak of the Civil War, serving with distinction on the staff of his father, John A. Dix, and as an officer of the regular troops. He adopted art as his profession on the return of peace, settling in Rome. He was looked upon as an artist of much promise. Among the better known of his works was his "Sunset at Capri." He rarely exhibited in public. At the National Academy in 1871 he had a "Coast Scene," and at the Royal Academy, London, a few years previous, a view of "Sark Channel Islands," the subject of high praise in the London journals.

**Dobson, William C. T., R. A.** (*Brit.*) Born at Hamburg, 1817. Taken by his parents to London when about ten years of age. Studied from the antique in the British Museum, and entered the schools of the Royal Academy in 1836. Was a pupil and friend of Eastlake, and Head Master of the Schools of Design at Birmingham from 1843 to '45, when he went to the Continent for the purpose of study, remaining in Italy and Germany for some years. His pictures are generally of scriptural subjects, and many of them have been engraved. He exhibited at the Royal Academy, in 1853, "Tobias and the Angel"; in 1855, "The Charity of Dorcas" (purchased by the Queen); in 1860, "Train up a Child in the Way he should go"; in 1866, "The Child Jesus in the Temple"; in 1869, "A Picture-Book"; in 1870, "Nunc dimittis"; in 1872, "A Crown to her Husband"; in 1873, "Paul at Philippi" (deposited in the Academy on his election as an Academician); in 1874, "Father's Welcome Home"; in 1875, "Children's Children are the Crown of Old Men"; in 1876, "Rebecca"; in 1877, "Waiting"; in 1878, "Mother and Child" and "At the Masquerade." He is a member of the Society of Painters in Water-Colors, contributing several works in that medium to the Paris Exposition of 1878.

"Mr. Dobson seems to have shown some advance this year [1864] towards a larger style. While prettiness holds, as it always will hold, its place in art, we can hardly ask for prettier faces and attitudes than his two fair damsels with their flowers and their books ['Girls with Ferns' and 'Morning,' R. A., 1864]. The former is almost as bright as the child with the story-book, which did Mr. Dobson credit in the International Exhibition." — *PALGRAVE'S Essays on Art*.

"The 'Camelia,' by W. C. T. Dobson [Water-Color Exhibition, 1873], has very much of the round German character, but it is a really charming head, luminous in color,



and most agreeable in expression. 'Sappho,' by the same hand, is also a fascinating study, brilliant and graceful."—*Art Journal*, June, 1873.

**Docharty, James.** (*Brit.*) Born in Glasgow (1829 – 1878). He began life as a designer of patterns in his native city, studying that profession for some time in France. About 1862 he turned his attention to landscapes, painting with marked success. His studio was in Glasgow, and he exhibited frequently at the Royal Academy and the Royal Scottish Academy. He visited Egypt shortly before his death. He was elected an Associate of the Royal Scottish Academy in 1877. Among his works are, "A Good Fishing-Day," "Loch Lomond," "A Moorland Scene," "Old Bridge on the Moor," "The Trosachs," and "A Mountain Shower" (the last three at the Royal Scottish Academy) in 1878.

"'The Fishing Village' and 'The Cuchullin Hills' [1874] leave nothing to desire; for James Docharty lays his hand, not metaphorically, like Byron, but materially, upon Nature's elements, and shows us many secrets of her witchery."—*Art Journal*, March, 1874.

**Dolph, J. H., A. N. A.** (*Am.*) Born at Fort Ann, N. Y., 1835. His professional life has been passed in New York City, with the exception of a few years spent abroad. He studied under Louis Van Kuyck at Antwerp. He was made an Associate of the National Academy in 1877, and a member of the Society of American Artists at its organization, in 1878, contributing to its first exhibition "Morning Toilet." His works have been regularly exhibited at the National Academy for some seasons. In 1869 he sent "Knickerbocker Farm-Yard"; in 1870, "The Season of Plenty" and "The Country Blacksmith"; in 1873, "The Horse-Doctor"; in 1874, "The Pasture"; in 1875, "A Gray Day on the Coast"; in 1876, "From the Horse-Market"; in 1877, "The Antechamber"; in 1878, "The Rehearsal."

His "Parson's Visit" is in the collection of Rufus Hatch; his "Beggar" in that of James Gordon Bennett. "The Antiquarian" belongs to Judge Henry Hilton.

**Domingo, J.** (*Span.*) Pupil of the elder Meissonier, whose style he follows. Fortuny admired the works of this painter, and gave him encouragement to attempt the struggle for the fame which he now has. At the Glasgow Fine Art Loan Exhibition of 1878 was exhibited his "Card-Players," belonging to J. Napier. "Interior of an inn,—two men at a table play cards while they smoke and drink. To the left, a waiter stands watching the game,—he holds a white jug. In the foreground a big dun dog stands across the picture." One of his more important works is called "Halt!" It is about 24 by 18 inches in size, and has recently (1878) been sold to the Viscount D'Opia by a Paris picture-dealer for 80,000 francs. It is thus described in the *Art Journal*, September, 1878: "A halt of cavaliers before a red-tiled *auberge*, within the roughly curtained entrance of which some boors are seen drinking at a table. Beyond a wall which partly bounds the

picture on the left, is seen a willow-shaded river, and in the foreground a pool and some fowls. The manner in which the cavalier's dog eyes askance, with an accompanying snarl, the dog belonging to the peasant, is almost audibly represented, and the spirit as well as some of the details are suggestive of Wouvermans and Teniers at their best, only we have here a breadth and delicacy unknown to these great artists." To the Centennial Exhibition he sent "The Antiquarian" and "The Return from Pasture," which at present (1878) is in the collection of the Palette Club, New York.

**Donald, John Milne.** (*Brit.*) (1819-1866.) Born at Nairn, Scotland. He began the study of art at an early age in Glasgow, going to Paris in 1840 and spending some time in the galleries there. He painted in London for four years, two of his pictures being purchased by the poet Rogers. The balance of his professional life was spent in Scotland. He exhibited frequently at the Royal Scottish Academy, and was very successful in his representation of Scottish Highland scenery. Three of his works, "A Highland Stream," "Bowling Bay," and "Loch Goil" were at the Glasgow Fine Art Loan Exhibition in 1878.

**Doo, George Thomas, R. A.** (*Brit.*) Born, 1800. Line-engraver. His "Duke of York," after Sir Thomas Lawrence, engraved in 1824, was his first important work. In 1825 he went to Paris, studying under Suisse. In 1836 he was appointed Historical Engraver to William IV., and in 1842 received a similar appointment from Queen Victoria. In 1856 he was elected Associate Engraver of the Royal Academy and Academician the following year. In 1861 he was elected President of the Artists' Annuity Fund, and is a member and honorary member of many foreign societies. Among the better known of his plates are, "The Infant Christ," after Raphael; "Ecce Homo," after Correggio; "Knox preaching before the Lords of the Covenant," after Wilkie; "The Combat," after Etty; "The Pilgrims in Sight of the Holy City," after Eastlake; and many more. He was placed upon the list of Honorary Retired Academicians in 1867.

**Doolittle, Edwin Stafford.** (*Am.*) Born at Albany, N. Y., 1843. He studied painting under John A. Hows in 1865, and under William Hart for a few months in 1866. The following year he opened his first studio in New York, where he remained but a short time before going to Europe in 1868. He passed some time in Rome, but an attack of fever and loss of health forced him to return to America. In 1869 he painted his "Shadow of a Great Rock in a Weary Land," of which he has made several copies. In the summer of 1872 he studied under Jasper F. Cropsey at Warwick, N. Y. Doolittle has painted landscapes and marine subjects, and among his chief works are, "Sunset on an Adirondack Swamp," "Chimney Rock, North Carolina," "Gray's Peak, Colorado," "A Pool in the Warwick Woodlands," "Ruins of the Claudian Aqueduct on the Roman Campagna," "On



the Giudecca Canal, Venice," "The Arch of Titus," "Autumn in the Catskill Clove," "The Axenstrasse, Lake Lucerne," "The Old Toll-Gate," etc. Failing health has of late prevented this artist from the active practice of his profession. The last picture upon which he has been engaged is "Sunset on Schroon Lake."

Mr. Doolittle has also executed illuminations, has designed book-covers, and has been somewhat employed in the decoration of churches. To the Centennial Exhibition at Philadelphia he sent illuminations of "The Soliloquy of Friar Pacificus" from Longfellow's "Golden Legend" (which was afterwards presented to the poet), and of "A Prayer to the Virgin," now in the Convent of the Sacred Heart in Savannah, Ga.

The designs for the covers of "Heaven in Song," "The Shadow of a Great Rock," etc., are by him. He has also written "Grace Church Chimes" and other occasional poems. [Died, 1879.]

**Doré, L. C. Paul Gustave.** (*Fr.*) Born at Strasbourg (1833). Chevalier of the Legion of Honor. He went to Paris in 1845, and finished his studies at the Lycée Charlemagne; and in 1848 was employed with M. Bertall on the "Journal pour rire." In 1848 he also sent some pen-drawings to the Salon, and continued to exhibit each year; in 1857 he received honorable mention. His works are so numerous that it is quite impossible to give any account of them here. Besides his larger works, the number of his sketches and fantastic drawings is immense. He has made a multitude of illustrations for journals, etc. His plates for the works of Rabelais, the Legend of the Wandering Jew, "Les Contes drôlatiques" of Balzac, the Essays of Montaigne, the Voyage in the Pyrenees by Taine, Don Quixote, the Bible, the Inferno of Dante, the Fables of Fontaine, Poems of Tennyson, etc., have made him a world-wide fame: they are held in every possible grade of estimation; sometimes praised *ad nauseam*, and again dispraised in the same ratio. Doré has painted many pictures and made statues. At the Salon of 1877 he exhibited pictures of "Jesus Condemned" and "Daybreak in the Alps"; an etching after his picture of the "Neophyte" and a plaster cast of "Love and Fate"; in 1876, a painting of "Christ entering Jerusalem"; in 1875, "Dante and Virgil visiting the Seventh Circle," "The House of Caiaphas," and "The Vagabonds"; in 1874, "The Christian Martyrs," and two landscapes; in 1873, "The Darkness" (St. Luke xxiii. 44) and a view in the Alps; in 1872, "L'Alsace!" and "The Murder of the Innocents"; in 1870, "Charity" and a landscape; etc. "The Angel with Tobias" is in the Luxembourg. At the Johnston sale, a tinted drawing by Doré, "The Retreat from Moscow" (27 by 37) sold for \$370. [Died, 1883.]

"To what dost thou not drive mortals, *fame sacra famas*? M. Doré is not content to be a designer only, or, indeed, a painter only. He has also wished to execute a work in sculpture, and truly for a *débutant* he has not much miscarried. 'Love and Fate

shows some good parts, almost enough studied, in which the facility of the celebrated improvisatore is found again with more exactness, *sculpture oblige*. The whole presents itself with the modesty of a first essay, and a secret hope of being accepted as something finished ; but there is wanting, I know not what, without which the most beautiful sketch returns to the studio and calls for the chisel anew. Let us say, however, the figure of 'Love,' indifferent and cruel, is well conceived ; the hands of Fate are *galbées* with a cleverness quite Florentine. Evidently M. Doré must be ranked with those children, well endowed, but sometimes spoiled by their gifts, who almost succeed in all that they undertake. Already crowned with so many laurels, why rests he not satisfied, and why should those of other men keep him from sleep?" — CH. TIMBAL, *Gazette des Beaux-Arts*, June, 1877.

"Gustave Doré is a man of most extraordinary endowment ; no artist except Dietrich ever had stronger assimilative power, and besides his immense borrowings from others, he has a great fund of purely original resource. His productiveness has been, as we all know, unexampled and prodigious ; his fecundity, in the sense of giving forth fresh ideas, has of course been considerably less so. The same artistic conception is often repeated by him twenty or thirty times under different forms and with different names ; and when the critics found this out they set up a cry that Doré was not really productive, though he seemed so, and a reaction set in against him. . . . He has injured himself by working too much in order to make a fortune, and some thousands of his later designs contain little that is new to us. . . . Now, Doré has always had an ambition to be a painter, and has rented for years two large studios in Paris, which are crowded with canvases ; and although his work in oil has never been much liked by the public, he has found in the doing of it a refreshment after his exhausting labors as a designer on wood. If he could succeed as a painter, it would renovate and save him. . . . The best pictures of Doré that I have seen are the 'Famille du Saltimbanque,' and 'Le Néophyte.' This last picture was exhibited in the Salon of 1868, and represented a young monk seated among his brethren, and visibly new to his position. The conception of the subject was strikingly vivid, and the execution vigorous and frank. Many of this artist's landscapes are finely conceived, but these are never executed with sufficient delicacy to be satisfactory." — HAMERTON, *Painting in France*.

"With us Doré is better known as a designer on wood, an illustrator with an imagination grotesque and prolific beyond all precedent. But of late years he has given his attention to painting, and more recently to sculpture, and from time to time exhibits large landscapes, or figure-subjects of life size. To criticise these paintings, to dissect them until nothing is left, to show that the drawing is often defective, the coloring often unnatural, would be an easy task. But it is not so easy to explain away the profound impression they produce, or the conviction they give us that here is a mind standing alone in Paris, — a mind Teutonic rather than French in its character, looking not so much on the surface of things as at what is hidden underneath, studying the moral of life ; a French Albert Dürer, to whom existence is less a comedy than a tragedy. . . . Doré is the only man in Paris who selects subjects with a moral, as do the English and German artists. . . . What could be more like a satire of Juvenal, written with a pen dipped in gall, than in Paris, where the fallen woman has been occasionally admitted to the best circles on a footing with virtue (as, for example, at the receptions of M. Arsène Houssaye, attended by the princes of the blood) ; the heroine, too, of the most prominent literary productions in France ; anything but a poor, forlorn, desolate thing of shame, whose end no one should think of but with profound pity and sorrow, — what could be more tremendous in its irony than here, in Paris, to paint a woman of that class, with sunken cheeks and forsaken, dying on a cold winter night on a stone bench, under the stars so far away and dim, with her chubby infant vainly seeking milk at her breast, and to call her 'La Pêcheresse' ? No wonder Charivari suggests that M. Doré is rather lugubrious in his choice of subjects. Very impressive, also, are such wonderful compositions as his 'Martyrs in the Coliseum,' 'The Dream of Pilate's Wife,' . . . The imagination displayed, the massing of chiaroscuro, the rush and movement of



grouping vast multitudes, and the moral impressiveness of the ideas conveyed are certainly indicative of immense reserve power. But the drawing is often defective; very naturally there is, with enormous variety, much mannerism; and it must be admitted that these paintings would, with two or three exceptions, appear quite as effective in black and white. His 'Neophyte,' for example, executed in monochrome, does not seem to require the aid of color to make it what it is, — one of the most tremendous invectives against the conventual system which has been seen since the days of Savonarola." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

"It is hazardous to undertake to analyze the gifts of a man who, at only thirty-two years of age, has made nearly fifty thousand designs and won universal fame; who is cosmopolitan in his choice of subjects, as familiar with the great writers of England, Germany, Italy, and Spain, as with his own, and finally laid the whole Orient under contribution by illustrating anew for the nineteenth century the Bible. . . . If the predominant trait of Delacroix was physical force, that of Doré is fiendish horror. That which devils most enjoy he most heartily depicts. Added to this is a fecundity of invention, and a darksome flow of creative invention which places him the foremost of his kind. Even Dante, reared in mediæval notions of theology and politics, finds some springs of tenderness, and always of faith, in his soul; but Doré, in translating his 'Inferno' into pictorial French, discards all humanity, and presents the horrors of the Dantesque imagery in forms more appalling than the original. The advanced theories of peace and good-will to men of our century make no impression on him. Before his advent we had no entirely adequate conception of diabolism. Other interpreters of Dante, Orgagna and Michael Angelo, for instance, had given us glimpses of its features in a grand way, but it has been reserved to Doré to let us into its utter horror. He finds in it a satisfaction akin in depth to the intensity of ecstasy which prompted the celestial visions of Fra Angelico. It is no coldly studied design, but a spontaneous outflow, like seething lava. Alike remarkable is the increasing activity of his phantom creations. They are supernaturally endowed with vitality. He transforms all nature into demoniacal forces in keeping with weird scenery invoked by his imagination. In the 'Wandering Jew,' untrameled by the necessity of illustrating the ideas of another, he gives his own freer play. The powers of darkness are let loose. Heaven itself catches the vindictive spirit of Hell. This is art undergoing the delirium tremens, with ravings as blasphemous as they are foul and hideous. This may seem harsh judgment, but an art that distorts and misrepresents the divine attributes, engendering hate or fear in place of love and charity, is not to be dealt gingerly with. A sensitive imagination cannot look it over without risk of nightmare. . . . Doré's intellect is too deep for light sins. With him there is no innuendo, dainty disguise, or tempting display, but plain, outspoken passion and lust, and indifference to virtue. The four hundred and twenty-five cuts of the 'Contes Drôlatiques' form a unique monument to his debauchery of design; a consuming fire to the weak in morals, a wonderful master-work of invention to the well-trained brain which can appreciate its wit and satire without being contaminated by its smut; and an object of disgust to the one-sided pious mind. Doré seems to have faith of no kind. His mental vision explores behind the material veil of creation as freely as his natural eye sees the moving panorama around it. But the world seen and unseen is to him simply a field from which to cull motives for his extraordinary powers. He belongs to no fixed time. The mediæval spirit of the grotesque annihilates time, making him as much at home in the scenes of Oriental life, as recorded in the Bible, as if he had passed them in actual review. But there is no religious sentiment in it. Its force is expended on the graphic-realistic or the imaginative-creative of the supernal cast. A fine example of the latter is the seven-headed beast of the Apocalypse rising out of the sea. . . . Fra Angelico could not paint a devil; Doré cannot draw a saint. His illustrations of the Bible are a record of his strongest and weakest qualities. He is not many-sided. But in his own wide field, including the darker aspect of creation, natural and supernal, and up to a certain point in the pictu-

resque and sublime in realistic action, he is supreme. The most and almost the sole humane sympathy he exhibits is a certain liking for children, but this only in their dubious sports. . . . Doré makes love, pity, charity, and faith absurd. Under his influence one feels that honest emotions or any trait of common humanity, much less piety, are evidence of weakness or nonsense. The world being an infernal bubble, let us laugh or sneer; the end will take care of itself. If this is unjust towards Doré, he has made it the frequent language of his art. As a landscapist Doré shows qualities which place him above all others of the school. . . . They are ideal compositions interpenetrated with the gloom and mystery of a nature torn by her own wrath, and terrified by her own mystic solitude; in general dissociated from man, or, when associated with him, akin to his fellest passions, untamed and savage as he was before civilization began. They realize our conception of primal creation. There is no caricature in them, but a vast creative or disturbing sense, which makes and destroys with equal facility. Doré grasps the formative idea, and shapes his creations to express the animating feeling. It is organic spirit even more than nature that we see in his designs. He thus insists upon the highest triumphs of art. . . . Doré's art is great. Is it good? It need not be Christian in a nice sense to be this, but it must be natural, truthful, and humane. It should have also the instinct of the beautiful. Doré's art has almost none of these qualities. Much of it is heartless, sensual, and perverse. It refuses to elevate, or instruct, or even amuse, except the mind, like the art, be prone to obscene, cruel, or mocking levity; preferring to excite emotions which have in them little that is pleasurable or improving. The general tendency is to deepen and strengthen those proclivities of the French school which most require pruning and reforming. If the Devil has ever created such an office as Designer-in-chief to Hell, it is now filled by Doré." — JARVES, *Art Thoughts*.

**Doublemard, Amédée Donatien.** (*Fr.*) Born at Beaurain. *Prix de Rome* in 1855. Medal, 1863. Pupil of Duret. At Philadelphia he exhibited "The Education of Bacchus," in bronze, and "Scapin," after Molière, and received a medal.

**Doughty, Thomas.** (*Am.*) Born in Philadelphia (1793–1856). Spent his youth in mercantile pursuits, painting in his leisure moments without a master, gradually developing a decided talent for art, which he finally adopted as a profession, about 1820. He worked in London and Paris as well as in the United States, and his landscapes during his life were very popular and are still prized. His "View on the Hudson," a small canvas, was sold at the Johnston sale in 1876. Among his other and better-known works are, "A View near Paris," "Delaware Water-Gap," "Scene on the Susquehanna," "Peep at the Catskills," "Old Mill," etc.

"For some years the demand for and the reputation of Doughty's pictures indicated a high rank and an effective style. He was one of the earliest American artists to make evident the charm of what is called the 'silvery tone,' and to reproduce with genuine grace and emphasis autumnal effects." — TUCKERMAN'S *Book of the Artists*.

**Douglas, Sir William Fettes.** (*Brit.*) Born in Edinburgh, 1823. He received his art education, which was of a very desultory character, in his native city, and began to exhibit at the Royal Scottish Academy in 1844, chiefly portraits. He was elected an Associate of that institution in 1851, and Academician three years later. Among his early works are, "The Astrologer," "The Fiddler's Comfort," "The Intercepted Dispatch," "The Widow's Mite," "The Knife-Grinder" (1850); "The



Auld Scotch Wife" (1851); "Dean Swift and the Errand-Boy," in 1854; "Among the Brambles," in 1855; "Messenger of Evil Tidings," in 1857; "St. Dunstan and the Devil," in 1858; "The Errand of Mercy," and others. In 1862 he sent to the Royal Scottish Academy his "Dante arranging his Friends in the Inferno," a picture which attracted much attention. He sent to the Royal Academy, London, the same year, "Criticism"; in 1867, "The Conspirators"; in 1868, "Waiting for a Last Interview." Among his later works are, "The Suicide's Pool," "China Mania," "The Iron Chest," "Scene from the Antiquary," etc. Knighted (1882) on election as President of the Royal Scottish Academy.

**Douglas, Edwin.** (*Brit.*) Born in Edinburgh, 1848. He received his art education in the school of the Royal Scottish Academy; residing in his native city until 1872, since which time he has painted in London and Surrey. He first exhibited at the Royal Scottish Academy, in 1865, "A Yeoman's Charger," followed in other years by "The Deer-Path," "Ready to Start," "Willie and his Pets," "The Showman's Girl," "The Doctor's Pony," "The 12th of August," etc. To the Royal Academy, London, he sent in 1869, "The Watch-Tower"; in 1872, "The Bather's Attendant," engraved by James Scott, and "Highland Hearth," engraved by R. B. Parkes. Among his later pictures are, "Crossing the Loch," "Hailing the Ferry," "October Shooting," "The Maiden all Forlorn," "Milkmaids and Marguerites" (R. A., 1878), and "A Family from Jersey" (R. S. A., 1878).

"The place left vacant by Sir Edwin Landseer is in a measure filled by Edwin Douglas. It would be too much to say that he does what his great predecessor did, or that he will ever do as much, although he is young and is certain to progress. . . . In more than one instance a picture from his pencil has been taken to be a production of Landseer, and not to the reproach of the greatest master of our time." — *Art Journal*, November, 1871.

"Landseer himself had never a finer sense of texture than we have here ['Milking-Time in Jersey'], and had he found such a subject to paint he could scarcely have rendered it with greater suavity." — *Art Journal*, July, 1877.

**Doyle, Richard.** (*Brit.*) Born in London, 1826. Son of John Doyle, a well-known caricaturist, from whom he inherited his talents as a draughtsman and a satirist. He was one of the early contributors to *Punch* in 1841, resigning his position on the staff of that journal in 1850. He has since designed the illustrations for many well-known English magazines and books, notably, "The Newcomes" for Thackeray; Leigh Hunt's "Pot of Honey," Ruskin's "King of the Golden River," "Jack the Giant-Killer," and others. In 1854 he published, "The Continental Tour of Brown, Jones, and Robinson"; in 1869, "The Fairy Land"; etc. He is a contributor to the exhibitions of the Grosvenor Gallery. [Died, 1883.]

"It was the practice, during the first years of *Punch's* existence, to commence a new wrapper with each succeeding volume, until Richard Doyle appeared upon the scene, and it was thought that the grotesque yet graceful combination which he supplied was far too good to be thrown aside at the expiration of six months. The proprietors of the work, therefore, very wisely caused Mr. Doyle's frontispiece to be stereotyped, and it now remains, with certain modifications, the permanent tableau on the outer covering of *Punch*." — *HODDER'S Memoirs of my Time*.

**Drake, Friedrich Johann Heinrich.** (*Ger.*) Born at Pymont, 1805. Member of the Academies of St. Petersburg, Antwerp, St. Luke at Rome, and the Institute of France. Member of the Senate of the Academy of Berlin. Professor of Sculpture in the same Academy. Chevalier of the Red Eagle and of the Legion of Honor. After considerable preliminary study and some practice of sculpture he became the pupil of Rauch at Berlin. His early works established his reputation, and it is only necessary to know the honors he has received, and to read a list of his works, to understand in what estimation he is held. Among the latter are, "A Madonna and Child," purchased by the Empress of Russia; "A Dying Soldier to whom Victory shows a Crown," "The Eight Provinces of Prussia" (masterly works, executed in 1844), for one of the salons of the château of Berlin; eight groups, which decorate the bridge of the same château; and a second "Warrior crowned by Victory," which is a *chef-d'œuvre* of Prussian sculpture. But Drake is even more celebrated for his portrait busts and statues than for his imaginary subjects; in view of these he has been called "the David d'Angers of Prussia." There are scarcely any notable men of his country whom he has not reproduced by his art. He has made statuettes of Schinkel, the two Humboldts, Rauch, of whom he has also made a colossal statue for the vestibule of the Museum of Berlin; a colossal statue of Justus Möser, for the square of the Cathedral at Osnabrück; a colossal bust of the naturalist Oken, for Jéna; and one statue of "Frederick William III." for the city of Stettin, and another for the Menagerie of the city of Berlin. In 1867 Drake sent to Paris a bronze statue of the "King of Prussia," for which he received a medal of honor. At the National Gallery of Berlin is his "Vine-Dresser" and a bust of "Friedrich von Raumer." In the "*Zeitschrift für bildende Kunst*" of 1869, Bruno Meyer describes his Schinkel Monument at Berlin, and speaks of it in terms of high praise. [Died, 1882.]

**Dreber, Heinrich.** (*Ger.*) Born at Dresden (1822-1875). Member of the Academy of St. Luke at Rome. Great gold medal at Dresden. Landscape-painter. Studied in the Academy of his native city, and also under Ludwig Richter. Went for a time to Munich, and then, as a pensioner of the Dresden Academy, to Rome, where he spent most of his life. In the National Gallery at Berlin are his "Landscape with Diana Hunting" and "Autumn Morning in the Sabine Mountains."

**Droz, Jules-Antoine.** (*Fr.*) Born at Paris (1807 - about 1871). Chevalier of the Legion of Honor. Son of a distinguished engraver. Pupil of Cartellier and Regnault. Among the most remarkable works of this sculptor are, "The Genius of Evil," at the château of Compiègne; "The Angel of Martyrdom," at the church of Saint-Sulpice; busts of Camoens and Don Enrico, at the Royal Palace of Lisbon; allegorical representations, in marble, of "Summer" and



"Winter," at the Salon of Horticulture of the Luxembourg; a part of the decorations of the façades of the new Louvre; etc.

**Drummond, James.** (*Brit.*) Born in Edinburgh (1816–1877). He spent the greater part of his professional life in his native city. He devoted himself to paintings of a historical and antiquarian character. He did not exhibit until 1835. He was elected an Associate of the Royal Scottish Academy in 1846, and Academician in 1852. He was Librarian to the Academy, and for some years Curator to the National Gallery of Scotland.

His "Porteus Mob," "Return of Mary Queen of Scots to Edinburgh from Carbery Hill in 1567," "Old Mint, Edinburgh," "Castle Road, Edinburgh," "Queen Mary's Bath, Holyrood," and others, are in the Scottish National Gallery.

"There is always aspiration in the productions of James Drummond, and, considering the difficulty of bringing historical events to a powerful transcript, we are pleased, on the whole, with 'The Royal Prisoners' [R. S. A., 1874]. The massive, projecting architecture he is so fond of introducing endangers, at times, the importance of the figures, but, despite this, these Cavaliers and Roundheads are well grouped, variety of attitude is skillfully studied, while costume, armor, and facial expression are capitally wrought." — *Art Journal*, April, 1874.

**Drury, J. H.** (*Am.*) Born at Georgetown, D. C., 1816. A follower of the French school and pupil of Thomas Couture of Paris. He is a member of the Chicago Academy of Design, and has spent the better part of his professional life in that city.

**Duban, Jacques-Félix.** (*Fr.*) Born at Paris (1797—about 1871). Member of the Institute. Officer of the Legion of Honor. Pupil of Debret and l'École des Beaux-Arts. Took the grand prize in 1823. In 1834 Duban was charged with the completion of the Palais des Beaux-Arts, left unfinished by Debret, for which he made an entirely new plan. In 1845 he executed the very important work of the restoration of the château of Blois, and, later, that of Dampierre, belonging to the Duke de Luynes. After the revolution of February, Duban became Architect of the Louvre, and superintended the works on a large portion of the galleries, and many other parts, both exterior and interior. The details of the interior ornamentation he studied carefully and prepared them himself. In 1854 he resigned his title of Architect of the Louvre. He sent many designs to the Salons. Twelve of those from the château of Blois obtained a medal of honor at the Exposition of 1865.

**Dubois, Paul.** (*Fr.*) Born at Nogent-sur-Seine, 1829. Member of the Institute. Officer of the Legion of Honor. One of the jury of admission for the section of Sculpture at the Exposition of 1878. This celebrated sculptor studied law in early life, but was constrained by his artistic tastes to devote himself to sculpture. Toussaint was his master in Paris. He went to Italy, and passed several years. He executed at Florence in 1860 the model for the "Saint-Jean, a Child," which was finished at Rome, exhibited at the Salon of 1863

and is now at the Luxembourg, together with "A Florentine Singer of the Fifteenth Century." This last is in silvered bronze; it has been reproduced in bronze and plaster in a smaller size, and has been very popular. This artist has also studied painting, and has executed fine portraits and beautiful copies after the pictures of the masters. Dubois has been a very irregular contributor to the Salon exhibitions. In 1877 he sent two portrait busts and two painted portraits; in 1876, a painted portrait of his children, and another of a lady, and two statues in plaster of "Charity" and "Military Courage," intended for the monument to General La Moricière, to be erected at Nantes; in 1875, a "Portrait of a Lady" (painted) and three portrait busts in plaster; in 1874, statue of "Narcissus," in marble; in 1873, two painted portraits and a statue in plaster of "Eve." Among his other works are, "Narcissus at the Bath" (1867). A group of the "Virgin and Infant Jesus," etc. At the Salon of 1878 he exhibited portraits in painting and in sculpture.

"'My Children,' by Paul Dubois, is one of the best-conceived portraits which can be met. Composed with extreme simplicity, designed with perfect elegance and truth, painted in a sober and serious gamut of color, which distracts not the attention, and concentrates the effect on the faces, this picture makes itself to be remarked among others by its frankness of aspect, its sincerity and depth of expression. It is thus a portrait should be conceived; it is neither an official page nor a composition of state. Is it not the merit of this painting, by a sculptor, that is a striking refutation of the error of certain persons who accord an exaggerated importance to the trade, who see in a work of art only the execution, and who seem to believe that this perfection is the only infallible sign of the talent of the artist? In examining this canvas, so simply treated, one feels that the value of a work depends on another cause besides the skill of its process. He is not an artist who represents his model irreproachably; but he is truly an artist who knows how to see, to comprehend, to feel. This truth admitted, there is nothing which should astonish us in the superior quality of the painting of Paul Dubois. An artist of this worth puts into the form of art which he chooses to employ for the expression of his thought the superiority of his æsthetic sentiment and the height of his conception of the beautiful. And when the expression is alive, when the thought is clear and strong, how the handicraft becomes unimportant, how the execution, of which others struggle to pursue the refinements, is quickly his, and how it obeys the hand guided by a true inspiration! One may apply to art the precept of Boileau, —

'Ce qui se conçoit bien s'énonce clairement,  
Et les mots pour le dire arrivent aisément.'

Paul Dubois has a profound science of form, and of nature. In whatever manner he wishes to reproduce his model, the docile process lends itself to his undertaking, and without false cleverness, simply, naïvely, honestly, serves his interpretation." — A. BONNIN, *Salon of 1876, L'Art*.

**Dubois, Charles E.** (*Am.*) Born in New York. Pupil of Gleyre and Français in Paris. He has also painted in Venice and Rome. At the Paris Salon of 1873 he exhibited "Cottages of the Seeland" and "The Village of Auvernier, Lake Neuchatel"; in 1876, "Moulin, près de Dordrecht (Pays-Bas)"; in 1878, "A Morning on the Prairie," etc. To the Philadelphia Exposition he contributed "Willows at East Hampton" and "Palisades, Hudson River"; to the Paris Expo-



sition, 1878, "Morning in Venice," "Autumn," and "A View on the Hudson." His "Evening at East Hampton" was at the Exhibition of the Society of American Artists, New York, 1878.

**Dubray, Gabriel-Vital.** (*Fr.*) Born at Paris about 1818. Officer of the Legion of Honor. Pupil of Ramey. Made his début at the Salon of 1840. This sculptor usually treats *genre* subjects or those of monumental sculpture. At the Salon of 1876 he exhibited a bronze statue of a "Mourning Angel" for a monument to be erected at Canton in memory of the soldiers who died during the expedition to China; in 1872, a group in plaster, "The Poor Blindman," and a portrait bust in marble; in 1870, a portrait bust in marble of "Madame D."; in 1869, "Joseph Bonaparte"; in 1868, "Œdipus and the Sphinx"; etc.

He executed several statues for the new Louvre; "The History of Joan of Arc" (in ten bas-reliefs), for the base of the monument erected to that heroine at Orleans; "Saint Benoit," at the church of Saint Étienne-du-Mont; etc.

**Dubray, Charlotte Gabrielle.** (*Fr.*) Born at Paris. Daughter of the preceding, and pupil of her father. She has exhibited her works at several Salons; at that of 1877, "The Coquette" (a bust, terra-cotta) and a portrait of Mr. Birbeck (bust, bronze); in 1876, "The Daughter of Jephthah weeping on the Mountain" (statue, plaster) and "A Neapolitan" (a study, bust, in bronze); in 1875, "The Study of a Head," Florence, sixteenth century (bust, silvered bronze); in 1874, "A Fellah Girl of Cairo" (bust, marble), etc.

**Dubray, Eugénie Giovanna.** (*Fr.*) Born at Florence, a sister of the preceding, and also a pupil of her father. She has also exhibited her works at several Salons.

**Dubufe, Claude-Marie.** (*Fr.*) Born at Paris (1793-1864). Chevalier of the Legion of Honor. Pupil of David. This artist in the early part of his career represented heroic, classical, and religious subjects. His "Apollo and Cypanissa" was purchased for the Luxembourg. For the Chamber of the Council of State he painted representations of Egypt, Greece, Italy, and France. Later, he devoted himself to portraiture, and attained a triumph, especially with ladies. It was soon the highest fashion to go to Dubufe for a picture, and he received as sitters many eminent persons, both men and women. He exhibited also a few subject-pictures, such as "The Republic" (1849) and the "Birth of Venus" (1859). Among his more popular *genre* subjects are "The Nest," "The Household," "The Slave-Merchant," and "The Abandoned." Among his portraits are those of the Queen of the Belgians, the Duchess of Istria, the Countess Lehon, General Atthalin, and Miss Vernon.

**Dubufe, Édouard.** (*Fr.*) Born at Paris about 1818. Officer of the Legion of Honor. This painter studied under his father, Claude-Marie Dubufe, and Paul Delaroche, and made his début at the Salon

of 1839. For several years he painted religious and sentimental subjects, but at length devoted himself to portrait-painting, in which specialty he has become famous. He has received as sitters many distinguished persons, among whom we may mention the Empress Eugénie, Rosa Bonheur, the Princess Mathilde, M. Robert Fleury, Count Nieuwerkerke, etc. In 1877 he exhibited the portraits of M. Émile Augier, of the French Academy, and M. Harpignies; in 1876, portrait of Philippe Rousseau; in 1875, three portraits; in 1873, portrait of Alexander Dumas the younger; etc. [Died, 1883.]

"The critic *vis-à-vis* with M. Dubufe finds himself in a difficult position. The portraits of ladies which he exhibits please the public, little anxious for severe qualities and for grand art. They are charming in effect, with an exquisite coquetry; fresh, white, rosy, satin-like, and against the hangings of scarlet damask, in their magnificent frames *à rocailles* and *à volutes*, they ought to produce an effect as agreeable as an enormous bouquet of flowers bordered with a *cornet du Japon*. All that glistens, twinkles, dazzles so pleasingly, with an *éclat* so new, so appropriate, so intact! One truly seems savage and grumbling when one demands, under these skins of cold cream, paint, and rice-powder, some muscles, nerves, and even, horrible thing, a brace of bone. 'Fie! the frightful thing, that anatomy!' they murmur, changing their gracious smile for a delicious pout, these mouths of rose, of raspberry, or of cherry. What then! cheek-bones in our peach-like cheeks, bones and cartilages in our little delicate noses! Are we skeletons or skinned carcasses? This flattery, necessary perhaps, sometimes leads the painter of high life into too visible falsehoods. We understand very well that one may set off the truth a little. Nothing is more legitimate. . . . If we say these things of M. E. Dubufe, it is because he has real talent and would have no need of so many concessions in order to please. His color is bright, clear, harmonious; his dresses are rich, elegant, coquettish; his brush obeys his hand freely. Let him have less fear of Nature; she will give him good counsels." -- THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

**Dubufe, Guillaume.** (*Fr.*) Born at Paris. Pupil of his father and of Mazerolle. In 1877 he exhibited the "Death of Adonis" and a "Study," and received a third-class medal. He had also a medal of second class in 1878, when he exhibited "Saint Cecilia" and "April."

**Duc, Joseph Louis.** (*Fr.*) Born at Paris (1802-1879). Member of the Institute. Commander of the Legion of Honor. He received the grand prize of 100,000 francs, given by Napoleon III. in 1869. Duc studied under Chatellon, and took the grand prize at l'École des Beaux-Arts in 1825. He was architect of the Monument de Juillet, of the Palais du Justice, and with Vaudoyer he constructed the Cathedral of Marseilles. The façade of the Court of Cassation, which he superintended in 1868, has brought him much reputation.

**Dücker, Eugène.** (*Russian.*) Born at Orensburg, 1841. Member of the Academies of St. Petersburg and Stockholm. Member of the Royal Society of Water-Color Artists at Brussels. Member and Professor at the Academy of Düsseldorf. Medals at Vienna, Munich, and London. Pupil of the Academy at St. Petersburg, where he received two silver and two gold medals and the six years' stipend for traveling studies. A painter of coast-scenes and landscapes. At



Berlin, in 1876, he exhibited "Shore of the Baltic Sea," "A Sea Shore," and "A Pasture"; in 1868, "A Marsh or Fen" (storm), now belonging to the Emperor of Russia. At Moscow is his picture of the "Ausgetrocknetes Flüssenbett." A large decorative work executed in 1873 is owned by the Grand Duke Wladimir Aleksandrowitsch. His works are seen in the museums and public galleries of Russia, Germany, and England, also in many private galleries.

"Dücker, who is also a painter of coast and landscape, is an artist whose tone and touch and resemblance to nature in his canvases place him among the foremost painters of the age in that line." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Duffield, William.** (*Brit.*) (1816–1863). Early showed a decided talent for art, studying under George Doo and George Lance, and in the Royal Academy in London. Later he was a pupil of Wappers in Antwerp. His specialty was dead game of all descriptions, and his works are highly prized.

**Duffield, Mrs. William,** wife of the foregoing, has been for some years one of the lady members of the Institute of Painters in Water-Colors, exhibiting, in 1872, "Province Roses" and "Primroses"; in 1873, "Study of a White Rose"; in 1876, "A Group of Flowers"; etc. She sent a flower-piece to the Paris Exposition of 1878.

**Duggan, Peter Paul.** (*Am.*) Native of Ireland. Died in Paris, 1861. He came to America at an early age, devoting himself as an artist to drawing in crayon, painting only occasionally in oil. His portraits were delicate and truthful. He was Professor of Drawing in the New York Free Academy, but was compelled to resign his position and abandon work, by reason of his delicate health, some years before he died.

**Dumas, Michel.** (*Fr.*) Born at Lyons. Three medals at Paris Salons. Pupil of Ingres when very young. His subjects are historical and religious, and he has painted a large number of portraits. In 1853, before he had received his first medal, the government purchased his "Separation of St. Peter and St. Paul." His "Disciples at Emmaus" is in the church of Saint Louis d'Antin. The "Glorification of St. Denis" is in the church of Notre-Dame de Clignancourt. At the Salon of 1878 he exhibited "Notre-Dame-des-Sept-Douleurs."

**Du Maurier, George B.** (*Brit.*) Born, 1834. Educated in Paris. In 1851 he went to England, studying chemistry; later he turned his attention to art, and became a pupil of Gleyre in Paris, working there for some time. He settled finally in England, furnishing illustrations for Thackeray's "Esmond" and other well-known English standard works, as well as for the Cornhill Magazine, Punch, etc. He sent to the Paris Exposition of 1878 the originals of many of his sketches for Punch.

**Dumilatre, Alphonse-Jean.** (*Fr.*) Born at Bordeaux. Pupil of Cavelier and A. Dumont. Medal of first class in 1878, when he

exhibited statues of Crocé-Spinelli and Theodore Sivel, made for the tomb erected to the victims of the catastrophe of the Zenith, in the cemetery of Père-la-Chaise ; also a marble bust of Athanase Coquerel fils. This sculptor exhibited portraits at several previous Salons.

**Dumont, Augustin-Alexandre.** (*Fr.*) Born at Paris (1801 – 1884). Member of the Institute. Commander of the Legion of Honor. This sculptor studied under his father, Jacques-Edmé Dumont, and also with Cartellier. He took the grand *prix de Rome* in 1821. He did not go to Rome until 1823, and remained seven years. While there he executed “Alexandre studying by Night” (a bas-relief at the Museum of Saint-Omer), “Love tormenting a Soul under the Emblem of a Butterfly” (purchased by the Luxembourg), and a bust of Pierre Guérin, in one of the Salons of the French school at Rome. Later he made two other busts of the same master, one for the Louvre, and one for the church of Saint-Louis des Français at Rome. Since his return to France he has executed a vast number of works for public places, a list of which cannot be given here ; the following are some of the most important (his works unite grace and boldness of design in a remarkable degree) : “Justice,” for the Chamber of Deputies ; “Nicolas Poussin,” for the Salle des Séances of the Institute ; “The Genius of Liberty,” on the Colonne de Juillet ; statues of Francis I. and Louis Philippe, for the Museum of Versailles ; the statue of “Napoleon I.,” which was on the Colonne de la Place Vendôme, overthrown during the Commune ; a statue in bronze of “Buffon,” for the city of Montbard ; “War,” “Peace,” “Prudence,” and “Truth,” for the new Palais de Justice ; bust of Alexandre Lenoir, for l’École des Beaux-Arts ; and statues of “Sculpture” and “Architecture,” for the Pavillon Lesdiguères at the Louvre. At the Luxembourg are, “A Study of a Young Woman,” “Leucothea and the Child Bacchus,” and a “Bust of a Young Girl crowned with Flowers.”

**Duncan, Edward.** (*Brit.*) Born in London, 1804. Began his artistic career as an engraver, painting at the same time occasionally in water-colors, and was one of the original members of the New Society of Painters in Water-Colors in 1831. He left that institution in 1848, when he joined the Old Water-Color Society, of which he is still an active member. Among his later drawings may be named, “Dutch Fishing-Boats in a Gale,” in 1872 ; “Returning from Market” and several marine views, in 1873 ; “Fast Castle near Dunbar,” in 1875 ; “The Thames in Flood,” in 1877 ; “The Shore near Exmouth, South Devon,” in 1878. To the Society of British Artists in 1877 he sent “Prawn-Catchers, Coast of South Wales.” [Died, 1882.]

“By Edward Duncan is a busy low-tide subject, ‘Landing Fish on the Sands at Whitby,’ to which attention is called by its atmospheric beauty, and the extreme delicacy of its treatment. The theme is of an ordinary kind, but it marks sufficiently the power of the master.” — *Art Journal*, June, 1873.

**Duncan, Thomas, A. R. A.** (*Brit.*) Born in Perthshire (1807 –



1845). He was a pupil of Sir William Allan in the Trustees Academy, succeeding him as Head Master of that school. He painted portraits, historical and ideal subjects, exhibiting at the Royal Scottish Academy, of which he was an active member, and at the Royal Academy, of which he was elected Associate in 1843. Among his works are, "Prince Charles Edward entering Edinburgh at the Head of the Highland Clans" (R. A., 1840), engraved by Bacon; "Charles Edward protected by Flora M'Donald after Culloden," engraved by Ryall; and "Jennie Dean and the Robbers" and "Anne Page inviting Slender to Dinner," the last two being in the National Gallery in Edinburgh. His "Auld Robin Gray" is in the Sheepshanks Collection.

**Duncan, Walter.** (*Brit.*) Son of Edward Duncan. He was elected an Associate Member of the Society of Painters in Water-Colors in 1874 or '75, contributing, in the latter year, "Undine," "Rising from the Well," "The Sonnet," and "The Letter"; in 1877, "Love, Scandal, and Politics" and "The Sleeper"; in 1878, "Le Jardin d'Amour" and "Wayfarers."

**Duncan, Allan.** (*Brit.*) Son of Edward Duncan. Water-color painter, resident of London, exhibiting at the Royal Academy and elsewhere. Sent to the Royal Academy, in 1878, "Porteynon, South Wales"; to the Society of British Artists, same year, "Isleworth on the Thames" and "The Old Farm on the Moor."

**Duncan, Laurence.** (*Brit.*) Water-color painter, son of Edward Duncan and brother of Walter and Allan Duncan. He lives at Hendon, and sends occasional pictures to London. At the Royal Academy in 1877 he exhibited "The Pet Cat."

**D'Unker Lützow, Karl Hindrick.** (*Swede.*) Born at Stockholm (1829 - 1866). Swedish court painter. Honorary Member and Professor of the Academy of Stockholm. Gold medal at Amsterdam. Studied at the Düsseldorf Academy under K. Sohn, and visited Paris and Amsterdam. He became disabled in his right arm, and soon learned to use his left with great facility. Many of his best works are in possession of the banker Dahlgreen at Gothenburg. In the National Gallery, Berlin, is his "Policeman presenting a Prisoner to the Officer of the Law."

**Dupain, Edmond - Louis.** (*Fr.*) Born at Bordeaux. Medals in 1875 and '77. Pupil of Cabanel. In 1875 he exhibited "Youth and Death"; in 1877, "The Good Samaritan" and "SS. Gervais and Protais led to their Martyrdom"; and in 1878, "Le droit de sortie, à Bordeaux, — seizième siècle."

**Dupray, Louis - Henry.** (*Fr.*) Born at Sedan. Medals in 1872 and '74. Pupil of Pils and Cogniet. At the Paris Salon of 1877 he exhibited, "Grand Manœuvres of Autumn" and "Light Artillery going to take Position"; in 1876, "A Regiment of Hussars in the Campaign of 1870-71," and "The Post of the Market-Place at Saint-Denis"; in 1878, "L'arrivée à l'étape, — la queue de la colonne."

**Dupré, Jules.** (*Fr.*) Born at Nantes, 1812. Officer of the Legion of Honor. As a boy this painter studied design in the porcelain manufactory of his father; at length he essayed oil-painting and made his début at the Salon of 1831, with five landscapes. He now sends his works to the Salons very rarely. In 1867 he sent twelve pictures to the Exposition Universal: "Animals crossing a Bridge in Berry," "Forest of Compiègne," "A Sheepfold in Berry," "The Return of the Flock," etc. At the Johnston sale, "A Landscape" (13 by 10) sold for \$1,500. At the Wertheimber sale, Paris, 1861, "The Sluice" sold for 7,100 francs. At the Strousberg sale, Paris, 1874, "The Fisherman" sold for £520. At the Wilson sale, Paris, 1873, "Environs of Southampton" sold for £1,680. "A Landscape" by Dupré is in the collection of Mrs. H. E. Maynard of Boston, and another, belonging to Mr. H. P. Kidder, was exhibited at the Mechanics' Fair in 1878.

"Jules Dupré became, almost from his début, one of the favorites in public opinion; his farms, his cottages, his old oaks on the borders of pools with cows ruminating about, his plentiful pastures where horses run with flowing manes, his mills which profile their silhouettes on a stormy sky, have a simple and truthful side which captivates all the world. The precocity of his success only developed his activity; he is always at work, and gives himself up to incessant production, although he appears but rarely at our expositions. . . . One may have more or less sympathy with the works of Rousseau or with those of Dupré, but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, March, 1873.

In 1860 there was at Paris an exposition for the benefit of artists. In reviewing it Théophile Gautier said:—

"This exposition is to Jules Dupré a sort of dazzling début, although his fame is already old. For a long time, we know not why, this great artist has sent nothing to the Salon; and if he works, it is in the solitude and silence of the studio. The young generation, who did not see the splendid putting forth of art which followed the revolution of July, is astonished before the pictures of Jules Dupré, by this boldness, this zeal, and this brilliancy. We are no more accustomed to these superb extremes, to this excess of strength, to this overflowing of power, to these full-faced struggles with nature. This excessive scale dazzles the eyes habituated to the sober régime of gray."

**Dupré, Léon Victor.** (*Fr.*) Medals at Paris and Philadelphia. Brother and pupil of Jules Dupré. He also paints landscapes, and frequently views on the borders of rivers. At Philadelphia he exhibited "The Watering-Place, — Cattle," and at the Salon of 1878, "A Landscape" and "A Pond in Berry." [1848–1879.]

**Dupré, Giovanni.** (*Ital.*) Born at Siena (1817–1882). Chevalier of the Legion of Honor and of the Order of the Crown of Italy. Associate Member of the Académie des Beaux-Arts at Paris. When twenty-five years old he exhibited his statue of the "Dying Abel." Dupré was original in his manner. He was a fervent Roman Catholic, and frequently treated religious subjects. He also made portrait statues and busts. The Cavour monument at Turin, erected in 1873, occupied seven years in the making of the models alone. The celebrated ped-



estal for the porphyry vase in the Pitti Gallery is by Dupré, as is also the bas-relief of the "Raising of the Cross," on the façade of Santa Croce at Florence. Among his other works are, "Cain," a "Pietà" (two statues in the loggia of the Uffizi), and the monument to Duke Camerini.

**Duran, Carolus.** (*Fr.*) Born at Lille, 1838. Chevalier of the Legion of Honor and of the Order of Léopold. Medal at Philadelphia. Pupil of Souchon. In 1853 he went to Paris and spent much time in copying again and again "La Joconde" at the Louvre. In 1861 he went to Rome. He lived six months with the monks of Subiaco; during which time he painted the "Evening Prayer" of the Salon of 1863. His first exhibition after he returned to Paris was "The Victim of Assassination" (1866), for which he received his first medal; it is in the Museum of Lille. But the fame of Carolus Duran rests on his portraits, among which we may name that of Émile Girardin, those of his daughters, the equestrian portrait of Mlle. Croizette, seen at Philadelphia, etc. At the Luxembourg is his "La dame au gant" (1869). At the Salon of 1878 he exhibited "Gloria Mariæ Medicis" (a ceiling for a Salon at the Museum of the Luxembourg), and the portrait of a lady.

"The wherefore of the grand success of Carolus Duran is easily explained. He makes living beings, and he makes them thus because he so sees them. One feels that when he has a subject under his eyes, he scrutinizes the very soul. With a penetrating look he seizes its dominant passion, and this becomes the point of support for the whole work. With such a painter there are no trickeries, no feints, no *sous-entendres*. All is precise, definite, absolute, — true, even to cruelty, — and, by the side of this *furia*, what delicacy, what sentiment, what grace, mingled with his *débordements*! No one paints children better than he; he allows them mischief and fun, tender joy and juvenile revery. He gives affection and solicitude to the strokes of his brush." — EUGÈNE MONTROSIER, *Galerie Contemporaine*, 1876.

"The talent of Carolus Duran has the resounding sound of the trumpet; it has also its register somewhat extended, — the want of suppleness, and the horror of graduating sounds. This painter excels in flourishes, in vigorous and bold calls, that constitute with him a specialty from which the sympathetic public which surrounds him would like to see him emerge. Carolus Duran is all *en façade*, his charms are all exterior, — he attracts you, holds you not, — and has said all when he has called out to you. Heaven was severe in refusing him some things, and in other directions has endowed him royally. Regarding certain parts of his painting, we are carried away with the ease and marvelous sureness; we say, Behold a great master; we are dazzled by his daring and harmonious chirpings, by his brilliant velvets and satins." — M. F. DE LAGENEVAIS, *Revue des Deux Mondes*, June, 1875.

"Behold a painter, one of those to whom we make our obeisances, even when we ought to criticise. His work is a subject of controversy, but no one can deny him an astonishing power in color, an incomparable vigor of modeling, a marvelous control of all the means of his art even in his most dangerous boldness; and, above all, an originality which subjugates those whom it is far from charming. To what school belongs Carolus Duran? Is he descended from the Flemish or the Spanish school, or is he related only to himself? It is very difficult to say, but it seems to me that the Spanish Goya would have painted thus if he had not so abused his black, and if he had been a lover of reality instead of a fantasist and a poet." — ERNEST DUVERGIER DE HAURANNE *Revue des Deux Mondes*, June, 1872.

**Durand, Asher B., N. A. (Am.)** Born in New Jersey, 1796. He studied engraving in the shop of his father, a watchmaker, and was apprenticed to Peter Maverick, the engraver, in 1812, becoming his partner in 1817. His "Declaration of Independence," after Trumbull, first brought him into prominent notice as an engraver. He was one of the original members of the National Academy of Design, organized in 1826, and was on the first Exhibition Committee. He was elected president at the resignation of Professor Morse in 1845, a position he held until 1861. About 1835 he resolved to become a painter, and has since devoted himself to that branch of the profession. Among the better known of his earlier works are, "Harvey Birch and Washington," "The Wrath of Peter Stuyvesant," "The Capture of André," "Dance on the Battery," "The Forest Primeval," and "Franconia Mountains," many of which have been engraved. In 1869 he exhibited at the National Academy, "The Trysting-Tree," belonging to Benjamin H. Field, and "A Mountain Forest"; in 1870, "The Sketcher"; in 1871, "Close of Day"; in 1873, "Harbor Island, Lake George"; in 1874, "Franconia Notch," belonging to R. L. Stuart. Durand's "In the Woods," belonging to Jonathan Sturges, was at the Paris Exposition of 1867. To Philadelphia, in 1876, he sent "Studies from Nature," "Il Pappagallo," "Kaaterskill Clove," "A Brook Study," and a portrait of Gouverneur Kemble. He was commended by the Judges for "excellence in engraving." His "Alpine View near Meyringen," from the Leupp Collection, was sold at the Johnston sale for \$625.

"Cole and Durand may properly be termed the fathers of American landscape. They first effectually inspired the artistic mind with sympathies whose influence is still felt. Cole was truly a poet in sentiment, and his simple landscapes possess a charm which time does not mar. Durand likewise stimulated into activity that latent feeling for this branch of art which has become a marked feature of the American school, — if the term is admissible, — and his rendering of landscape is extremely sensitive and refined." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"Durand's 'Lake George' [1875] is the production of an octogenarian whom American art and American artists honor. Mr. Durand treats a landscape as a poet would treat it. He uses the majestic mountains, the placid lakes, the forest trees, to express the emotion which they have awakened in him; and he does this so simply, modestly, sincerely, skillfully, with such a delightful feeling for nature and for character, with such an honest pleasure in the harmony and beauty of forms and colors, with so much quickness of mind, so much catholicity of taste, that one is charmed by his recitals. If his landscapes do more than justice to the green color, it is only because he sees more of these colors than some artists see." — *New York Evening Post*, November 9, 1877.

**Durand, Ludovic. (Fr.)** Born at Saint-Brieuc. Medals in 1872 and '74. Pupil of Toussaint. At the Salon of 1877 he exhibited a marble statue called "Free," and one in plaster, "Captive"; in 1876, a marble portrait bust; in 1875, a plaster statue, "Wounded"; and in 1874, "Mercury," marble statue.

**Durand, Simon. (Swiss.)** Born at Geneva. Medal at Paris in 1875. Pupil of Menn. At the Salon of 1877 he exhibited "A



Market" and "Between the Pear and the Cheese"; in 1875, "A Marriage at the Mayoralty" and "Un bout de conduite."

**Durand-Brager, Jean-Baptiste-Henri.** (*Fr.*) Born at Dol, 1814. Officer of the Legion of Honor. Pupil of Gudin and Isabey. He was devoted to a marine life by his parents, and made voyages when very young. He has since traveled officially for the purpose of exploring and making sketches in foreign countries, such as Saint Helena, Buenos-Ayres, Uruguay, and other portions of South America, Madagascar, Sebastopol, etc. His pictures are principally marine views. Among them are the "Combat of the French Frigate Niemen against the English Frigates Arethusa and Amethyst" (1844), at the Museum of Bordeaux, and "Bombardment and Taking of Mogador" (1845), at the Museum of Versailles, etc. [Died, 1879.]

**Durant, Susan D.** (*Brit.*) Died in Paris in 1873. Educated in France, and first exhibited at the Royal Academy, London, in 1847. Was teacher to the Princess Louise, and has executed medallion portraits (R. A., 1866) and busts of almost the entire Royal Family of England. Was a constant contributor to the Royal Academy, and was called by the London Art Journal (March, 1873) "one of our most accomplished female sculptors." Her bust of the Queen (R. A., 1872) is in the Middle Temple, London, and the "Faithful Shepherdess," an ideal figure, executed for the Corporation of London, is in the Mansion House of that city. Among her other works are "Ruth" (R. A., 1869), a bust of Harriet Beecher Stowe, and monument to the King of the Belgians at Windsor.

**Duret, Francisque-Joseph.** (*Fr.*) Born at Paris (1804-1865). Member of the Institute. Officer of the Legion of Honor. This sculptor studied under his father, who was a distinguished artist of the Republic and Empire of his time. Later, the son entered the atelier of Bosio, and in 1823 took the *prix de Rome* at l'École des Beaux-Arts. In 1831 he sent to the Salon "Mercury inventing the Lyre," for which he received a medal, and the prize of the Widow Leprince. The statue was placed in the Palais Royal, and was copied for the Opera. Among his works are the "Neapolitan Dancer," purchased by the government; statue of Molière (1834), at the Museum at Versailles; "Chaetas at the Tomb of Atala" (1836), at the Museum of Lyons; several statues at Versailles; "Venus," for a fountain of the Champs Élysées; "St. Gabriel" and a colossal "Christ," for the Madeleine; the baptismal fonts of Notre-Dame de Lorette; and a statue of "Justice" in one of the angles of the Bourse. Duret was actively employed in the ornamentation of the Louvre from 1851 to '56, and has also been engaged in many public works. Among his last works were a "Statue of Law" for the new Palace of Justice, and a "Statue of Rachel."

"If Duret had lived in ancient times, he would have been called a statuary rather than a sculptor, because the Greeks designated by the last word the artist who cut his fig-

ures in the stone or marble; and they called him a statuary who prepared his figures only for the bronze-caster, who, in short, contented himself with modeling and sculptured not. Restless, impatient, and nervous, Duret worked little in marble, or at least not for a long time, for he was easily discouraged, and he had little taste for handling the chisel. He used all his talent, and almost all his ambition, to form the clay, to fashion it with the finger and the *ébauchoir*. When he had fixed a movement, after turning and returning it in a hundred ways, he modeled his figure in small size, usually a third of its size, and neglected nothing to correct the form, to choose the folds, to manage the effects of light and shade, to give signification to the accessories,—in a word, to put spirit into matter. He was so much occupied with the clay or wax that he left no opportunity to caress, to finish, or refine his model. But this model once made, he abandoned it willingly to the practitioner, if the statue was to be put in marble, to which he had a great repugnance. I have seen him take the rasp to add an accent of expression, to soften one expression, or sharpen another, but this was the work of little time. Any instrument but the *ébauchoir* seems to burn his fingers. He had a strong predilection for bronze, because he was sure, thanks to the perfection of the modern casting, that his thought would come out of the hands of the caster pure and unsullied, without change; and more lovely still when the form was incorporated in a clear, soft, and polished metal than when he had written it in the dead and sad tone of the clay. . . . Yes, among so many works marked with the qualities of a purified taste, there are two which will always realize, as nearly as is possible, sculptural perfection in the sentiment of grace,—The ‘Dancer’ and the ‘Mercury.’ . . . Had Duret produced but these three works, the ‘Mercury,’ the ‘Dancer,’ and the ‘Victories of the Louvre,’ or even but one of these sculptures, which would merit being called a masterpiece, that would suffice, I think, to preserve his memory in the French school, and to render it impossible that he should ever be forgotten.” — CHARLES BLANC, *Les Artistes de mon Temps*.

**Durham, Joseph, A. R. A. (Brit.)** Born in London (1821–1877). In 1837 he was apprenticed to John Francis, and later worked for some time in the studio of E. H. Baily. In 1848 he sent to the Royal Academy his bust of Jenny Lind, which attracted much attention. He made many hundreds of copies of this in marble and plaster. To the Royal Academy, in 1856, he sent his bust of the Queen, which was presented to the city of London by a retiring Lord-Mayor, and is now in the Mansion House. Among his ideal works are, “Trying the Lesson,” in 1865; “The Picture-Book,” in 1867 (when he was elected Associate of the Royal Academy); “Leander,” in 1871; “A Dip in the Sea,” in 1872; “Grotto Boy,” in bronze, in 1877; in 1878, a bust of Thomas Webster, R. A.

His “Hermione and Alastor” is in the Mansion House. He gained a prize for a memorial to commemorate the Great English Exhibition of 1851; is the author of the statue of Palmerston in the Guild Hall, of the bust of Hogarth in Leicester Square, of the statues of Milton, Bentham, Newton, and Harvey, in the London University, and of the Queen and Prince Albert in various parts of Great Britain.

“We have hitherto known Mr. Durham principally as the author of many fine statues and of groups of children at play, but in his ‘Siren and the Drowned Leander’ he has aimed far higher, and so successfully as leads us to hope he will persevere in the new path into which he has entered. His mind is of a very high order. Very few sculptors of our age so happily combine grace with power. In all his productions, including his admirable busts, there is ample evidence of genius.” — *Art Journal*, November, 1873.



**Duval-le-Camus, Pierre.** (*Fr.*) Born at Lisieux (1790 – 1854). Chevalier of the Legion of Honor. Pupil of David, and, for many years, Painter in Ordinary to the Duchesse de Berri. His pictures were highly finished; many of them have been engraved. Several of his works are in the Louvre.

**Duval-le-Camus, Jules-Alexandre.** (*Fr.*) Born at Paris, 1817. Chevalier of the Legion of Honor. Son of the preceding. Pupil of Drölling and Delaroche. His picture of “Jacques Clément” (1861) is in the Luxembourg. In 1867 he exhibited “The Martyrdom of St. Laurence”; in 1863, “St. Elizabeth of Hungary dispensing her Charities”; in 1857, “The Flight into Egypt”; etc. [Died, 1878.]

**Duveneck, Frank.** (*Am.*) A figure-painter, who has studied in Munich for ten or more years. He was a pupil of Diez, and considered one of his best followers. He sent to the National Academy, New York, in 1877, a portrait of Charles Dudley Warner and “A Turkish Page.” To the first exhibition of the Society of American Artists, in 1878, he contributed “The Coming Man” and “Interior of St. Mark’s, Venice.” In 1875 he sent five portraits to the Boston Art Club.

[No response to circular.] Born at Covington, Ky., 1848.

A picture by Duveneck, called “A Circassian,” was presented by Miss Hooper to the Boston Museum of Fine Arts. At the Boston Mechanics’ Fair, 1878, were his “Italian Girl” and “The Professor,” the latter belonging to Dr. H. C. Angell.

**Duverger, Théophile Emmanuel.** (*Fr.*) Born at Bordeaux. Medals in 1861, ’63, and ’65. At the Salon of 1877 he exhibited “The Grandmother’s Needle” and “An Alley in a Garden at Écouen”; in 1876, “Too much Gratitude”; in 1875, “A Child with Fruit” and “Return from Market.” At the Johnston sale in New York, 1876, “Prayer” (13 by 10) sold for \$320. At the Walters Gallery in Baltimore is “A Visit of Charity” by this artist, which is delicately finished; and “News from the Army,” “Kept In,” and “The Indiscreet Chambermaid” are in the collection of Mrs. H. E. Maynard of Boston. “The Laborer and his Children” (1865) is in the Luxembourg.

**Dyce, William, R. A.** (*Brit.*) Born in Scotland (1806 – 1864). Entered the schools of the Royal Scottish Academy in 1823. Studied for some time in Rome. First exhibited at the Royal Academy, in 1827, “Bacchus nursed by the Nymphs”; in 1836, “The Descent of Venus”; in 1838, “Madonna and Child”; in 1843, “Jessica”; in 1844, “Joash shooting the Arrow of Deliverance”; in 1850, “The Meeting of Jacob and Rachel”; in 1857, “Titian’s First Essay in Coloring”; in 1860, “The Man of Sorrows.” He was made Associate of the Royal Academy in 1845, and Academician in 1848. In 1835 he was elected Associate of the Royal Scottish Academy, and Member some years later. He was one of the artists engaged in the decoration of the Houses

of Parliament, executed frescos in Osborne House and Buckingham Palace, and was Professor of Fine Arts at Kings' College, London. He wrote several pamphlets on art subjects.

"As typical specimens of this painter, three oil-paintings, amongst those shown at the Academy, may be quoted: 'Madonna and Child,' in 1846; 'Jacob and Rachel,' in 1853; and 'Joash shooting the Arrow,' in 1844. These are thoroughly and firmly drawn, and soberly colored, while the last-named rises to great force in expression and in archaeological truth. There is also a peculiar tenderness about his style, severe as it is, a kind of reserved grace, a modesty which wins its place in the beholder's mind and retains it. . . . It is, however, as an historical painter in fresco that Mr. Dyce is likely to be best remembered. Here his work has the merit of leading the way in a style which the French artists have brought to noble results in the churches of Paris."—*PALGRAVE'S Essays on Art.*

**Dyckmans, Josef Laurens.** (*Belgian.*) Born at Lierre (1811). Chevalier of the Order of Léopold. Professor at the Academy of Antwerp. Pupil of Wappers. The characteristic of this artist is extreme finish; of all his pictures perhaps the "Blind Beggar" in the National Gallery shows this best. It was bought by Miss Jane Clark for more than 900 guineas, and given by her to the National Gallery, London. Other pictures of his are, "The Declaration," "The Marquise," "The Embroiderer," and "Settling Accounts," which last was sold at the Johnston sale, New York, 1876, for \$ 4,350. The following extract refers to the "Blind Beggar":—

"The picture is painted in a tone of color exceedingly low, but the whole is worked to an extreme finish; the heads, in fact, are elaborated with a care such as Denner's pictures show. In these days of bright and glowing harmonies the eye is at once struck with the abstinence from color, which the artist has made a cardinal principle in the execution of his work."—*Art Journal*, July, 1864.

**Dyer, Charles Gifford.** (*Am.*) Born in Chicago, 1846. Displayed artistic talents as a child, graduated at the Naval Academy at Newport, and saw some service in the early part of the American Civil War. By reason of ill-health he resigned his commission in the navy and went to Europe, resolved to become an artist. He studied for some time in Paris under Jacquesson de la Chevreuse, and entered the Royal Academy at Munich as a student in 1871, spending his professional life so far in those cities, with the exception of six winters passed in Rome, four summers in Venice, and prolonged working-tours in Egypt and Syria. Among his more important works are, "St. Mark's, Venice, with Armenian Chapel" (exhibited in Chicago and Philadelphia in 1873, New York in 1874, and owned by Walter P. Warren of Troy, N. Y.), "On Linden when the Sun was Low" (belonging to S. J. Anthony), "Venice at Birth of Day" (to R. Hay, Edinburgh), "Morning on the Riva, Venice" (belonging to John M. Moore of Philadelphia), "Historical Still-Life of the Seventeenth Century" (exhibited at Chicago, 1877, New York, 1878, in possession of Henry W. King, Chicago); "Among the Domes of St. Mark's." Since 1876 he has been a pupil of David Neal at Munich.



"A very praiseworthy study of the interior of St. Mark's at Venice is by Mr. Dyer. It does not convey that feeling of tender, colored, scintillating, and gold-shot gloom which is the characteristic of the church, but for a study in the manner of a revelation, in which all the sumptuous ornament of St. Mark's is indicated under some exceptionally perfect condition of illumination, it leaves nothing to desire." — *New York Nation*, March, 1874.

**Eakins, Thomas.** (*Am.*) Born at Philadelphia, 1844. He received his art education in the School of Fine Arts, Paris, in the atelier of Bonnat, and studied also under Gérôme and the sculptor Dumont. His professional life has been spent in the city of Philadelphia, where he is a teacher in the life schools of the Academy of Fine Arts, and of the schools of the Philadelphia Artists' League. He has also charge (1878) of the School of Practical Anatomy of that city. He has painted many small pictures of domestic scenes in the early days of America, of American sporting and athletic games, studies of the American negro character, etc., which have been exhibited in the Paris Salons, National Academy, New York, Water-Color Society, American Art Association, and elsewhere, and which are owned in France and the United States. Among the better known of his works are, the portrait of Dr. Brinton of Philadelphia, of Professor Rand (belonging to Jefferson College), of "William Rush carving his Allegorical Representation of the Schuylkill," and "The Surgical Clinic of Professor Gross in Jefferson College" (now the property of that institution). To the Centennial Exhibition of 1876 he sent the "Chess-Players," several portraits in oil, and "Whistling for Plover" and "Base-Ball," in water-color.

**Earle, Thomas.** (*Brit.*) (1811 – 1876.) Studied in the schools of the Royal Academy, received a gold medal in 1839, and another prize for the best historical group. First exhibited in the Royal Academy in 1834, "The Angel of Innocence." Among his works are a statue of "George IV." in Trafalgar Square, "Sun Triumphant," "Hyacinthus," "A First Dip" (in 1865); "Miranda" (in 1866); "Titania," "Ophelia," "Alexander the Great" (rejected by the Royal Academy in 1876), and portrait busts of the Queen and other noted persons.

**Eastlake, Sir Charles Lock, R. A.** (*Brit.*) (1793 – 1865.) In 1809 he entered the schools of the Royal Academy. A few years later he studied and copied in the galleries of Paris, and in 1815 he painted his first important picture, a life-sized portrait of "Napoleon on the Bellerophon," which attracted much attention in England. After spending some time in study and sketching in Italy, Greece, and the East, he returned to England, exhibiting his first picture at the Royal Academy in 1823. He was elected Associate in 1827, Academician in 1830, and President of the Royal Academy in 1850, when he was knighted by the Queen. From 1843 to '47 he was Keeper of the National Gallery, and in later years was one of its Trustees and Directors. He was also for many years Secretary of the Commission appointed for the decoration of the New Houses of Parliament

Among his more important works are, "Lord Byron's Dream" (R. A., 1829), "Haidee" (R. A., 1831), "Christ lamenting over Jerusalem" (R. A., 1841), and the "Escape of the Carrara Family from the Duke of Milan" (R. A., 1850; presented to the nation by Robert Vernon, and now in the National Gallery, also in various public and private galleries), "Pilgrims in Sight of the Holy City" (1828), "An Arab selling his Captives," "Greek Fugitives," "Christ blessing Little Children" (engraved by Cousins), etc. Eastlake wrote upon art matters with considerable ability. His "Materials for the History of Oil-Painting" was published in 1847; "Contributions to the Literature of the Fine Arts," in 1848.

"The mannerism of his coloring [Eastlake's], and the sameness of his female faces, showing that he had but one idea of beauty, could be made evident only by time; and at first there was an exquisite charm in the grave refinement and delicacy of both conception and execution." — HARRIET MARTINEAU'S *Autobiography*.

**Eaton, Joseph O.,** A. N. A. (*Am.*) (1829–1875.) Associate of the National Academy, and member of the Society of Painters in Water-Colors, and of the Artists' Fund Society. He visited Europe in 1873. Exhibited at the National Academy in 1868, "Landscape, — View on the Hudson"; in 1869, "Moral Instruction" and a portrait of R. S. Gifford; in 1870, portraits of E. J. Kuntze (belonging to the National Academy) and of Rev. George H. Hepworth; in 1871, "Dawning Maternity" and "The Last Chapter"; in 1872, "Greek Water-Carrier"; in 1874, "Lady Godiva." In 1875, after his death, was exhibited his portrait of himself (belonging to the Academy) and his "Looking through the Kaleidoscope." To the Water-Color Exhibition of 1869 he sent "Vision of the Cross"; in 1871, "Little Nell and her Grandfather"; and in 1874, "The Two Pets."

"Mr. Eaton was an effective portrait-painter, but his most interesting pictures in this specialty were those of children." — *Art Journal*, March, 1875.

**Eaton, Wyatt.** (*Am.*) A native of Canada, he was educated in Paris under Gérôme, and has occupied a studio in New York for some years, painting portraits and landscapes with figures. He sent to the Exhibition of the Society of American Artists in 1878 a portrait of William Cullen Bryant, and was the first Secretary of that organization. His "Reverie" (N. A., 1875) and "Harvesters at Rest" (Paris Salon, 1876; N. A., 1877) were at the Paris Exposition of 1878.

"For simplicity, clearness, dignity, and grace, this picture ['Harvesters at Rest'] may rank with the best of its kind. Perspective and atmosphere are equally good. . . . Subject to the French painter, Millet, Eaton has lost none of his individuality." — *New York Times*, April 3, 1877.

**Ebers, Émile.** (*Ger.*) Born at Breslau, 1807. Studied at the Academy of Düsseldorf. His subjects are usually maritime, but he has also painted scenes from military and pastoral life. He is distinguished for his spirit, and for the representation of comical situations, such as "Contrabands surprised by the Officers of Customs,"



and others which represent struggles between officers of the law, students in disguises, peasants who refuse to pay taxes, etc. In another vein are his pictures of "A Woman saved from a Shipwreck" and "Saint Goar preaching the Gospel to the Fishermen of the Rhine."

**Echtermeyer, Karl.** (*Ger.*) Born at Cassel, 1845. Medals of Prussia and Saxony, and one at the Exposition of Vienna. Pupil of the Academy of Cassel, he passed a year in Munich, and then studied under Hähnel in Dresden. In 1870 he traveled in Italy. He is now settled in Dresden. Among his works are two caryatides and a series of eight large statues for the Gallery at Cassel; a Bacchante and a satyr in sandstone for the new theater in Dresden; a statue of the Elector Frederick for the Royal Castle at Meissen; and at the National Gallery, Berlin, two bronze statues, "Dancing Bacchante" and "Dancing Faun." At Berlin, in 1876, he exhibited "Greece" (marble), antique; "Rome" (plaster), antique; "Netherlands" (plaster), Middle Ages; and "Germany" (plaster), Middle Ages. The plaster casts are for the Royal Picture-Gallery at Cassel. At the Paris Exposition, 1878, he exhibited two statuettes in bronze, belonging to the National Gallery of Berlin.

**Eckersberg, John Frederick.** (*Norwegian.*) Born at Drammen (1822 - 1870). Knight of the Orders of St. Olaf of Norway and of Wasa of Sweden. Studied at Düsseldorf under Schirmer. Left Germany in 1848, and settled in Christiana. In 1850 went to Madeira on account of his health. In 1854 returned to Christiana, and founded an Academy of Painting which has since been taken under government protection. His landscapes are fine. At the Exposition of 1867 was exhibited his "Grand Panorama Scene from a Norwegian Plateau." In the Gallery at Christiana is a large Norwegian landscape, with ravines, and mountains with snow-capped summits.

**Edmonston, Samuel.** (*Brit.*) Born in Edinburgh, 1825. He was educated in the schools of the Royal Scottish Academy, under Sir William Allan and Thomas Duncan, spending his professional life in his native city. He paints in oil and water-colors — generally in oil — landscapes, marine views, portraits, and homely figure-pieces of Scottish life, humorous and pathetic in character, exhibiting at the Royal Scottish Academy, Royal Academy, and elsewhere in Great Britain. Among his works may be mentioned, "Music hath Charms" (at the Royal Academy, 1862), "The Stuff our Sailors are made of," "The Volunteers," "The Highland Fair," "The Bathing Pool," "The Doubtful Contributor," "Grandfather's Story of his Leg," "Civil War," "The Tower of St. Regulus, St. Andrews," "The Bass Rock," "Three Fishers," etc. His "Morning of the 12th of August" belongs to the Earl of Dalhousie; "The Orphans," to the Earl of Rosslyn; a series of illustrations of "Duncan Grey" in oil, to P. MacLaggan, M. P.; "The Two Swords," to Sir James Fal-

shaw. "On Board the Warrior in Time of Peace" was bought by the Royal Association for the Promotion of the Fine Arts.

**Edmonds, Francis W.,** N. A. (*Am.*) Born in Hudson, N. Y. (1806–1863). He evinced a strong tendency for art as a youth, but was brought up in a New York bank, holding the position of cashier for some time in an institution of that kind in his native city, and in several banks of the metropolis until 1855. He was one of the organizers of the Bank-Note Engraving Company, now known as the American Bank-Note Company; and his "Barn-Yard," "Sewing-Girl," "Grinding the Scythe," and "Mechanic" were upon the several notes printed by that establishment. During his entire business career he was devoted to art, practicing it diligently in his leisure hours. He had no regular art education except such as was gained by observation during a visit to Italy in 1840. He first exhibited in 1836, under an assumed name, "Sammy the Tailor." In 1838 he was elected an Associate of the National Academy, and Academician a few years later. He was a Trustee of the National Academy, and at one time its Recording Secretary. Among the better known of his pictures are, "Dominie Sampson," in 1837; "The Penny Paper," in 1839; "Sparkling," in 1840; "Stealing Milk," in 1843; "Vesuvius" and "Florence," in 1844; "The Sleepy Student," in 1846; "Trial of Patience," in 1848; "The Speculator," in 1852; "Taking the Census," in 1854; "The Thirsty Drover," in 1856; "Bargaining," in 1858; "The New Bonnet," in 1859. His "Gil Blas and the Archbishop" (from the collection of the late C. M. Leupp), at the Johnston sale in 1876, brought \$250.

**Edwards, Edwin.** (*Brit.*) Born in County Suffolk, 1823. Landscape-painter and etcher. He exhibits frequently at the Royal Academy. Among his works are, "Under the Chestnuts," "Lynmouth Harbor," "Down to Quay Clovelly," "Penberth Cove, Cornwall," "Sunrise before Rain," "The Druids, Oakley Park," "The Song of the Sea," "Walberswick," etc. [Died, 1879.]

"'Gainsboro' Lane' is, in our opinion, one of the most successful studies from nature in this year's exhibition [R. A., 1875]. Mr. Edwards here gives a very clever painting of a double row of quaint old pollards sheltering a lane by the river Oswell, a spot sacred to the memory of Gainsboro'. . . . The skillful intertwining of the leafless branches of the old pollards is exceptionably good, and stamps the painting as one of great and original merit." — *Art Journal*, June, 1875.

**Egg, Augustus L.,** R. A. (*Brit.*) Born in London (1816–1863). Entered the schools of the Royal Academy in 1836, exhibiting soon after, at the British Institution and the Royal Academy, "The Devil on Two Sticks," "Katherine and Petruchio," "Buckingham Rebuffed," etc. He was elected an Associate of the Royal Academy in 1848, when he exhibited "Elizabeth discovering that she is no longer Young," and Academician in 1861. Among the better known of his works are, "The Life and Death of Buckingham," "The Night be-



fore Naseby," "Madame de Maintenon and Scarron," "Past and Present," and "The First Meeting of Catherine and Peter the Great." His "Devil on Two Sticks" (in the Vernon Collection) is now in the National Gallery, London. His "Launce's Substitute for Proteus' Dog," at a sale at Christie's in 1869, brought 600 guineas.

**Egly, William.** (*Brit.*) Born in Doncaster (1798–1870). Devoted to mercantile pursuits, he studied art in his moments of leisure, and was entirely self-taught. He finally became a successful and fashionable portrait-painter, exhibiting first at the Royal Academy in 1824, and regularly until his death. Among his sitters have been Yates the actor, J. H. Foley, R. A., the children of Don Carlos of Spain, and many members of distinguished families of England. His works are chiefly in miniature, and he was particularly happy in the portrayal of children.

**Ehninger, John W., N. A.** (*Am.*) Born in New York, 1827. Graduate of Columbia College. In 1847 he went to Paris, entering the studio of Couture, and studying and painting for some years in the different art-centers of the Continent. He was elected full member of the National Academy in 1860. The Art Union Engravings of some of his earlier paintings executed in Paris first brought him into notice in his own country as a promising artist. Among the better known of his works are, "New England Farm-Yard," "Yankee Peddler," "Love Me, Love my Horse," "The Foray," "Christ healing the Sick," and "Death and the Gambler." To the National Academy of 1867 he contributed an "Autumnal Landscape"; in 1871, "A Monk"; in 1877, "Vintage in the Valtella, Italy"; in 1878, "Twilight from the Bridge of Pau (Basses Pyrénées)."

He has lived in Saratoga, N. Y., during the last few years, and his work is rarely seen on the Academy walls. He has made many successful and popular wood-engravings for various books, and at one time furnished cuts for an illustrated London journal.

"Ehninger is one of the most accomplished draughtsmen among our American artists. His pencil works wonders, and his series of illustrations of John Gilpin have been much admired at home and abroad." — TUCKERMAN'S *Book of the Artists*.

**Ehrmann, François Émile.** (*Fr.*) Born at Strasbourg, 1833. Medals in 1865, '68, and '74. He studied at the Gymnasium of Strasbourg under a skillful engraver named Schuler, who gave him good principles in taste and in manner of work. At seventeen years of age, having traveled a few months, Ehrmann announced to his family his desire of becoming a painter, but their opposition was such that he compromised with them and entered the service of an architect. After three years he entered the school of the Beaux-Arts at Paris, and was also in the ateliers of Gilbert and Questel. In the design of ornament he took a medal, but showed himself impractical in the more technical parts of architecture. At length he took all his drawings and went to Robert Fleury for his advice. This artist pronounced

him well qualified for a painter, and so, abandoning architecture, he entered the atelier of Gleyre, who was a fine teacher. For two years he kept young Ehrmann designing and redesigning from the same models, insisting that he should not yet attempt colors. In 1860 Ehrmann sent a picture to the Salon which was refused, and, discouraged, he went to Italy. Here he passed two years, sketching from all masters and falling in love first with one style and then another. After his return to Paris he devoted himself seriously to his art, and in 1865 exhibited "The Siren Fishing," which gained his first medal. It was placed in the Museum of Strasbourg, and burned in 1870. "A Conqueror" was purchased by the Luxembourg, and sent to the Gobelins to be copied in tapestry. "Ariadne abandoned by Theseus," a water-color (1873), is at the Luxembourg. His pictures are not hurried; he awaits inspiration, and executes slowly and carefully. In 1877 he exhibited "The Muses" from a ceiling painting in the Grande Chancellerie of the Legion of Honor; in 1875, "Venus passing before the Sun"; and in 1874, "Greece, Rome, The Barbarians and the Middle Ages," part of a frieze representing the History of Art in the hotel of M. Girard. Many of his pictures are surrounded by a border of Cupids, foliage, vines, etc. Without a very rich imagination this painter has so cultivated himself that he produces charming representations of subjects often treated before, but which he brings out in an original manner, such as "The Fates" and "The Fountain of Youth," which are most pleasing pictures. Victor Champier, in "L'Art," 1876, says of Ehrmann:—

"I believe that one may compare an artist of this nature to a dreamy musician, to a graceful, tranquil melodist, endowed, if you wish, with a charming sensibility, but not pathetic, and never forcing you to cry out from the heart."

**Eichens, Frédéric Édouard.** (*Prussian.*) Born at Berlin, 1804. Member of the Academy at Berlin. Medal at Paris, 1842. This engraver first studied under Buchhorn at Berlin, and obtained several academical honors. He then traveled in Russia, England, France, and Italy. At Paris he studied under Forster and Richomme, at Parma under Toschi, at Florence he made engravings after Raphael's "Vision of Ezekiel," and at Venice after "Titian's Daughter"; these plates largely established his reputation. After his return to Berlin he was much honored as a teacher of his art. His works are numerous. Some of his engraved portraits are fine. Among them are those of Toschi and the Emperor of Germany.

**Eichens, Philippe Hermann.** (*Prussian.*) Born at Berlin, 1811. Four medals at Paris for engraving and lithography. Brother of the preceding. He also studied at Berlin and Paris, and traveled in Italy. He is one of the first lithographers of Berlin. In 1877 he exhibited at Paris an engraving after Weisz, "The Betrothal Ring"; in 1868, "A Haymaker," after Brochart; in 1863, "The Daughter of Jairus," after Richter; and "La Montre," after Toulmouche.



**Elliott, Charles Loring**, N. A. (*Am.*) Born in the State of New York (1812 – 1868). Son of an architect. As a boy Elliott was a clerk in Syracuse, N. Y., but became a pupil of Trumbull, painting portraits in the western part of the State while still a young man, and opening a studio in New York City early in his career. He was elected Associate of the National Academy in 1845 and Academician in 1846. He is said to have painted more than seven hundred portraits of eminent people, among them, Fitz-Greene Halleck, James E. Freeman, N. A. (belonging to the Academy), Matthew Vassar (belonging to Vassar College), Louis Gaylord Clark, W. W. Corcoran of Washington, Fletcher Harper, James T. Brady, Fenimore Cooper, Governors Seymour and Hunt (in City Hall, New York), Erastus Corning (in State Library, Albany), and A. B. Durand, N. A. (sold at the Johnston sale to the Corcoran Gallery, Washington, for \$300). Many of his works were at the National Academy in the winter exhibition of 1868 – 69, including “Don Quixote,” “Falstaff” (belonging to Vassar), “Andrew Van Corlear the Trumpeter” (belonging to W. T. Walters of Baltimore), and “Falstaff” (belonging to L. Jerome), his own portrait (belonging to M. O. Roberts), and “The Head of Skaneateles Lake” (said to have been the only landscape he ever painted, and belonging to F. N. D. Horton).

“The vigor and truth of his best likenesses, the character and color which distinguish them, are such as to win the respect and interest due to a master. . . . There is not such a vigorous pencil among our living limners. . . . No one can mistake the rich tints and vigorous expression, the character and color, which distinguish Elliott’s portraits.” — TUCKERMAN’S *Book of the Artists*.

“Elliott has a Salvator-esque touch of brush, and brings forth the coarser elements of his sitters.” — JARVES, *Art Idea*.

**Elmore, Alfred**, R. A. (*Brit.*) Born in Ireland (1815–1881). Studied in the British Museum, and entered the Royal Academy schools in 1832, exhibiting his first picture, “Scenes from an Old Play,” in 1834. He painted for some time in Paris, visited other continental art cities, and spent some two years in Rome. He returned to England about 1844, and was elected Royal Academician in 1856. Among his earlier works are, “Rienzi in the Forum” (1844), and “The Invention of the Stocking Loom,” a work frequently engraved. In 1860 he exhibited at the Royal Academy, “The Tuileries, June 20, 1792”; in 1861, “Marie Antoinette in the Temple”; in 1862, “The Invention of the Combing-Machine”; in 1864, “Within the Convent-Walls”; in 1868, “Ishmael”; in 1870, “Louis XIII. and Louis Quatorze”; in 1872, “Across the Fields”; in 1873, “After the Expulsion”; in 1874, “Mistress Hettie Lambert,” from “The Virginians”; in 1875, “Ophelia”; in 1877, “Mary Queen of Scots and Darnley at Jedburgh”; in 1878, “Pompeii, A. D. 79” and “John Alden and Priscilla.” Three of Elmore’s pictures, “Two Women shall be grinding at the Mill” (belonging to Sir John Bowring), “On the House-Tops,” and “Lenore,” were at the American Exhibition at

Philadelphia in 1876. "Lucretia Borgia," "Mary Stuart and Darnley," "After the Fall," and "Lenore" were at the Paris Exposition of 1878.

"Mr. Elmore hardly comes up to the power shown in his 'Lucretia Borgia' of last year [1863] by the return which he makes now to his favorite hunting-ground, the cloister. 'Within the Convent Walls' [R. A., 1864], although not so brilliant an opportunity for color, is, however, a graceful and pleasing work, and painted with a greater completeness than the artist showed in former days." — PALGRAVE'S *Essays on Art*.

"Elmore has a style of subject and treatment that is very winning." — BENJAMIN'S *Contemporary Art in Europe*.

**Elsholtz, Ludwig.** (*Ger.*) Born at Berlin (1805 – 1850). Studied at the Berlin Academy, and under Franz Krüger. *Genre* and military painter. At the National Gallery, Berlin, is his "Beginning of the Battle."

**Ender, Thomas.** (*Ger.*) Born at Vienna (1793 – 1875). Professor of Landscape-Painting at the Vienna Academy. Studied at the same Academy. The Archduke John and the Prince Metternich were his patrons, and by their influence he was appointed artist of a Brazilian expedition in 1817, from which he brought back more than seven hundred water-color drawings and sketches; these are mostly at Vienna. From 1829 to '33 he was in Italy. His works are characterized by accurate drawing, strong coloring, and delicate handling. At the National Gallery, Berlin, is his "Italian Wood Chapel."

**Engrand, Georges.** (*Fr.*) Born at Aire, Pas-de-Calais. Pupil of Cavelier. Medal of the third class at the Salon of 1878, where he exhibited "Arion," a plaster group.

**Enhuber, Carl von.** (*Ger.*) Born at Hof (1811 – 1867). Member of the Academy of Munich, where he had studied. At first he affected animal subjects, but became a *genre* and military painter. He studied the works of Metz and Terburg. He illustrated the joys and sorrows of every-day life in a masterly manner. In his youth he spent some time in the Ries Valley, and his best-known pictures are of the life of the people there, in connection with the stories of Melchior Meyr. At the National Gallery, Berlin, is his "Return of a Volunteer of the Tailor's Guild from his Duty." At the Leipsic Museum are six of his pictures of scenes in the "Erzählungen aus dem Ries" of Meyr. Among his other works are, "The Interrupted Card-Party," "The Court-Day," "The Golden Wedding," "The Robber," etc.

**Enneking, John J.** (*Am.*) Born at Minster, Ohio, 1841. He received his first lessons in drawing at St. Mary's College in Cincinnati, under Bishop Rosencrans, then principal of that institution. At the outbreak of the American Civil War, Enneking entered the United States army and served about a year. In 1865 he went to Boston, where he was engaged in mercantile pursuits. In 1867 he took lessons in pastel from Mrs. Walters in Boston, and went to Europe in 1872. After some months spent in travel, he settled in Paris, and studied during two years under Bonnat, turning his attention to



figure-painting. Later he studied landscape under the advice of Daubigny. He returned to Boston in 1874, and at present occupies a studio in that city. To the Exhibition at Philadelphia, in 1876, he sent, "Moonlight on the Giudecca, Venice." His "Freshly Picked," belonging to Mrs. E. E. Slack, and "Drove of Cattle on a November Day," were at the Mechanics' Fair, Boston, in 1878. Mrs. John W. James of Boston owns two large and several small pictures by Enneking. Of them "The Obersee," which has been much admired, is generally considered this artist's best work. The other large painting, a farm-yard scene in France, contains many figures. His works are frequently exhibited at the rooms of the Boston Art Club.

**Épinay, Cavaliere Prosper E. d'. (African-English.)** Born on the island of Mauritius. He is a resident of Rome. Among his patrons is the Prince of Wales. He is a pupil of Dantan and M. Amici, and a frequent exhibitor at the Paris Salons. To that of 1874 he sent "The Golden Belt" (statue, marble); in 1875, "L'Enfant Spartiale" (statue, bronze); in 1876, "David" (statue, marble), belonging to the Count P. Strogonoff, and "The Bride of Abydos," belonging to Prince P. Borghése; in 1877, portrait busts (in marble) of the Cardinal Berardi and of the Count R. Cahen; in 1878, "Child in a Net" (statue, marble). "The Youthful Hannibal," by this artist, was at the Philadelphia Exposition of 1876.

**Escosura, Ignace de Leon y. (Sp.)** Born in the Asturias. Commander of the Order of Isabella the Catholic. Chevalier of the Orders of Charles III. of Spain and of Christ of Portugal. Pupil of Gérôme in Paris. His pictures are interiors with groups, representing the scenes of older times. They are very attractive in color, of extreme finish, and very much admired. At the Oppenheim sale in Paris, 1871, "An Unexpected Visit" sold for 3,120 francs. At the Johnston sale in New York, 1876, "The Quarrel of the Pets" (7 by 9) sold for \$1,000. In 1870 this artist exhibited at the Salon "The Friends of the Painter, — Time of Louis XIII." and "The Irreconcilables, — Time of Louis XV."; in 1869, "The Atelier of Velasquez" and "Lucretia Borgia at Venice"; in 1868, "The Gallery of Philip IV. at the Prado" and "Murillo with the Capuchins"; in 1867, "Philip IV. presenting Rubens to Velasquez" and "One of the Body-Guard," etc. At the London Academy in 1870 he exhibited "Going out from the Audience."

At the Museum of Fine Arts, Boston, is the "Reception of the Ambassador," belonging to T. Wigglesworth. "The Convalescent Prince" is in the gallery of Mr. T. R. Butler of New York.

"His productions are uneven in merit: some of them are elaborately finished; others of them approach coarseness; none of them display a deep insight into character or a wealth of thought or passion. . . . This artist has painted a number of out door garden scenes which discover considerable nicety of feeling for sunlit harmonies of color, which are simple in motive and not destitute of sentiment or strength. But from a modern

Spaniard and a pupil of Gérôme surpassing tenderness of conception is not to be expected." — *Art Journal*, July, 1878.

**Etex, Antoine.** (*Fr.*) Born at Paris, 1808. Chevalier of the Legion of Honor. Descended from a family of artists, he early imbibed a love for their pursuits. He frequented the ateliers of Dupaty and Pradier, and studied with Ingres and Duban. He went to Italy in 1830, having drawn the second prize at l'École des Beaux-Arts. After his studies in Rome, he traveled in Algeria, Corsica, Spain, England, and Germany. He made his début at the Salon of 1833 with a colossal representation of Cain. Thiers was so pleased with the spirit and boldness of this work that he commissioned him to execute two groups for the Arc de Triomphe. His tomb of Géricault won for him the decoration in 1841. Etex has been also an engraver, painter, and architect. Among his statues are, "Hero and Leander," at the Museum of Caen; "Blanche of Castile," at Versailles; "Eurydice, a Dryad" (1853), and "Saint Benoit" (1865), at the Luxembourg; "St. Augustine," at the Madeleine; etc. He made also many portrait statues and busts. As a painter he executed some portraits and such subjects as "Joseph explaining the Dreams to his Brothers," "The Ancient Slave," "The Modern Slave," "Dante and Beatrice," etc. His water-colors, pastels, and engravings are numerous. As an architect he has made plans for some important works, and he has also written political articles and critiques of art for journals and other publications. At the Salon of 1878 he exhibited Daubrée and Berryer (marble busts).

**Etty, William, R. A.** (*Brit.*) (1787–1849.) Served an apprenticeship to a printer in Hull, moving to London in 1806, when he became a pupil of Sir Thomas Lawrence, entering the schools of the Royal Academy the following year. His pictures were rejected for many reasons; his first exhibited work, "Telemachus and Antiope," appearing at the Royal Academy in 1811; and his second, "The Coral-Finders," in 1820. In 1822 he visited Italy, studying in Venice, and being elected a member of the Academy there. He returned to London in 1824, when he was elected an Associate of the Royal Academy, exhibiting "Pandora crowned by the Seasons." He was made an Academician in 1828. Among his works the following were deemed the best by Etty himself: "The Combat," "Benaiah, David's Chief Captain," "Ulysses and the Sirens," "The Wages of Sin is Death," "Joan of Arc," and "Judith." Eleven of his pictures are at the National Gallery, London, including "The Dangerous Playmate," "Christ and Mary Magdalene," "The Bather," "The Lute-Player," "Youth at the Plow and Pleasure at the Helm," and "The Duel." One hundred and thirty of his works were exhibited in London in the year of his death, attracting great attention, and his sketches when sold, some time later, realized more than £5,000. His "Pluto carrying off Proserpine," at the Gillott sale in 1872, brought 1,000 guineas.



"Etty was in every respect one of the most distinguished painters of the English school, but more especially as a colorist, if not surpassing, at least equaling his great models, Titian and Paul Veronese. His drawing was too often affected and mannered, but it too was occasionally tasteful, correct, and even grand. To speak of Etty as purely a colorist, not as a painter, it is scarcely saying too much to affirm that he has produced the most exquisite gems of modern art, as in the 'Imprudence of Candaules' and some other specimens in the Vernon Collection." — WORNUM'S *Epochs of Painting*.

**Evans, William.** (*Brit.*) Born in Eton (1798–1876). He was styled "William Evans of Eton" to distinguish him from "Evans of Bristol." He was a pupil of his father, a teacher of drawing in Eton College, succeeding him in the same position in 1818. He devoted himself to landscapes and figures, generally of a *genre* character. Among his later pictures in water-colors may be noted, "Ferry on the Tay," "Highland Farm," "Dunkeld from the Bowling Green," "Blain Castle," "Burnham Beeches," etc. He was elected an Associate of the Society of Painters in Water-Colors in 1828, and a full member in 1830, contributing frequently to its exhibitions until 1875.

**Evans, William.** (*Brit.*) (1811–1859.) Called "William Evans of Bristol," to distinguish him from the preceding artist. A landscape-painter and for many years a member of the Society of Painters in Water-Colors. He devoted himself to the portrayal of rough and wild mountain scenery, spending much of his time in the districts which he loved to paint. His style was entirely different from that of "Evans of Eton."

**Evans, Samuel T. G.** (*Brit.*) Son of William Evans of Eton. He devoted himself like his father to water-color painting, and resided for many years at Eton College. He is an Associate of the Society of Painters in Water-Colors, contributing, among others, the following works: "Study in the Simplon Pass," "Caerngorm Hills," "Windsor from Poet's Walk," "Via Mala," "Rock of Gibraltar," "Catalan Bay, South Barbara." His "Rock of Gibraltar, North Front" was at the Paris Exposition of 1878.

**Evans, De Scott.** (*Am.*) Born in Boston, Ind., 1847. He opened a studio in Cleveland in 1874, and turned his attention to portrait-painting. In 1877 and '78 he studied under Bouguereau in Paris. At present he is a resident of Cleveland, and is co-director and instructor in the Academy of Fine Arts there. Among his portraits are those of a young son of Alfred Cowles (formerly of the Chicago Tribune, which now belongs to Edwin Cowles, of the Cleveland Leader), of the children of Wilber Hinman, Miss Effie Ellsler, and others. His "Mother's Treasure," belonging to T. D. Crocker of Cleveland, was painted in France; "In the Studio," *genre* picture, since his return to the United States.

"Mr. Evans certainly excels in his delineation of draperies. His silks, satins, and velvets, it seems, could not possibly be painted better. There is no greater excellence in 'The Treasures' than its perspective. The pavement, rug, etc., recede with a levelness that is wonderful. It is hard to realize that the base of the column on the right

is on the same surface, and no farther away than the group of figures, so perfect is the perspective deception. Taken throughout, the picture is a charming one, and does the artist great credit." — *Cleveland Leader*, September, 1878.

**Ewald, Ernst Deodat Paul Ferdinand.** (*Ger.*) Born at Berlin, 1836. Director and Professor of the Industrial School of Berlin. Honorary Member of the Museum of Nuremberg. Studied under Steffek in Berlin, and Couture at Paris, where he remained a long time. He went later to Italy, and returned to Berlin, where he executed decorative paintings in the Hotel de Ville and in the Querhalle of the National Gallery, the last being a series of the principal scenes from the "Niebelungenlied."

**Ezekiel, Moses Jacob.** (*Am.*) Born in Richmond, Va., 1844. He graduated at the Virginia Military Institute in 1866. In 1869 he went to Europe, entering the Royal Academy of Arts of Berlin the same year, and remaining there until 1871, working later in the studio of Prof. Albert Wolf. In 1873 he gained the Michaelbeer prize, a stipendium for two years' study and residence in Italy. He has lived in Rome since 1874, making occasional visits to America. He has received the gold medal of the Royal Association in Palermo, the Raphael medal at Urbino, and a silver medal at Palermo, and is a member of the Societies of Artists in Berlin and Rome, of the Academy of Raphael in Urbino, and of the Art Association of Richmond, Va. He has exhibited at Berlin, Rome, Cincinnati, National Academy (New York), and elsewhere. Among his most important works are, "Religious Liberty" (a group), "Israel," "Eve," "Pan and Amor," "The Martyr," "The Sailor Boy," "Grace Darling," "Mercury," "Faith," "Consolation," and "Command."

"The Martyr" tied to the pillar, as chiseled by Mr. Ezekiel, sufficed to convince us that the artist knows how to breathe life into marble, and that he can make the face reflect grief and pious resignation of the heart. . . . 'Liberty' is a female of majestic and dignified mien, strikingly grand in the simplicity of her Greek attire. The genius of 'Faith,' holding a flaming torch, is a handsome youth, symmetrical in all his forms. The crown of laurel, the instrument of the American Constitution, the colossal eagle crushing the serpent, typify the glory and the power of the country of Washington." — *El Diritto*, Rome, September 2, 1876.

"One sees at a glance that Ezekiel's group, 'Religious Liberty,' at Fairmount Park, Philadelphia, is individual; it neither resembles in form of expression, in composition or handling of material, any work of art that the world possesses, and yet we feel that he thoroughly understands, venerates, and appreciates Michael Angelo's greatness, and that he has gone to nature, like a confiding, trusting child, with reverence for nature's almighty power and superiority." — *Cincinnati Commercial*, November 12, 1877.

"Ezekiel's group is essentially original and unique. The highest merit in the work is that it follows nature perfectly in every part. Usually abstract ideas incarnated in marble or on canvas are mute. Ezekiel gives them speech. Modern sentiments of a philosophico-religious character utter audible words in his marble. One can see in it the synthesis of philosophy; the sublime conception of a religion which draws one people to another in the bond of brotherhood. We conclude this brief notice by expressing our admiration of the great American sculptor, in whom we feel Italian pride, because his genius was cultured beneath our sky, and was inspired by our great men to become more great." — *Publica Opinione* Naples.



**Faed, John** (*Brit.*) Elder brother of Thomas Faed. Born in Kirkeudbrightshire, 1820. He painted miniature pictures when quite a youth, in the neighborhood of his native place, with considerable success. About 1841 he settled in Edinburgh, and not long after was elected an Associate of the Royal Scottish Academy, exhibiting in its gallery in 1850, "Boyhood"; in 1851 (when he was elected Academician), "The Cruel Sisters." In 1854 he exhibited "The Cotter's Saturday Night"; in 1855, "The Philosopher"; in 1856, "The Household Gods in Danger"; in 1858, "Job and his Friends"; in 1860, "Boaz and Ruth." In 1862, when he removed to London, he sent to the Royal Scottish Academy "The Fine Old English Gentleman," and still contributes to its exhibitions. In 1861 he sent to the Royal Academy, London, "Queen Margaret"; in 1864, "Catherine Seyton"; in 1867, "Old Age" and "The Stirrup Cup"; in 1869, "John Anderson my Jo"; in 1870, "Old Mare Maggie"; in 1873, "After the Victory"; in 1874, "The Morning before Flodden"; in 1875, "Blenheim"; in 1876, "In Memoriam"; in 1877, "Goldsmith in his Study"; in 1878, "The Leisure Hour" and "The Old Basket-Maker."

"Catherine Seyton [R. A., 1864] is one of the best painted pictures in the entire exhibition, and certainly by far the most successful work we have seen from the easel of John Faed. The whole picture maintains a winning refinement. . . . The two figures are happily composed, not only in relation the one to the other, but also in regard to the size of the canvas to be filled, and yet they are not crowded, — vital points in which an artist often fails. The painter too has justly balanced the figures against the accessories, giving to the human element its due preponderance over chairs and tables." — *Art Journal*, 1864.

**Faed, Thomas, R. A.** (*Brit.*) Born in Scotland, 1826. Studied in the School of Design, Edinburgh, under Sir William Allan, and was a pupil of his brother John, from whom he received his first lessons. Was made an Associate of the Royal Scottish Academy in 1849, when he exhibited his "Scott and his Literary Friends at Abbotsford" (engraved by James Faed). He went to London in 1852, and sent to the Royal Academy of 1855 his "Mitherless Bairn," the first of his pictures of homely rural life that brought him into prominent notice, and perhaps the best and most touching of all his works. In 1856 he painted "Home and the Homeless" and "Highland Mary"; in 1857, "The First Break in the Family"; in 1859, "Sunday in the Backwoods" and "My Ain Fireside"; in 1860, "Coming Events cast their Shadows before" and "His Only Pair." In 1861 (when he was made Associate of the Royal Academy), he exhibited "From Dawn to Sunset"; in 1862, "Kate Nickleby" and "A Flower from Paddy's Land"; in 1863, "The Irish Orange-Girl" and "The Silken Gown"; in 1864, "Our Washing-Day" and "Baith Faither and Mither"; in 1865, "The Last of the Clan." In 1866 (upon his election as Academician) he sent "Pot Luck" and "Ere Care begins" (his diploma work); in 1867, "The Poor the Poor Man's Friend"; in 1868, "Worn Out," "The Flower of Dun-

blane," and "The Cradle"; in 1869, "Homeless" and "Only Herself"; in 1870, "The Highland Mother" and "When the Day is done"; in 1871, "A Wee Bit Fractionous"; in 1872, "God's Acre" and "Winter"; in 1873, "A Lowland Lassie," "A Skye Lassie," and "Happy as the Day is long"; in 1874, "Violets and Primroses," "The Sailor's Wife," and "Forgiven"; in 1876, "Morning" and "She never told her Love"; in 1877, "Little Cold Tooties," "In Time of War," and "A Runaway Horse"; in 1878, "Maggie and her Friends." These pictures have all been popular, and the engravings of them have made them familiar to the public on both sides of the Atlantic.

"The picture 'From Dawn to Daylight,' which is honestly and harmoniously painted, is full of homely pathos and solemn simple feeling."—MRS. TYTLER'S *Modern Painters*.

"Faed's pleasing children's faces, his bright though patchy color (rich, thick, and treacly), the somewhat studious and elaborate picturesqueness, easy sentimentalism, and allusions which no one can misunderstand,—all these qualities show no signs of falling off, and in 'The Mitherless Bairn' will exert their usual effect over the passing spectator. Mr. Faed's work generally pleases for the moment, but seems to us deficient in the simplicity and thoroughness without which scenes from common life of the pathetic order cannot maintain a lasting interest. Meanwhile he pleases, and should hence be encouraged to do more justice to his powers."—PALGRAVE'S *Essays on Art*.

"'Baith Faither and Mither,' by Mr. Faed, who has done for Scottish art what Burns has done for Scottish song, is thoroughly characteristic of that phase of the British school which is perhaps the most widely popular, and with which its public are the most sympathetic. . . . It is the translation into painting of a subject suited to a poem. It is illustrative and readable, and in technical merit of a certain kind it is in many respects admirable. It is rather poetic than artistic, if the distinction explains itself. The conspicuous values are in the telling of the story, rather than in the pictorial treatment."—PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"The aspect and action of the old lady as she feels the wall with her trembling hands give an immense value to the picture 'Runaway Horses' [R. A., 1877], and show how true an observer Mr. Faed is in all that pertains to human nature from 'Dawn to Sunset.'"—*Art Journal*, July, 1877.

"Mr. Faed has, by such pictures as the 'Mitherless Bairn,' made a profound impression."—BENJAMIN'S *Contemporary Art in Europe*.

**Faed, James.** (*Brit.*) A native of Kirkcudbrightshire. He has spent the greater part of his professional life in Edinburgh, devoting himself to engraving with marked success. Among his plates are many of the works of his brothers John and Thomas Faed, and of the portraits of Sir Francis Grant. He paints also occasional landscapes and figure-pieces in oil-colors, exhibiting at the Royal Scottish Academy, and elsewhere in Great Britain.

**Fagerlin, F. J.** (*Swede.*) Medal at Paris, 1867. At the Paris Exposition of 1878 he exhibited "Plus d'espoir" (belonging to Mr. Winch of London), and a *genre* subject. This artist is a member of the Royal Academy of Sweden. He resides at Düsseldorf.

**Fahey, James.** (*Brit.*) Born, 1804. Turning his attention to engraving at an early age, he adopted painting as a profession about



1823, studying under Scharf in Munich, and later for some years in Paris. He settled in London about 1830, and was one of the early members of the Institute of Painters in Water-Colors, holding the position of Secretary for many years. He is a member of the Academy of Fine Arts of Philadelphia. His specialty is landscapes. Among his later works may be noticed, "The High Mill, Bootle," "Hawes Water, Westmoreland," "Poole Harbor, Dorset," and in 1878, "Bray Castle, Windermere," "Warren Corner, Hants," and views in Cumberland and the Isle of Skye.

**Fahey, Edward H.** (*Brit.*) Born in Brompton, London, 1844. Son of James Fahey. He began the study of art in the schools of South Kensington in 1862, was admitted an architectural student at the Royal Academy in 1863. In 1866 he went to Italy. In 1869 he studied painting at the Royal Academy, going to Germany, and again to Italy in 1871. He was elected an Associate of the Institute of Painters in Water-Colors in 1871, and a full member in 1875. He has spent his professional life chiefly in London. Among his more important works are, "The Mill at Rest" (exhibited at the Dudley Gallery in 1874), "Queen Lily and Rose in One" (R. A., 1875; purchased by the Earl of Ellsmere), "He Never Came" (R. A., 1876), "Lily and her Butterflies" (Dudley Gallery, 1875), "Still Waters" (R. A., 1877), and "The Pool" (at Dudley Gallery in 1877). His "Cloudy Day on the Moultsford Downs" was at the American Centennial Exhibition of 1876. "He Never Came," in oil, and "The Higher Pool," in water-colors, were at the Paris Exposition of 1878.

**Falconer, John M.** (*Am.*) Born in Edinburgh, 1820. He came to America in 1836, and has since been engaged in mercantile pursuits in New York, devoting his leisure time to painting in oil and water-colors, exhibiting frequently at the National Academy, of which he is an Honorary Member. He was one of the early members of the Water-Color Society, and has been Treasurer of the Artists' Fund Society for many years. Among his works exhibited at different times may be mentioned, "Hoboken Meadows in 1852, looking south," "Newsboy," "Waiting," "Bird-Trapping," "The Old Hotel Hurley," "Prickly Pear in Blossom," "Shakspeare's Birthplace," "The Oldest House in St. Louis," "Albert Dürer's House, Nuremberg," etc., in water-colors. In oils he has exhibited "Aussig River," "Gray Summer Morn," "The Birthplace of the Author of 'Home, Sweet Home,'" "Washington's Headquarters," "October Snow," "Spring," and "Autumn at Mount Clair, New Jersey," and many more.

**Falguière, Jean-Alexandre-Joseph.** (*Fr.*) Born at Toulouse. Chevalier of the Legion of Honor. Pupil of Jouffroy. At the Salon of 1877 he exhibited a bronze statue of Lamartine and a picture of the "Beheading of St. John"; in 1876, a bronze bust of Carolus Duran and a picture of Cain and Abel; in 1875, "Switzerland succoring the French Army" (plaster group) and a picture of "The Wrestlers";

in 1874, a portrait bust in marble. In the Gallery of the Luxembourg are a marble statue of "A Christian Martyr" (1868) and the famous "Vainqueur au combat de coqs" (1870). At the Salon of 1878 he exhibited a marble statue of Pierre Corneille and a portrait bust, in marble, of the Archbishop of Rouen.

**Fantacchiotti, Odoardo.** (*Ital.*) Born at Florence (1809–1877). Member of several academies. This sculptor was endowed with a fine imagination, and was original in treatment and skilled in execution. His statues of "Boccaccio" and "Accursio" are in the loggia of the Uffizi. In Santa Croce is his fine monument to Raphael Morghen the engraver, in San Lorenzo is that to Madame Spence, and in a church in Cincinnati, U. S. A., is his "Angel of Prayer." Among his other works are, "Love and Psyche," "Love resting on Fidelity," a large group called "The Murder of the Innocents," etc.

**Fantin-Latour, Henri.** (*Fr.*) Born at Grenoble, 1836. Medals in 1870 and '75. Pupil of his father and Lecoq de Boisbaudran. At the Salon of 1877 he exhibited a picture called "Reading," which was much praised by Duranty in the "Gazette des Beaux-Arts," and a portrait, also two pastels of landscapes and two lithographs; in 1876, paintings of "Flowers" and "The Anniversary"; in 1875, three portraits; and in 1874, "Flowers and Objects of Still-Life"; at the Salon of 1878, "La famille D.," which last was much admired and well written of by Roger Ballu in the "Gazette des Beaux-Arts" of July, 1878.

"Flower-painting needs a very skillful hand to make it attractive, but the 'Roses' [Dudley Gallery, 1873], by H. Fantin, must attract every one who cares for taste and refinement in art. Not less in drawing than in color the flowers show an uncommon gift for realizing the individual beauties of outward nature." — *Art Journal*, December, 1873.

**Farrer, Henry.** (*Brit.-Am.*) Born in London, 1843. He has spent his professional life in the city of New York. He is a member of the New York Etching Club, and of the American Society of Painters in Water-Colors. Among his works may be mentioned, "On the East River," "A Hot Day," "A Calm Afternoon," "Sunset, Coast of Maine," "The Silent Tongue" (painted in 1872), "The Old Homestead at Twilight," and "A November Day," belonging to J. T. Williams.

To the American Centennial Exhibition of 1876 he contributed "A Windy Day" (belonging to Dr. J. G. Holland) and "The Old House on the Hill"; to the Paris Exposition of 1878, "A Quiet Pool" (belonging to Robert Gordon, and at the National Academy the same year).

"'The Silent Tongue,' by Henry Farrer, being a study of a ferry-wharf, in which the warning bell is the chief object, is a very noticeable picture, one into which the artist has succeeded in getting a great deal of true sentiment." — *New York Evening Mail*, February 14, 1872.

"In 'The Quiet Pool' Farrer husbands all his means, understands and enjoys his subject, and trusts with simple faith to the power of nature to help him through. The re-



sult is a drawing that, in its way, is nearly perfect, — one that in its single self gives character to the Exhibition." — *Tribune*, February 5, 1878.

"Farrer is the best, by all odds the best, of the young men who are honorably striving to establish among us the practice of the delightful art of etching." — *Tribune*, April 19, 1878.

**Farrer, Thomas C.** (*Brit.-Am.*) Brother of Henry Farrer. He occupied a studio for some years in New York, but has of late been a resident of London, studying and painting also on the Continent. He was one of the early members of the American Society of Painters in Water-Colors. Among his works exhibited at the National Academy in New York may be mentioned, "Field Lily" and "Twilight on the Hudson," in 1867; "Beach at Hastings" and "An English Farm," in 1871; "Caernarvon Castle, Wales" (belonging to Robert Elting), and "Interior of St. Mark's, Venice," in 1872; "Sunset," in 1875; "Yorkshire Trout Stream," "Coming through the Lock," and "Rochester Castle," in 1878. To the Royal Academy in London, in 1872, he sent "Rochester Castle"; in 1874, "Early Spring"; in 1877, "The Brook."

"We are not surprised that this skillful artist [T. C. Farrer] finds the art-lovers of the States able and willing to appreciate his labors. He may take high professional rank anywhere; and, although young, he has already achieved a reputation that cannot fail to place him foremost among the painters of whom America is justly proud." — *Art Journal*, April, 1871.

**Faruffini, Federigo.** (*Ital.*) Born at Sesto San Giovanni, province of Milan (1833–1870). Medals in Italy and at Paris. The principal pictures by this artist are, "The Architects of the Cathedral presenting to Cardinal Sforza a Model of the Dome of Pavia" (a fine work, for which he received a medal); "Dante in Youth"; "Evening on the Ticino"; "Titian in a Gondola with his Daughters" (belonging to the banker Ponti, Milan); and "Macchiavelli and Cesare Borgia," which took a gold medal at Paris in 1866. The "Sala del Cambio," a large and valuable picture, was purchased by Mr. Gordon and brought to America. He left a large unfinished picture of a "Festa at Messalina."

**Fassett, C. Adèle.** (*Am.*) Born in Owasco, N. Y., 1831. She studied water-color painting in New York under J. B. Wandesforde, an English artist, and crayon drawing and painting in oil under Castiglione, La Tour, and Matthieu in Paris. She spent two years in study in Paris and Rome, lived in Chicago twenty years, and has been a resident of Washington, D. C., since 1875. Mrs. Fassett is a member of the Chicago Academy of Design, elected in 1873 or '74, and in 1876 was elected a member of the Washington Art Club. Among her many portraits may be mentioned those of Dr. Small, J. H. Dunham, Judge Hibbard, Charles Hammill, and other prominent citizens of Chicago, Vice-President Wilson (owned by the Shoe and Leather Association of Boston), Justice Miller of the Supreme Court (owned by Colonel Corkhill of Washington), Chief Justice

Waite (at the Centennial Exhibition of 1876), the sculptor Vela (presented to the Corcoran Gallery, Washington, by Hon. John Hitz, Consul-General of Switzerland), Clara Barton the philanthropist (owned by Mr. Hitz), and the library of Mrs. Martha J. Lamb, the historian of New York, with portrait of Mrs. Lamb (exhibited at the National Academy in 1878). Mrs. Fassett's "On the Campagna" is owned by Hon. E. B. French of Washington, and a drawing of "The Three Graces" is in the possession of the present Japanese Minister to Washington.

Mrs. Fassett is now engaged (1878) upon an historical painting entitled "The Electoral Commission in Open Session." It will include portraits from life-sittings of some two hundred ladies and gentlemen, prominent in political, literary, social, and scientific circles in the Capitol. It represents the old Senate Chamber of the United States, now the Supreme Court room, with Hon. W. M. Evarts making the opening argument.

"Mrs. Fassett's admirable likeness of Vice-President Wilson, said to be one of the most correct for which he ever sat, has been purchased by subscription for \$500, and presented to the Shoe and Leather Exchange of Boston. Her great work, 'The Electoral Commission,' in her studio in Washington, is slowly approaching completion. . . . Mr. Evarts is addressing the court, and the large number of people present are naturally and easily grouped. There is no stiffness or awkwardness in the position, nothing forced in the work. There are in the crowd ladies enough in bright colors to relieve the somberness of the black-coated men, and the effect of the whole picture is pleasing and artistic, aside from its great value as an historical work." — *Arcadian*, New York, December 15, 1876.

"The picture — Mrs. Fassett's 'Electoral Commission' — gives evidences of great merit, and this illustration in oil of an historical event in the presidential annals of the country by the preservation of the likenesses in group of some of the principal actors, and a few leading correspondents of the press, will be valuable. This portrait we safely predict will be a landmark in the history of the nation that will never be erased. It memorializes a most remarkable crisis in our life, and perpetuates, both by reason of its intrinsic value as a chapter of history, and its intrinsic worth as an art production, the incident it represents and the name of the artist." — *Washington Capitol*, March 17, 1878.

**Fassin, Adolphe.** (*Belgian.*) He exhibited at Philadelphia the "Neapolitan Water-Seller," in galvano-plastic, and "Rome" and "Naples," both in marble, and received a medal.

**Fattori, Cavaliere Giovanni.** (*Ital.*) Professor at Florence. Medals at Vienna and at Philadelphia, where he exhibited "Landscape,—Rest in Summer," "The Escort," "The Arrival of a Mail in Camp," and "The Horse-Market."

**Fedi, Pio.** (*Ital.*) Born at Viterbo, 1815. Member of several academies. Went when very young to Florence. Worked with a goldsmith on the Ponte Vecchio until he was sixteen years old. In 1838 studied engraving at Vienna. At length entered the Academy of Florence, and there gained a stipend with which to go to Rome. He sent to Florence "Christ healing the Epileptic," a "St. Sebastian," and a "Cleopatra." In 1846 Leopold II. commissioned him to make the statues of Andrea Cesalpino and Niccolò Pisano for



the loggia of the Uffizi. The work by which he is best known is the "Rape of Polyxena," in the Loggia dei Lanzi; this is his *capo d'opera*. Mr. Wood of New York offered him \$ 25,000 to repeat it for Central Park, and it is said that a Boston gentleman offered him double that sum; but he felt it would be a breach of trust to duplicate it, and declined the offers.

"Fedi's marble group of the 'Rape of Polyxena' has been placed by the Florentines in competitive proximity to the works of Michael Angelo, Donatello, Cellini, and Giovanni da Bologna. It is a noteworthy example of the Italian habit of looking behind, instead of around or before, in art and literature. Although the closely stuck drapery has a look of being just taken out of a washtub, and a falling figure is always a grave æsthetic defect, like stuttering in speech, yet as a whole it is a favorable illustration of the capacity of the modern academicians to treat whatever motives may be presented to them in a skillful manner, devoid of other ambition than to make an effective tableau. That so much talent and money can be in this age so misplaced as concerns the public, is a direct impeachment of the old governmental tyranny over the artistic mind, which permitted no training that could enlighten the people or inspire them with that disquietude in existing things that prepares the way for something better. How could art thus repressed rise higher than mere mechanical excellence and a tolerable imitation of whatever in the past was officially endorsed as politically harmless! But if governments prevent the development of any genuine national life based on freedom, the artist also has much to answer for in bringing it into popular disrepute by his treatment of the permitted subjects." — JARVES, *Art Thoughts*.

**Felsing, Jacob.** (*Ger.*) Born at Darmstadt, 1802. Medal at Paris, and Honorary Member of the Institute of France. This celebrated engraver studied first under his father, then at Milan, and also at Parma under Toschi. His engraving of "Christ in the Garden of Olives," after Carlo Dolci, took the grand prize at the Academy of Milan. Felsing visited Rome and Naples, and was for some time a professor at the Academy of Florence. Among his works are, "The Madonna of St. Francis," after Andrea del Sarto; the "Violin-Player," after Raphael; "Young Girls at a Fountain," after Bendemann; "Holy Family," after Overbeck; etc. [Died, 1883.]

**Féron, Firmin-Éloi.** (*Fr.*) Born at Paris (1802 – 1876). Pupil of Gros. He gained the grand prize in painting at l'École des Beaux-Arts in 1825. After his return from Rome he executed several works for the Gallery at Versailles, — "The Battles of Arsur," "Fornoue," "Guntersdorff," "Hollabrun," and several others, also "The Taking of Rhodes," "Entrance of Charles VIII. into Naples," "The Arrival of the Duke of Orleans at the Hotel de Ville, July, 1830," a portrait of Duguesclin, etc.

**Ferrari, Luigi.** (*Ital.*) Born at Venice, 1810. Son of a sculptor, who early instructed him in drawing and modeling. Before the death of the father, in 1844, the son had given proof of good talent, and had exhibited a bust of the "Virgin," since placed in the Museum of Brescia. This sculptor represented a new school in Italy; he was full of zeal and boldness, and was made, in 1851, Professor of Sculpture at the Academy of Fine Arts in Venice. Among his

works are, "David triumphing over Goliath," "A Young Girl praying at the Tomb of her Father," "Christian Resignation" (a bas-relief), "Melancholy," "Endymion," "Innocence," etc.

**Ferrari, E.** (*Ital.*) Born at Rome. Medal at Naples in 1877. Sculptor. He sent to the Exposition at Paris in 1878, "Jacques Ortiz" (statue in plaster). King Humbert gave him sittings for a bust in 1878. He made a large statue of a Roumanian statesman to be sent to that country. Ferrari is also a clever artist in water-colors. Some of his pictures are in private collections in Boston.

**Ferrier, Joseph-Marie-Augustin-Gabriel.** (*Fr.*) Born at Nîmes. *Prix de Rome*, 1872. Medals in 1876 and '78. Pupil of Pils and Lecoq de Boisbaudran. At the Salon of 1876 he exhibited "David" and "Bathsheba"; in 1875, "The Rape of Ganymede"; and in 1872, "An Improvisator of Greece, Thirty Years B. C."; in 1878, "St. Agnes, Martyr."

**Fesquet, Jules.** (*Fr.*) Born at Charleval. Two medals at Paris. Pupil of the elder Dantan. This sculptor executed a "St. John, Evangelist" for the church of the Trinity at Paris, and an allegorical statue of the city of New York for Central Park. About 1867 his health became so feeble that he was forced to give up sculpture. He became a designer, and is much employed upon illustrated publications, besides his other professional labors.

**Feuerbach, Anselm.** (*Ger.*) Born at Speyer, 1829. Professor at Vienna. Pupil of the Düsseldorf Academy under Schadow, and of Rahl at Munich. He visited Antwerp, and entered the atelier of Couture at Paris, where he remained but a short time, and then sought his way without masters other than the old masters of Italy, whither he went. His first noticeable picture after this experience was "Dante with the Noble Women of Ravenna," exhibited at Carlsruhe, and purchased by the Grand Duke; we believe it to be now in the Museum of Carlsruhe. His "Pietà," of 1862, has been etched by Professor Raab. Among his works are, "Francesca di Rimini," some representations of child-life, "Iphigenia at Aulis," now in the Stuttgart Gallery, "Orpheus and Eurydice," "Medea," "The Judgment of Paris," "Lesbia," and "Pallas." At the International Exhibition at Munich in 1869 he exhibited the "Banquet of Plato" and the "Pietà." [Died, 1880.]

"In all his works there is a resemblance to Ingres not to be overlooked. Our master always shows a moderation in the use of his colors which Ingres never had; but he also knows how to give a power to this moderation such as few of our historical artists have reached, and to unite perfection of form with strength of effect in a manner quite original. He thus separates himself from his predecessors, and is a modern artist and a child of his time in the best sense." — FR. PECHT, *Zeitschrift für bildende Kunst*, 1873.

"Feuerbach was completely unknown to us, as he probably is to our readers, before our journey to Munich; and in leaving this city we bear away the most vivid admiration of his talent, and the conviction that he is one of the three or four artists upon whom Germany can count. . . . We found there almost the complete work of an artist who traces out a path for himself, who copies no one, and who goes his way with



a rare determination, without disquieting himself about success. Of little imagination, at least in appearance, but of much heart, although he strives to conceal it. The 'Pietà' (1863) is a *chef-d'œuvre*. This day, so full of emotions, draws to its end; evening throws its shade on all the world; Christ, a figure ugly rather than beautiful, is extended in a cavern; his mother is beside him, overwhelmed with her grief; behind her kneel three young women, sad but resigned. It is all! No accessories, no violent gestures, *no ideas*, but a sincerity which goes to the heart, and a sadness so natural and so deep that it touches one more than all the research of the pathetic. It is as simple and grave as an ancient chant of the Church. The forms are not beautiful, but severe and true; the attitude of the three women is monotonous in design; the severity of color suits the subject admirably, and the heaviness of the background concentrates the effect and impresses it more profoundly on the soul. The artist has in every way abandoned tradition, and in painting the people of to-day has known how to elevate them by a grand style." — EUGÈNE MUNTZ, *Gazette des Beaux-Arts*, September, 1869.

**Feyen-Perrin, François Nicolas Augustin.** (Fr.) Born at Bey-sur-Seille. Medals in 1865, '67, and '74. Pupil of Cogniet and Yvon. The pictures of this painter frequently represent scenes from homely life, — peasant-women, fishermen's wives, etc. He has made etchings of his own works, and occasionally of the works of other artists. At the Salon of 1877 he exhibited "The Parisienne at Cancale"; in 1876, "The Cancellaises"; in 1874, "The Return of the Oyster-Fishers, Cancale" (at the Luxembourg) and "In the Dew"; in 1873, "A Cancellaise at the Fountain" and "The Road to the Market." He has also exhibited portraits. At the Salon of 1878 was his "Death of Orpheus."

"Some years since he said to me that, considering the great inequality of some artists in their work, he thought the aim of an artist ought not to be so much to make brilliant hits as to reach *une bonne moyenne*. . . . I may add that M. Feyen-Perrin has himself decidedly attained the *bonne moyenne* which he thought desirable, both as a painter and an aquafortist." — P. G. HAMERTON, *The Portfolio*, May, 1873.

**Fichel, Eugène Benjamin.** (Fr.) Born at Paris. Chevalier of the Legion of Honor. Pupil of Delaroche. His "Arrival at the Inn" (1863) is at the Luxembourg. At the Paris Salon of 1877 he exhibited "The Inn at Ramponneau," and "At Hotel Drouot"; in 1876, "A Fête in 1776." At the Walters Gallery in Baltimore there is a charming picture by Fichel. His "Coin Connoisseurs" is in the collection of Mrs. H. E. Maynard of Boston. At the Johnston sale, New York, 1876, his "Minstrel" (7 by 9) sold for \$450. At the Salon of 1878 he exhibited "Soldiers and Grisettes" and "Le save-tier et le financier."

**Fiedler, Bernhard.** (Ger.) Born at Berlin, 1816. Member of the Academy at Venice. Medals at Vienna. Studied at the Academy of Berlin and under E. Gerst; later, under W. Krause. In 1843 he went to Italy, then to the East, where he traveled extensively with the Duke of Brabant. Fiedler decorated the beautiful castle of Miramar, near Trieste, the home of the unfortunate Maximilian. He finally settled at Trieste. At the Berlin National Gallery is his "View in Istria." At Berlin, in 1871, he exhibited "A View of Cairo" and several water-colored views of Egypt and Venice.

**Fildes, S. Luke, A. R. A.** (*Brit.*) Born in 1844. Elected to the Academy, 1879. He began his studies in the schools of South Kensington; later, entered the Royal Academy. He furnished drawings on wood for the London Graphic, Cornhill Magazine, Once a Week, and other periodicals, and was selected to illustrate the last books of Dickens and Lever. His name appears for the first time in the catalogues of the Royal Academy in 1868, when he sent "Nightfall." In 1869 he exhibited "The Loosened Team"; in 1871, "The Empty Chair" (Dickens' study); in 1872, "Fair, Quiet, and Sweet Rest"; in 1873, "Simpletons"; in 1874, "Applicants for Admission to a Casual Ward"; in 1875, "Betty"; in 1876, "The Widower"; in 1877, "Playmates." His "Casual Ward," belonging to Thomas Taylor, and "Betty" were at the Philadelphia Exhibition of 1876, and "The Casual Ward" at the Paris Exposition of 1878.

"'The Casual Ward,' by S. Luke Fildes [R. A., 1874], is the most notable piece of realism we have met with for a long time. The painter has shirked nothing; he has set down the facts as he found them. . . . We think Mr. Fildes has taken the only sincere course possible with a subject of this kind. He has made no attempt to make his picture pretty, he has, in truth, deliberately made it horrible and weird, but so much of artistic taste as there was room for he has bestowed upon his work." — *Art Journal*, August, 1874.

"'Betty,' by Fildes, is fresh and animated, well drawn, full of spirit and hearty grace. It appeared one of the most attractive pictures of the Exhibition. His 'Applicants to a Casual Ward' is a work of great power, and abounds in admirable individualization." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"'The Widower' [R. A., 1876] is certainly one of the finest works of art ever received by the Academy Committee of Selection; full of tender pathos and sentiment, robust in execution, and vigorous in outline." — *Art Journal*, August, 1876.

"But the gem of the Exhibition [Dudley Gallery, winter of 1877] is 'Marianina,' by Luke Fildes, which for pose, drawing, and color is perhaps the best bit of work he has done. Mr. Fildes has used the very roughest kind of canvas, he has laid on his paint here and there with a palette knife, as if he were handicapping himself to obtain softness of tone and texture in spite of conditions that would at first blush appear to tell against both. There is no picture in the gallery more tender, soft, and delicate in its effect than this vigorous study." — *London Letter to New York Times*, December 9, 1877.

"This work ['Applicants for Admission to a Casual Ward'] attracted universal attention, both from the singularity of the subject and the power with which it was treated. In the astonishing reality and individuality of the figures it represented one of those haunting scenes of miserable life which Dickens knew how to produce, and it proved with what discrimination the painter had been chosen to illustrate the famous novelist's last work." — *Portfolio*, May, 1878.

**Fildes, Mrs. Luke.** (*Brit.*) Resides in London, painting in the studio of her husband. To the Winter Exhibition at the Dudley Gallery, in 1877, she contributed "The Cottage Door"; to the Royal Academy, in 1878, "Peeling Potatoes" and "A Berkshire Cottage."

**Finch, Francis Oliver.** (*Brit.*) Born in London (1802 – 1862). Water-color painter, studying under John Varley. He executed both portraits and landscapes, particularly twilight and moonlight scenes.

**Fischer, August Ferdinand.** (*Ger.*) Born at Berlin (1805 – 1866). Member of the Academy and of the Senate of the Academy



at Berlin, where he studied. Schadow and Wichmann influenced him to give his attention to sculpture. In 1842 he was commissioned to make four groups in marble for the Belle-Alliance-Platze. These were not erected until ten years after the death of Fischer. He made many decorative works for public buildings. One of his best easel-pictures, "The Roman Water-Carrier," was purchased by the Emperor. In the National Gallery, Berlin, is the "Glaubens-Schild."

**Fisher, William Mark.** (*Am.-Brit.*) A native of the United States, of Irish parentage, he spent his youth in Boston, studying art at the Lowell Institute; later, he was a pupil of George Inness at Medfield. He spent some time in study in Europe, although without a master and in no school. Returning to America, he practiced his profession in Boston, but met with little success, his pictures not being appreciated except by the intelligent few. He has lived in London for some years, exhibiting at the Royal Academy and elsewhere. He is very highly regarded in England, and his works are in the finest public and private collections. To the Royal Academy, in 1877, he sent "The Meadows"; in 1876, "A Scotch Hillside" and "On the Cam"; in 1875, "Early Summer"; in 1872, "Noon." To the British Fine Art section at the Paris Exposition of 1878 he sent "Fen Meadows" and "A Scottish Hillside," in oils, and "A Canal Jump on the Ouse," in water-colors. The Boston Art Club owns one of Fisher's pictures; others belong to Mr. Hunnewell of Wellesley, Mrs. Maynard of Boston, Miss Norcross, Mr. T. G. Appleton, and others.

"Mark Fisher, a Boston artist, who had to leave his native land in order to find the appreciation he deserves, has won a front rank in the landscape art of his adopted country, and seems to have no superior there in the interpretation of certain aspects of nature." — BENJAMIN'S *Contemporary Art in Europe*.

**Fisk, William.** (*Brit.*) (1797 – 1873.) Early displayed a talent for art, but did not practice it as a profession until he had reached his thirtieth year. First exhibited at the Royal Academy in 1829, contributing one or more portraits annually until 1836, when he sent "The Coronation of Robert the Bruce," devoting himself after that time to the painting of historical pictures, which were popular and frequently engraved. Among them may be mentioned, "Cromwell's Family interceding for the Life of Charles I." (1840), "Charles V. picking up Titian's Pencil" (1840), "Charles I. passing through Whitehall Palace to his Execution" (1843), "Trial of the Earl of Stafford," and "The Attempted Assassination of Lorenzo de Medici," which received the gold medal of the British Institution in 1840, as the best historical picture. He has not exhibited in public since 1848.

"If Mr. Fisk's works may not be classed in a high rank of historical painting, they are most creditable examples, well composed, careful in execution, and accurate in costume and accessories." — *Art Journal*, January, 1873.

**Fitch, John L., A. N. A.** (*Am.*) Born in Hartford, 1836. He

studied in Munich and Milan under Prof. Albert Zimmermann and his brothers, Max and Richard Zimmermann. His professional life has been spent in Hartford and New York. Is a member of the Artists' Fund Society and an Associate of the National Academy. In 1870 he sent to the National Academy "A Mountain Brook"; in 1871, "The Outlet"; in 1873, "In the Canon, Granville, Mass."; in 1874, "Waiting for a Bite"; in 1875, "A Stray Sunbeam"; in 1876, "Autumn"; in 1878, "Twilight on John's Brook."

His "Gill Brook" belongs to F. Goodrich. His largest picture, "In the Woods," was at Philadelphia in 1876.

"John L. Fitch has attained considerable eminence as a painter of forest scenes, and his latest picture, entitled 'In the Woods,' will, we think, add greatly to his reputation as a student of nature." — *Art Journal*, April, 1875.

**Flagg, George W.**, N. A. (*Am.*) Born in New Haven, 1816. His boyhood was passed in Charleston, S. C. He was a nephew of Washington Allston, and had the advantage of that artist's tuition in Boston, displaying as a youth what were considered phenomenal talents. He spent three years in study in Europe, painting for six years in London. Among his earlier works are, "A Young Greek," "Jacob and Rachel at the Well," "Murder of the Princes in the Tower," "Landing of the Pilgrims," "Washington receiving his Mother's Blessing" (frequently engraved), "Columbus and the Egg," "The Match-Girl," "Haidee," and the "Scarlet Letter." Flagg was elected full member of the National Academy in 1851, but has not exhibited in its gallery since he sent his "Columbus and the Egg" in 1867.

"'Haidee' is another subject treated by this artist [George W. Flagg], a single figure painted with much tenderness. Mr. Flagg has in early years studied with profit the great Italian masters, and is still faithful in his allegiance to them." — *London Art Journal*.

"In the 'Mouse Boy' the tone of the coloring is very harmonious, the position altogether graceful and easy, and the impression of the picture at once natural and pleasing." — TUCKERMAN'S *Book of the Artists*.

**Flagg, Jared B.**, N. A. (*Am.*) Younger brother of George W. Flagg. Born in New Haven, 1820. Studied in the studio of his brother, and received some instruction from Allston. He first exhibited at the National Academy, in 1836, a portrait of his father. In 1849 (when he was elected Academician) he exhibited "Angelo and Isabella," from "Measure for Measure." He became a clergyman of the Episcopal Church in 1854, but still devotes some time to the practice of art. He has painted several excellent portraits, and sent to the National Academy, in 1877, a portrait of Charles L. Frost and "The Poet's Captive."

Flagg's portrait of Commodore Vanderbilt was in the Philadelphia Exhibition of 1876.

**Flahaut, Léon.** (*Fr.*) Born at Paris. Pupil of L. Fleury and Corot. Medals in 1869 and '78, when he exhibited "The Environs



of Montbouy (Loiret) and "High Sea at Puys." In 1869 he exhibited "Under the Wood" and a "Souvenir of the Normandy Coast."

**Flameng, Léopold.** (*Belgian.*) Born at Brussels, of French parents, in 1831. Chevalier of the Legion of Honor. Medal at Philadelphia. It is, perhaps, sufficient for a concise writer to say of this engraver that M. Charles Blanc uses for him the adjective "illustrious," a word never used unadvisedly by the French, but reserved for the best men of their time. Flameng is truly worthy of the praise on account of his own works and those of his school. He first studied under Calamatta; went to Paris in 1853, where he soon became notable for his illustrations in the "*Gazette des Beaux-Arts.*" Since 1859 he has sent his works to the Salons, receiving first medal in 1864, decoration in 1870. Among his plates may be mentioned, "Portrait of the Countess of Agout," after Claire-Christine; "Portrait of Miss Graham," after Gainsborough (1859); "St. Sebastian," after Leonardo da Vinci (1861); "La Source" and "Angélique," after Ingres, and a portrait of a man, after Rembrandt (1863); "Birth of Venus," after Cabanel, and "Marguerite at the Fountain," after Scheffer (etchings, 1864); "The Last Doll," after Amaury-Duval, and "Christ before the Doctors," after Bida (1865); "Marino Faliero," after Delacroix, and "Innocence," after Prudhon (1867); "The Secret of Love," after Jourdan, and three etchings (1868); "Stratonice," after Ingres, and five etchings (1869); "The Watering-Place," after Troyon (1874); "Abundance," after Rubens (1875); "The Lesson in Anatomy" and "The Syndics," after Rembrandt (1876); and etchings, after portraits of Rubens and his wife by Rubens (1877).

"Flameng is really one of those illustrious men whose labors make epochs in the history of the fine arts." — HAMERTON, *Etching and Etchers*.

**Flandin, Eugène Napoléon.** (*Fr.*) Born at Naples, where his father was sent in an official capacity (1809–1875). Chevalier of the Legion of Honor. Artist, explorer, and man of letters. He studied without masters, and made his début at the Salon of 1836 with two pictures, "The City of Venice," purchased by the Civil List, and "The Bridge of Sighs," purchased by the Société des Amis des Arts. He went to Algiers, and in 1837 exhibited a "View of the Mayoralty at Algiers," also bought by the Civil List. He was with the army in the campaign against Constantine, and Louis Philippe bought his picture of the assault upon that place, for the château of Neuilly. This canvas was torn by bullets during the revolution of 1848, was afterward sold with other débris, was purchased by Queen Marie-Amélie and taken to Claremont. From 1839 to '55 Flandin was occupied in researches in Persia and Nineveh, where he was sent by the Academies of the Beaux-Arts and of Inscriptions. After his return to France he published, in several books, the result of his labors, and he is much honored by the Academies who had employed him. In 1855

he reappeared at the Salon, and continued to exhibit for several years pictures of scenes in the East, such as "A View of the Golden Horn and Stamboul," "General View of Constantinople," "View of the Bosphorus," etc.

**Flandrin, Auguste.** (*Fr.*) Born at Lyons (1804 – 1844). Medal at Paris. Pupil of Ingres. He was for some time chief of the School of Art at Lyons. His picture of "The Bathers" was much praised; also, an "Interior of the Church of San Miniato at Florence," for which he received a medal.

**Flandrin, Jean Hippolyte.** (*Fr.*) Born at Lyons (1809 – 1864). Member of the Institute. Officer of the Legion of Honor. Brother of Auguste, and a pupil of Ingres. He took the *prix de Rome* in 1832, and there studied also under Ingres, who had been made Director of the Villa Medici. In 1838 he returned to France, where he added to his laurels, and in 1853 he was elected to the Academy. His works are well designed, and show close study, but are cold in general effect. In 1847 he painted "Napoleon as a Legislator," a commission for the Home Department in the Council of State. He painted many portraits; that of the Emperor was at the Salon of 1863, and five others were exhibited in 1861. Flandrin also executed many monumental paintings in the churches of Saint Séverin, Saint Germain-des-Près, Saint Vincent de Paul, etc. During the last years of his life his portraits were much esteemed, and so numerous were the orders he received that he was obliged to refuse many applications. It is related that a very beautiful woman offered him 80,000 francs if he would paint her portrait, but he bowed her out of his studio without a word of reply.

"If it needed Ary Scheffer to temper the dominant materialism with his spiritual apprehension of art, it not less needed Hippolyte Flandrin as an example of a purely religious master. His sincerity and high-mindedness would have done honor to the best periods of the sacred art of Italy. Having a faith in divine things, Flandrin incarnated his ideas in a remarkable series of wall-paintings for public edifices, and in easel-pictures, borrowed in general characteristics from early Christian art, but treated in his own thoughtful and refined manner. . . . His talent in composition ranks him as a master, and he is as clear and simple in coloring as devout in spirit. . . . Although Flandrin stands at the head of French religious art, he would take no such rank among great masters elsewhere. There is nothing grand or profound in his works. . . . It is an example that goes to prove a general truth; namely, the incapacity of the French school thus far to give birth to art based on exalted religious motives or moral feeling." — JARVES, *Art Thoughts*.

"I know not where M. Flandrin would have gone, if he had worked without a master, and been left to himself. Perhaps he is one of those sons who are happy that their father was born before them. . . . M. Flandrin found in M. Ingres his natural teacher, but he has advanced high and towards the right. If posterity is just it will call him 'Flandrin without fault,' as Andrea del Sarto is called 'Andrea without defect.'" — EDMOND ABOUT, *Nos Artistes du Salon de 1857*.

**Flandrin, Jean Paul.** (*Fr.*) Born at Lyons, 1811. Chevalier of the Legion of Honor. Brother of Auguste and Jean Hippolyte, and pupil of Ingres. After some historical painting this artist confined himself to *genre* landscapes and portraits. A landscape, "Sabine



Mountains" (1852), is in the Luxembourg. His "View of Rivoli" was purchased by Queen Marie-Amelie, and "The Flight into Egypt" by the Ministry of State. In 1877 he exhibited "The Banks of the Gardon near the Pont du Gard," "A Farm in Provence," and "A View of the Maison de l'Éducation of the Legion of Honor at St. Denis"; in 1876, "A Landscape" and "In the Woods," and sketches for two portraits; in 1875, "Souvenir of Bas-Bréau, Fontainebleau," "Border of a Pine Wood at Pornic," and three sketches; in 1874, "Souvenir of Provence," "An Idyl," and "A Prairie near Nantua," and three sketches for portraits; in 1873, "Souvenir of Provence" and a design for a portrait; in 1872, one finished portrait and a sketch for another; in 1870, "Group of Green Oaks" and the "Palace of the Popes at Avignon"; etc. He also executed the paintings in the gallery of the baptistery in the church of Saint-Séverin, and some of the "Views in the Environs of Paris," in the Hotel de Ville. At the Salon of 1878 he exhibited two landscapes.

"His tone is heavy, but serious and quiet, his color conventional, but the motive never trivial, nor the drawing superficial." — ANTON SPRINGER, *Geschichte der bildenden Kunst im neunzehnten Jahrhundert*.

**Flers, Camille.** (*Fr.*) Born at Paris (1802–1868). Chevalier of the Legion of Honor. This painter of landscapes broke away from academic traditions and was called an "innovator." But his pictures were admired, and he held good rank in his art. Among his works are, "The Allier at Vichy, after an Inundation," "A Mill at Aunay," "A Mill near Quillebœuf," "The Four Seasons," etc.

**Fleury, Léon.** (*Fr.*) Born in Paris (1804–1858). Chevalier of the Legion of Honor. Pupil of Victor Bertin and Hersent. This artist made extensive sketching-tours, and is chiefly known as a landscape-painter; but he also executed some religious pictures, such as a "St. Genéviève" in the church of Saint Étienne-du-Mont, and "The Baptism of Christ" in the church of Sainte Marguerite. Several pictures by Fleury were purchased by the government for provincial museums.

**Fluggen, Joseph.** (*Bavarian.*) Born in Munich, where he was also educated. The pictures of this artist are favorably known all over Europe. He affects scenes of romantic and historic *genre*. His "Familien Glück" is in the collection of Mr. Henry Wallis, and is known by an engraving by E. Mohn. Among his other subjects are, "Elizabeth of Hungary taking Refuge with her Children in a Ruined Hut," "Milton dictating Paradise Lost," "The Countess Margaret taking Leave of her Children," and "The Landlady's Daughter."

**Focosi, Alessandro.** (*Ital.*) Born at Milan (1839–1869). His first work of importance, "Charles Emmanuel I.," gave him fame, and a rank among artists which is seldom attained in early life. He then executed a large historical picture, for which he received the extraordinary prize of 10,000 francs, besides selling the painting for a

large sum to a wealthy patron. His early death deprived the modern Italian school of a notable artist.

**Foley, John H., R. A. (Brit.)** Born in Dublin (1818–1875). Studied in the schools of the Royal Dublin Society, and became a student in the Royal Academy, London, in 1834. First exhibited at the Royal Academy, 1839, "The Death of Abel." He executed statues of Hampden, in 1847, for Parliament House, of Father Mathew for the city of Cork, of John Stuart Mill, Stonewall Jackson, Burke, Goldsmith, Lord Clyde, in Glasgow, Grattan, Outram, the Prince Consort, and ideal works, "Ino and Bacchus," "Youth at a Stream," "Caractacus," "The Mother," "Grief," "The Muse of Painting," etc. His last and most important work was the figure of the Prince Consort in the Albert Memorial, London, commissioned by the Queen, but not cast until after the sculptor's death in 1875. He was elected Associate of the Royal Academy in 1849, and Academician in 1858.

"Of Foley's principles in art it may be said, that with the highest admiration for the time-honored excellence of the antique, he was no blind devotee to its merits, at the expense of what he deemed of far higher import, nature and character. His portrait statues, always in the highest degree characteristic in dress and bearing, were rendered with the closest attention to local details. . . . His ideal subjects, equally with his portraits, were removed from any imitative precedent, whether classical or mediæval. . . . From a contemplation of such subjects the spectator rises with a feeling of satisfaction that the artist has in them reached those chords of sympathetic feeling and emotion, the one touch of which makes the whole world kin."—*Art Journal*, January, 1875.

"From an art point of view the statue [Prince Consort] is grand in form, regal in bearing, and masterly in its lines of composition."—*Art Journal*, April, 1877.

"THE SEAL OF THE CONFEDERATE STATES OF AMERICA, the composition of which is by J. H. Foley, R. A., contains as a center a representation of that statue of Washington which was executed by the American sculptor, Crawford, and erected at Richmond. The figure is mounted and in uniform, as if commanding in an engagement. It is surrounded by a wreath, beautifully composed of the most valuable vegetable products of the Southern soil, as tobacco, rice, maize, cotton, wheat, and sugar-cane. The rim bears the legend, 'The Confederate States of America, 22d February, 1862, Deo Vindice.' The diameter of the seal is from three to four inches, and it is of silver."—*Art Journal*, January, 1865.

**Foley, Margaret E. (Am.)** Native of New Hampshire. Died, 1877. Entirely self-taught as a sculptor, she began her career in an humble way in her native town, by the carving of small figures in wood, and the modeling of busts in chalk. Later, she found her way to Boston, where she cut portraits and ideal heads in cameo. At the end of seven years she went to Rome, where the rest of her professional life was spent. She died at Menan, in the Austrian Tyrol, the summer home of Mr. and Mrs. Howitt, whither she had gone in 1877, for the benefit of her health. Among her works are busts of Theodore Parker, Charles Sumner, and others; medallions of William and Mary Howitt, of Longfellow, Bryant, and S. C. Hall; "The Albanese" (medallion), "Cleopatra" (bust), and "Excelsior" and "Jeremiah," statues, etc.



"A critical estimate of Miss Foley declares that her head of the somewhat impracticable, but always earnest senator from Massachusetts [Sumner] is unsurpassable and beyond praise. It is simple, absolute truth, embodied in marble." — TUCKERMAN'S *Book of the Artists*.

"The walls of Miss Foley's room are well lined with medallion portraits, in which she has been so successful, and which have gained for her so wide a reputation. Bierstadt says he knows of no artist who, in the same length of time, has made so many portraits as Miss Foley. She is gifted with a rapid insight into character, which is as important an element in depicting the human face divine as the deft fingers of the draughtsman. . . . Her 'Excelsior,' a spirited illustration of Longfellow's famous lyric, is the very embodiment of the feeling which found its expression in the poet's verse, nor does the artist's conception lose any of its charm by transfer to the cold marble." — *The Revolution*, May 4, 1871.

"Miss Foley's exquisite medallions and sculptures ought to be reproduced in photograph. Certainly she was a most devoted artist, and America has not had so many sculptors among women that she can afford to forget any one of them." — *Boston Advertiser*, January, 1878.

**Foltz, Philippe.** (*Ger.*) Born at Bingen, 1805. Member and Professor of the Royal Academy of Fine Arts at Munich, and Director of the Royal Galleries of that city. Foltz studied at the Gymnasium of Mayence, and devoted himself to art, against the will of his family. In 1825 he went to Düsseldorf, where he was soon noticed by Cornelius, and through his influence was employed in the decoration of the Glyptothek at Munich, under the direction of Schlottbauer. He painted many decorative works in the New Residence and other edifices, under Royal favor, and became a prominent artist in Munich. He visited Italy, and sent pictures to the Paris Expositions of 1855 and '67. His most celebrated work is a grand official subject, "Otho, Prince of Bavaria, leaving the Palace of his Fathers to go to take Possession of the Throne of Greece." This has been lithographed by Bodmer. His "Frederick Barbarossa" and "Henry the Lion," at Paris, in 1867, were purchased by the King of Bavaria. His "Pericles" was exhibited in Munich in 1870.

**Fonséca, Antoine-Manoel da.** (*Portuguese.*) Born at Lisbon, about 1795. Corresponding Member of the Institute of France. Chevalier of the Orders of Christ and Notre Dame de la Conception of Portugal, and of that of the House of Hohenzollern of Prussia. His achievements were such that he was appointed Painter to the King, and Professor in the Academy of Lisbon, in 1830. His subjects are historic, *genre*, and portraits. Fonséca painted many portraits of the Royal Family for the government. His works were at the Paris Expositions of 1855 and '67. Among his historical pictures are, "The Death of Albuquerque," "Æneas saving Anchises," "Christ amidst the Doctors," acquired by the Count of Farrobo, etc.

**Fontana, Roberto.** (*Ital.*) Of Milan. Medal at Philadelphia, where he exhibited the "Evocation of Souls from Robert le Diable," which was especially commended in the report of John F. Weir.

**Fonville, Horace.** (*Fr.*) Born at Lyons. Pupil of his father. His "Road in the Mountains of Haut-Bugey" (1874) is in the Lux-

embourg. At the Salon of 1877 he exhibited "Souvenir of Virieux-le-Grand."

**Foote, Mary Hallock.** (*Am.*) Born at Milton, N. Y., where she has since lived. She began her art studies in the Cooper Institute, New York, under Dr. Rimmer, working there four winters. Later, she was a pupil of Frost Johnson. From William J. Linton she received valuable counsel regarding her block work. Besides this she has had no direct artistic training. For Osgood & Co. she has illustrated several gift-books, including "The Hanging of the Crane," "Mabel Martin," "Skeleton in Armor," "Scarlet Letter," etc. Scribner & Co. have published many of her best detached illustrations in Scribners' Monthly, St. Nicholas, and elsewhere.

**Forbes, Edwin.** (*Am.*) Born in the city of New York, 1839. At the age of eighteen he commenced the study of art, devoting himself to animal-painting. In 1859 he became a pupil of A. F. Tait. At the outbreak of the American Civil War he joined the Army of the Potomac, remaining in the South during the years 1862, '63, and '64 as special artist for Mr. Frank Leslie the publisher. He made many studies of battle-scenes and of objects of historic interest. On his return to New York he painted his "Lull in the Fight," a scene in the Battle of the Wilderness, exhibited at the National Academy, New York, and the Boston Athenæum. Later he painted several smaller war-scenes, but at present is engaged upon landscapes and cattle-pictures. His "Life Studies of the Great Army," a series of copperplate etchings, were exhibited at Philadelphia in 1876, and were awarded a medal. The first proofs of these were bought by General Sherman for the United States Government, and are now in the War Office at Washington. He was elected an Honorary Member of the London Etching Club in 1877.

"It would take too long to go through the sketches in detail, and so I will only select a few which seem to me to be the most suggestive. They embrace nearly all the branches of the service, — artillery, cavalry, infantry, the engineers, the supply-trains, the newspaper reporters, the stragglers, and even the herd of cattle who furnished us with such delicious but none the less tough beef. Nor is the negro omitted, — the poor black contraband, the innocent cause of it all. The gem of the collection, to me, is 'A Night March.' It needs no description, — it must be seen; and, as I look at it, and let my memory play, it takes me back to more than one scene like it. In pleasing contrast to this is that bright snow-scene, 'Returning from Picket Duty.' So cold does the air look, and so determined and contented the returning squad, that you hope they will be rewarded for their hours on the picket-line by a good ration of commissary whisky as soon as they get back to quarters. In 'The Reveille' you can almost hear the clear notes of the bugle in the chill morning air. 'The Advance of the Cavalry Skirmish-Line' and 'Going into Action' give an idea how things began, of how the battle was generally opened; while 'The Lull in the Fight' and 'The Halt of the Line of Battle' give such a picture of the necessities of a recess for both sides, and the havoc committed which demanded temporary respites at least, — for there was no long one until it was all over, I mean the war, — that it can be judged that life in the army was not altogether the picnic excursion that many at first thought it was going to be. 'After Dress-Parade' is a pleasant interior scene of duty over, and the genial companionship of



brother officers, and this Mr. Forbes told me was actually taken from one of our Massachusetts regiments. 'A Cavalry Charge' is the exemplification of movement and physical courage; while 'A Halt for Twenty Minutes' has so weary and used-up a look, that you would suppose that nothing could arouse the slumberers. 'Going into Camp at Night' and 'The Distant Battle' are wonderful artistic productions, as is also 'Through the Wilderness,' a piece of artillery struggling along as best it can. The scene of 'Fording a River,' and the other of 'The Pontoon Bridges,' are both worthy of note; as also 'The Advance of the Cavalry Picket-Line,' and many others, among them those which give an idea of a drenching Virginia rain-storm. But I cannot name them all, and so, before ending, will merely mention some of those in which the negro is brought in, as a 'Reliable Contraband,' 'Coming into the Lines,' and then, last of all, 'The Sanctuary.' That scene embodies the pathos of the part the colored race played in the drama. There they are, the old woman with arms outstretched, thanking God in her wild, fervent manner, that the day of freedom has come, that the soldiers of Lincoln are at hand, and the dear old flag in sight. By her side are the aged negro man, husband or father, the pickaninny, and the dog,—all in a rapt but mute state of gratitude."—NATHAN APPLETON, in the *Boston Globe*, October 4, 1876.

**Forrester, Alfred Henry.** (*Brit.*) Born in London (1806–1872). He was brought up as a notary in the Royal Exchange, contributing articles, when not more than sixteen years of age, to several London journals, and, later, illustrating them himself. About 1840 he turned his attention entirely to literature and art, and was well known as "Alfred Crowquill" for his bright sketches with pen and pencil. He was connected with *Punch*, the *Illustrated London News*, etc. Among his works, for which he furnished the letterpress and the drawings, may be noted, "The Comic English Grammar," "Comic Arithmetic," "Picture Tables," "A Bundle of Crowquills," etc.

**Forster, François.** (*Fr.*) Born at Locle, 1790. Member of the Institute. Officer of the Legion of Honor. This very distinguished engraver gained the grand prize at l'École des Beaux-Arts in Paris in 1814. The King of Prussia, being then in Paris with the allied sovereigns, granted Forster a pension for two years to enable him to go to Rome, and gave him also a gold medal. Forster, who had been a fellow-pupil with Léopold Robert, and was very fond of that painter, begged that the same assistance might be given his friend; this was granted, and together they went to Rome. Forster devoted himself especially to reproducing the works of Raphael. After the two years he was obliged to return to Paris and labor for a support. Among his works are, "The Three Graces," "The Virgin of the Legend," and two portraits of Raphael, all after that master; the "Virgin in bas-relief," after Leonardo da Vinci; "Æneas and Dido" and "Aurora and Cephalus," after Guérin; "St. Cecilia," after Paul Delaroche; etc.

**Fortin, Charles.** (*Fr.*) Born at Paris (about 1815–1865). Chevalier of the Legion of Honor. He studied landscape-painting under C. Roqueplan, and interiors under Beaume. Fortin made his début at the Salon of 1835. His "Bénédicté" (1855) was purchased by the State. He sent to the Salon of 1861, "A Country Tailor"

(Finistère), "The Old Story," "An Interior," and three others; in 1864, "Between two Halts"; and in 1865, "The Magpie's Breakfast" and "A Familiar Scene."

"Fortin painted poverty, too; not poverty patient and in serene unconsciousness, but merry. Fortin has almost the humor of Dickens." — *Harper's Magazine*, November, 1871.

**Fortuny, Mariano.** (*Spanish.*) Born at Reuss, near Barcelona (1838 – 1874). Chevalier of the Order of Charles III. He studied at the Academy of Barcelona, and when twenty years old took the *prix de Rome*. He went to Rome in the summer of 1858, and devoted himself to sketching after the works of the masters by day; at evening he went to the Academy Chigi, where he sketched in crayon, in ink, and in water-colors. Very soon he was called to Spain, and placed on the staff of General Prim, whom he accompanied to Morocco. There he was so absorbed by his wish to sketch all that he saw that he often placed himself in danger, and, on one occasion, only escaped by passing himself off as an Englishman. The war ended, he returned to Barcelona, and then again to Rome. He executed several works, which he sent to Barcelona. He went to an exposition of painting in Florence, where he was much delighted with the color of the works of Morelli. From this time he had a new manner. The city of Barcelona had commissioned him to paint a picture of the "Battle of Tetuan," at which he had assisted. He was so long in executing the order that the deputation of Barcelona became impatient, and Fortuny (who had commenced his work on a magnificent scale, and who was working devotedly upon it) became angry and gave it up. He returned the money which had been advanced him, and no persuasion could ever induce him to resume his work on this picture. In 1866 he went for a time to Paris. He had executed a picture for Queen Christine, for the decoration of her Parisian hotel; he also had friends among the French artists in Rome, and at Paris made many more acquaintances. He went next to Madrid, to copy after the Spanish masters. There he became the friend of Madrazo, whose daughter he married. In 1866 he painted a "Fantasy of Morocco," which he duplicated for Mr. A. T. Stewart of New York. About this time he executed many etchings. At Madrid he painted his "Mariposa," which undoubtedly suggested the "Aurora" to Hamon. Fortuny had fixed himself in Rome and had made great successes. He could not execute all the works which were desired from him. For this reason the "Spanish Marriage," suggested by his own wedding, was not finished. He completed the "Serpent-Charmer," which had been some time commenced, and repeated it for M. André. His repetitions always differed somewhat from the first picture, since he painted the second from models as well as the first. His means were such as to enable him to gratify his tastes. He surrounded himself in his studio with costly arms, rich stuffs and tapestries, bronzes and



faïences, carpets and rugs from the East, fresh flowers, copies of the works of his favorite masters, and sketches given him by his friends.\* He had, also, a garden in which he could sketch from nature trees and plants, while in the court was a Persian tent, shaded by oaks and other trees. One can well imagine that this artist, with such surroundings, attracted all the world to visit him. Artists congregated at his studio, and men of letters there discussed the questions of the day; ladies of the grand world were only too happy to add brilliancy to the gatherings, and Madame Fortuny was an attractive hostess. Thus the Studio Fortuny became a Salon of which many have precious recollections. In 1868-69 Fortuny made some fine pictures in water-colors, and in the last-named year finished the "Spanish Marriage." There were several portraits in it, among them those of Madame Fortuny, the Duchess Colonna, and the artist Regnault. It was first sold to Goupil, then to Madame de Cassin. In Paris the artist was much courted, but he avoided society and loved to be with a few friends, to sketch while they talked, and only to speak himself at intervals. While there he made a few pictures, "A Book-Lover in the Library of Richelieu," a water-color of a "Persian Carpet-Merchant," etc. From time to time Fortuny had exchanged his works with the antiquaries at Rome for articles which he wished to have. Mr. Stewart had bought some of these pictures, and at Paris Fortuny retouched them and added much to their charm and value. When the Franco-German war began Fortuny went to Madrid. Here he painted, in water-colors, the "Carnival of the Last Century." It was bought by Mr. Stewart. The artist went next to Granada, where he passed one of the happiest periods of his life; the climate pleased him; he was able to enlarge his collection of rare and beautiful things. He went again to Morocco to verify his sketches and deepen his impressions. He lived in an ancient Moorish palace, and was so placed as to paint to the best advantage. At the end of the war he sent several pictures to Paris, among them the "Fencing-Lesson" and the "Tribunal of a Cadi." While in Granada he worked as if he wished to possess the entire country and all it contained in his sketches, and had little thought of leaving it, when the servant whom he had left in charge of his affairs at Rome died. This determined Fortuny to return to Rome, and there he settled himself permanently at the end of 1872. He now painted the "Academy of the Arcadians listening to an Unpublished Tragedy in the Gardens of the Society." It was the last work that he entirely completed, and this was not finished until 1874. He was so surrounded with artists, travelers, picture-buyers, etc., that he found no time for work. He disliked closing his doors to his friends, so he went to Venice and Naples. In 1873 he had been ill in Rome from living in an unhealthy locality. At

---

\* The author can testify to the wonderful charm of this studio and its surroundings, having visited it several times.

Naples he took a villa at Portici, by the sea, and apparently recovered his health. He worked incessantly, and was full of ambitious plans; his sketches of this time are of great interest. Early in November, 1874, he returned to Rome. He imprudently worked out of doors, and soon became ill, and died on the twenty-first of the same month of November. Even on the day of his death he made a sketch from the mask of Beethoven, for his wife's album. Walther Fol wrote a very interesting sketch of the life of Fortuny for the "Gazette des Beaux-Arts," which was concluded in the April number, 1875, with these words:—

"Let us review in a few words the career of this eminent artist, whose zeal in his work was not abated for a single moment. First period: his stay at the Academy of Barcelona, and first journey to Morocco; the time in which he freed himself from all that in his execution which suggested the school. Second period: from 1869 to 1865, the time when he developed as a designer, and came to have a personal manner. Third period: from 1866 to 1870, that is to say, from his picture of the 'Amateur of Engravings' and the 'Fantasy of Morocco' to the 'Spanish Marriage'; the time when, placed in relations with the most famous artists of Paris, he occupied himself to excess with the effects of composition and of *mise en scène*. Fourth period: from 1870 to his death in 1874, time of purely individual development, during his retreat in Granada, which continued to the moment of his death, in the decisive and truly original expression of his talent. To his varied gifts as painter and water-colorist he added a rare talent for etching. He engraved a series of plates, the fine proofs of which will become very rare. Among the most remarkable for the effect of color we will name the 'Kabyle mort, l'Arabe veillant sur le corps de son ami' and 'L'Idylle.'"

At the Johnston sale "A Mandolin Player," water-color (10 by 7), sold for \$680; "Scene on a Terrace," water-color (10 by 14), \$500; "A Hall Porter," pen and ink (7 by 5), \$355; "Study of an Arab," India ink (11 by 7), \$335; and "St. Jerome," after Ribera, water-color (7 by 5), \$160. At the Oppenheim sale, Paris, 1877, a superb water-color, "The Prayer," was bought by Baron Rothschild for 16,000 francs.

"Fortuny's painting possessed a mastery which forced admiration. Dealing only with the superficial realities of life, and handling his material with a complete and cynical disregard of beauty in the result, he nevertheless claims consideration by the confident skill of his expressional power, and his rapid and perfect perception of all that goes to form the first impression of things. The vision may be limited, if you will, the motive is often vulgar, but the trivial idea is supported by the excellence of its representations. All common gesture, all vulgar expression in the countenance, are completely under his control. The faces he paints have no beauty, but they bear upon them faithfully the record that coarse life leaves, — they have as much the mark of fashion as the costume that goes with them; they are attuned to all the trivialities of the existence that surrounds them." — J. W. COMYNS CARR, *The Portfolio*, February, 1875.

"What Chopin is to music, it appears to us that Fortuny is to art, and both of them have more of the gypsy wildness and strangeness of Spain in their works than of the sweet, classical composure of Italy, or of the sharp, graceful *esprit* of France." — *Art Journal*, January 30, 1875.

**Foster, Birket.** (*Brit.*) Born in 1825. Was an apprentice of E. Landell, an English wood-engraver, devoting himself to that particular branch of art for some years, and furnishing illustrations for Long-



fellow's "Evangeline," his first important work, in 1850; later, he engraved the plates for *The Task*, *Herbert's Poems*, *Wordsworth*, *Goldsmith*, *Gray's Elegy*, *Beattie's Minstrel*, *Pleasures of Hope*, *Poets of the Nineteenth Century*, *Ancient Mariner*, *Old English Ballads*, and other fine editions of standard British and American works, always with marked success. About 1860 he turned his attention to drawing in water-colors, exhibiting a picture in the Royal Academy, which attracted much attention. He was elected an Associate of the Society of Painters in Water-Colors in 1859, and a full member three years later. His pleasant rural scenes of a homely character, devoted almost exclusively to the portrayal of child-life, have been very popular, and very extensively reproduced in chromos, photographs, and engravings. Among the better known of his subjects are, "Nutting," "The Bird's-Nest," "In the Hay-Field," "Little Anglers," "The Busy Bee," "Sailing the Boat," "The Dipping-Place," "The Mill," "Cows in the Pool," "A Green Lane," "The Capture of a Thirty-two Pounder," etc.

An English landscape of Birket Foster's, belonging to William T. Blodgett, was in the National Academy, New York, in 1870.

"Birket Foster has indeed, both in his drawing and in his designs for the wood-engraver, carried suavity and grace to the very highest point to which they can be carried without falling into effeminacy, as he has pushed delicacy of execution to a pitch beyond which it seems impossible without pettiness and loss of unity." — TOM TAYLOR.

"Inasmuch as Birket Foster's pictures recall to our memories the dear remembrances of our own childhood, it has done us more good to gaze upon them than to have placed before our eyes the grandest piece of historical painting, or the finest example of mural decoration ever conceived by the subtlest artist. . . . The works of no living artist have been so extensively copied as have been the works of Birket Foster." — *London Art Journal*, July, 1877.

"Birket Foster made certain contributions, though not many, to the early numbers of *Punch*, but they were of a character which showed him to be eminently unfitted for the task of delineating *facetia*. He did not suffer many years to elapse, however, before his name became famous in a very different branch of art to that which *Punch* would have marked out for him." — *HODDER'S Memoirs of my Time*.

**Fowke, Francis.** (*Brit.*) (1823–1865.) Architect and engineer. He was employed in the erection of the new buildings of the South Kensington Museum, the Industrial Museum of Scotland, the Dublin National Gallery, and the Buildings of the International Exhibition of London in 1862.

**Fowler, Frank.** (*Am.*) A native of New York. He studied art under E. White in Florence. Living for some years in Paris, he entered the studio of Carolus Duran, assisting his master in painting the "Gloria Mariæ Medicis," a fresco for the Museum of the Luxembourg, exhibited at the Paris Salon in 1878, and other works.

He contributed a portrait to the first exhibition of the Society of American Artists in New York in 1878, and "Young Bacchus," to the Paris Exposition of the same year.

**Fraccaroli, Innocenzo.** (*Ital.*) Born at Castel-Rotto, 1803.

Member of the Academies of Venice and Milan. Corresponding Member of the Institute of France. Two medals at Paris Salons. This sculptor studied at the Academies of Venice and Milan, and later at Rome. On his return from Rome to Milan he was called to a professorship in the Academy of Florence. Among his works are, "The Massacre of the Innocents" (a colossal group purchased by Ferdinand I. for the Palace of the Belvedere), the "Monument to Charles Emmanuel II." (in the Royal Chapel at Turin), "The Mausoleum of Maestro Mayr" (at Bergamo, surmounted by three allegories), "St. Mary Magdalene," "St. John the Evangelist," "An Immaculate Conception," etc. Fraccaroli sent to London, in 1866, "Dædalus attaching Wings to Icarus" and "Achilles Wounded." At Paris in 1855 were the two preceding, as well as "Eve after the Fall" and "Atala and Chactas." [Died, 1882.]

**Fraikin, Charles Auguste.** (*Belgian.*) Born at Herenthalt, 1816. Chevalier of the Order of Léopold. A medal at London in 1857, and one at Paris in 1855. This sculptor studied at the Academy of Antwerp, and made his début at the Salon of Brussels in 1846. From that time he has received many commissions, both private and official. Among his works are, "Captive Love" (1847), purchased by the State; two allegories for the Hotel de Ville of Brussels; the "Tomb of the Queen of Belgium," the model of which was at Paris in 1855; a statue of a young girl called "Sleep," in 1856; etc. At Philadelphia he exhibited the "First Child" and the "Drone Bee" (both in marble), and received a medal. At the Paris Exposition, 1878, he exhibited "The Artist" (marble statue), and a portrait bust, in marble.

**Français, François Louis.** (*Fr.*) Born at Plombières, 1814. Officer of the Legion of Honor. In 1848 and '52 this artist was a member of the juries of admission and recompense at the Salons. Pupil of Gigoux and Corot. When fifteen years old Français went to Paris, where he was employed in a bookstore, and at the same time studied design. At the end of five years he was able to support himself, and had a good reputation as a lithographer. He now studied painting, but he did not exhibit a landscape in oil until 1857. At the Luxembourg are his "End of Winter" (1853), "Orpheus" (1863), and "Daphnis and Chloe" (1872). His "View taken at Bas-Meudon" was purchased by Prince Napoleon. In 1876 he exhibited a souvenir of Franche-Comté called "The Mirror of Scey,—Night-fall"; in 1875, "The Ravine of Puits-Noir,—Evening," and the "Stream of Puits-Noir,—Morning"; in 1874, "The Fountain" and "A Terrace at Nice"; etc. The illustrations which Français made for "La Touraine" gained him much reputation. In May, 1872, there was a collection of sketches and water-colors by Français at the Cercle des Beaux-Arts in Paris. René Ménard wrote in high praise of this exhibit, and especially remarked, as a virtue of the artist, that he gives to Nature her diverse characteristics, and thus concludes:—



"He has sought to translate the varied impressions which he has received in different countries. The Campagna of Rome or the environs of Paris, the coasts of Brittany or the cascades of Switzerland, are, turn by turn, analyzed and rendered with the vigorous exactness of a portrait. Each locality retains its own charm, and the artist seems to efface himself, in order to better identify himself with the nature he endeavors to represent."

A very important work of this artist is the decoration of the Chapelle des Baptêmes in l'Église de la Trinité, Paris; it is his first essay in decorative painting, and is much praised by Roger Ballu and other critics.

"I know not with what fitness Français has attained in some studios the fame of a *chef d'école*. He does not design as well as Desgoffe or Paul Flandrin; he has neither the vigor of Théodore Rousseau or the poetic charm of Corot. An ant might walk at ease in his narrowly treated landscapes; the spectator is wearied in regarding them. The talent of Français is composed of an important collection of medium qualities; he does well enough what he undertakes; he is somewhat the pupil of all the world; he will never be, thank God, the master of any one." — EDMOND ABOUT, *Salon de 1864*.

"If ever a name is precisely adjusted to the person whom it designates, it is assuredly so with Français. Has not this charming artist a talent entirely French, more than French, — Parisian? This seems strange for a landscape-painter, and, moreover, without carrying his umbrella and his color-box farther than Bougival or Meudon, Français has succeeded in making some *chefs-d'œuvre* of grace, elegance, and spirit. It is not that he would not be as capable as others of facing the blue, the sun, and the Italian style: the views of the port of Genoa, of Lake Nemi, and the Campagna of Rome, have sufficiently proved this; if he has rivals on the banks of the Tiber, on the Seine he meets none. This nation is his, he governs it as a master, he draws from it, without falsehood, beauties which others have not been able to see. There he is truly original. Do we not owe him gratitude, we other inhabitants of the great city, for thus making us comprehend the poetry of these delicious sites, whose only fault is their proximity; whose shades have encircled the rambles, the dreams, and the loves of our youth? We have deserted them for distant and pretentiously picturesque countries, but Français has remained faithful to them, and has found the benefit of it." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.

**Francis, John.** (*Brit.*) Born in Lincoln (1780–1861). He was brought up as a farmer in his native county, but, displaying decided artistic talents, he was sent to London in the early part of the century, and spent some years in the studio of Chantrey. Here he worked diligently, soon attracted the attention of the higher circles, and became a favorite in the metropolis. He made busts of many distinguished English people, during his long career, including those of the Queen, Prince Consort, and other members of the Royal Family. Many noted sculptors were among his pupils.

**François, Charles-Remy-Jules.** (*Fr.*) (1809–1861.) Chevalier of the Legion of Honor. Pupil of Henriquel Dupont. Most of the plates of this distinguished engraver were after the works of Paul Delaroche. He also made one of the "Crown of Thorns" after Vandyck. The "Military Gallant," by Terburg, was commanded by the Calcographie. At the time of his death he was occupied in the reproduction of "The King Candaules" by Gérôme. The Calcographie of the Louvre purchased, in 1863, "The Coronation of the Virgin," by François, after Fra Angelico, for £1,200.

**François, Alphonse.** (*Fr.*) Born at Paris, 1811. Member of the Institute, and Officer of the Legion of Honor. Brother of the preceding, he has followed him in his studies and labors. He has engraved a great number of portraits. His "Coronation of the Virgin," after Fra Angelico, was at the Paris Exposition of 1867. His chief plates have been after the works of Paul Delaroche, among which are, "Pic de la Mirandole," "Bonaparte crossing the Alps," "Marie Antoinette after her Condemnation," etc.

**Fraser, Charles.** (*Am.*) Born in Charleston, S. C. (1782–1860). He studied and practiced law in his native city for some years. In 1818 he adopted painting as a profession, turning his attention particularly to miniatures, in which he was remarkably successful. Among his sitters have been Lafayette, and members of all the noted families of the Carolinas. A collection of his miniature portraits was exhibited in Charleston in 1857, attracting much attention. He also painted occasionally historical and *genre* pictures.

**Fraser, Alexander.** (*Brit.*) Born in Scotland (1786–1865). He exhibited for many years at the Royal Academy pictures relating to Scottish character and history. Among his works may be mentioned, "The Glass of Ale," "Alarms of War," "Robinson Crusoe," "Last Moments of Mary Queen of Scots," etc., some of which have been engraved. His "Interior of a Highland Cottage" (belonging to the Vernon Collection) is in the National Gallery.

**Fraser, Alexander.** (*Brit.*) Born in Linlithgowshire, but for many years a resident of Edinburgh, and a member of the Royal Scottish Academy, where his paintings are exhibited. He devotes himself to landscape-painting. Among his works are, "A Fisherman's Home," "Highland Landscape," "The Margin of the Forest," "Highland Cottage Interior," etc. To the Royal Scottish Academy in 1878 he sent "In Glen Arnan," "Trout Stream in the West Highlands," "Springtime at Dingleton," and others.

"Alexander Fraser enters not so much into the sublimity as he seeks to revel in the cheerfulness of the outer world. He paints the moorland, the gleaming water, and the rustic bridge, with rain clearing off from the heavy clouds; and the freshness of his fancy, dallying with the green and russet of the varying seasons, attains to very attractive results."—*Art Journal*, April, 1873.

**Freeman, James E., N. A.** (*Am.*) A native of Nova Scotia, he was taken as a child to Otsego County, New York. At an early age he entered the schools of the National Academy, and painted for some time in Western New York, but he has been for many years a resident of Rome. He was elected a member of the National Academy in 1833, but has not exhibited in its gallery since 1868, when he sent a "Mother and Child." His works rarely come to this country. Among the better known of his pictures are, "The Beggars," "The Flower-Girl," "The Savoyard Boy in London," "Young Italy," "The Bad Shoe," etc. Two of his pictures, figure-pieces, — young girls, one with



a parrot, — belong to H. P. Kidder of Boston. He published in England a charming book called "Portfolio of Italian Sketches."

"The composition is simple but remarkably felicitous, consisting of one erect and one sleeping figure ['The Beggars,' by James E. Freeman], but the attitudes, the atmosphere, the execution, the finish, and above all the expression, are in the highest degree artistic and suggestive." — TUCKERMAN'S *Book of the Artists*.

**Freeman, Mrs. James E.** Wife of the preceding. She has devoted herself to sculpture, and has executed busts which display considerable artistic ability. Among her ideal works is "The Culprit Fay."

**Freeman, Florence.** (*Am.*) Born in Boston, 1836. She received her earliest instruction in sculpture from Richard S. Greenough. In 1861 she went to Italy with Miss Charlotte Cushman, remaining a year in Florence, under the instruction of Hiram Powers. She removed her studio to Rome in 1862, where the rest of her professional life has been spent. Among the most important of Miss Freeman's works are a bust of "Sandalphon" (belonging to Mr. Longfellow); bas-reliefs of Dante; a statue entitled "Sleeping Child," and the sculptured chimney-piece representing "Children and Yule Log and Fireside Spirits," which was at the Centennial Exhibition at Philadelphia in 1876, and received honorable mention. The chimney-piece is now in the possession of Mrs. Augustus Hemenway of Boston.

"Miss Freeman is a native of Massachusetts; and is one of those delicate, shrinking, and artistic natures such as Hawthorne painted in his Hilda, that marvelous and truthful portrait of a type of character indigenous to New England; as lovely and as peculiarly its own as the delicate mayflower. In fact, 'Hilda' is the soubriquet by which this young artist is known among her friends. Her works are full of poetic fancy, her bas-reliefs of the seven days of the week and of the hours are most lovely and original in conception. Her sketches of Dante in bas-relief are equally fine. Her designs for chimney-pieces are gems, and in less prosaic days than these, when people were not satisfied with the work of mechanics, but demanded artistic designs in the commonest household articles, they would have made her famous." — *The Revolution*, May 11, 1871.

"Among the many studies and designs in Miss Freeman's studio one of the most interesting statues is, 'Thekla, or the Tangled Skein,' from the 'Schonberg Cotta Family.' The pretty, sorrowful girl sits looking despondently at the tangled web of yarn which she has vainly tried to wind; and I can almost hear the old grandmother's wise words, which helped the girl in after life when she had life's tangles to contend with, 'Wind away, child, and take out the knots one by one.' Miss Freeman's designs for chimney-pieces are quite original; one has over the chimney a bas-relief of children dragging home the Yule Log, and on either side are wood-elves sitting on logs, as if watching the blazing of the fire pensively, and thinking of their lost trees." — ANNE BREWSTER, in *Philadelphia Bulletin*.

**Freese, Johann Oskar Hermann.** (*Ger.*) Born in Pomerania (1813 – 1871). Painter of animals and hunting-scenes. He was devotedly fond of the chase, and died from the effects of some indiscretion in eating or drinking when overheated by his exertions in hunting. Studied under Brücke and Steffek. He made his début in 1857 with a picture called "Fighting Deer." He soon became distinguished. His ideal pictures were less successful than his representations of the actual scenes in which he was often an actor. At the National Gallery, Berlin, is his "Flying Deer" and a "Boar Hunt."

**Fremiet, Emmanuel.** (*Fr.*) Born at Paris, 1824. Chevalier of the Legion of Honor. Pupil of Rude. Made his début at the Salon of 1843. His "Wounded Dog," bronze (1850), and "Pan and Bears" marble (1867), are in the Luxembourg. His "Joan of Arc," an equestrian statue, was erected on the Place de Rivoli, and has been severely criticised. At the Salon of 1876 he exhibited "A Hunter and a Gorilla," in terra-cotta, belonging to E. Ferrin fils, and "A Lady of the Court, Sixteenth Century"; in 1875, "Joan of Arc," a monumental statue in plaster; "A Man of the Age of Stone," bronze statue; "A Minstrel of the Fifteenth Century," statuette in silvered bronze; etc. Fremiet has made many statuettes in bronze and plaster, and an equestrian statue of Napoleon III., for whom he made casts of a complete collection of the arms used by the French army. At the Salon of 1878 he exhibited "St. Gregory of Tours," marble, for the church of Sainte Geneviève, and "A Knight-Errant."

**French, Daniel Chester.** (*Am.*) Born at Exeter, N. H., 1850. Attending art lectures under Dr. Rimmer in Boston, he was for a short time in the studio of J. Q. A. Ward in New York, and studied under Thomas Ball in Florence in 1875-76. His professional life has been spent in Concord, Mass., Florence, and Washington, D. C. He is at present (1884) in Concord. Among the better known of his sculptured works are, "The Minute Man," in bronze, on the battleground in Concord, Mass., unveiled in 1875; "The May Queen," in marble (owned by Joel Goldthwaite in Boston); "Daybreak," high-relief, in marble (owned by William C. Taylor, Dorchester, Mass.); "Elsie Venner," bas-relief, in marble (the property of a Boston gentleman); "Peace and War," a colossal group for the Custom House at St. Louis; and "Awakening of Endymion," not yet finished, in his studio at Florence. During his residence in Washington in 1876 he was elected a member of the Art Club, and executed a number of small figures and groups which were put in parian and plaster, and are very popular; among the better known of these are, two groups of Dogs, "The Owl in Love," "Dolly Varden and Joe Willet," "Dick Swiveller and the Marchioness," etc.

"'The Minute Man of Concord' will be readily accepted as a worthy example of American sculpture, and might even stand for the ideal embodiment of the genius of the Revolution. . . . The statue is of course of heroic measure; somewhat more than seven feet in height, generously proportioned. It represents a young man, turning at the hurrying call of the messenger from his labors in the field, and instantly ready for duty. This 'Minute Man' is instinct with life and principle. It is no ideal face, no countenance or form that would be at home in other countries, but a thorough Yankee, that Mr. French has given to immortality." — *Springfield Republican*.

**Frère, Pierre Edouard.** (*Fr.*) Born at Paris, 1819. Chevalier of the Legion of Honor. Pupil of Delaroche. He made his début at the Salon of 1843. His earliest works were popular, and through engravings were widely known. His pictures are numerous. The French call him *fécond*, but industrious would be a better word, for



his works all show care and study. We can give but a meager list of his pictures here. Among the first were, "The Little Gourmand," "The Little Curious One," "The Grapes," etc. At the Salon he exhibited "An Interior at Écouen" and "Going to School" (1877), "La Glissade" (1873), "A Presentation" (1872), two pictures of "Boys," and "Girls going out of School" (1869), etc. At the Academy Exhibition, London, 1878, he exhibited "The Reading" and "The Road to School." At the Johnston sale, New York, 1876, "Industry" (13 by 11), from the Wolfe sale in 1863, brought \$895; and "Preparing for Church" (22 by 18), \$2,400. The latter is now in the Corcoran Gallery, Washington. At a London sale, in 1876, "The Lesson" sold for £241. At the Gillott sale, London, 1872, "The Orphan's First Prayer" brought 655 guineas.

"It was marvelous to the critics that this character had come out of the studio of Delaroche. The stately swan had hatched out a wild creature, which took to the woods immediately. As the wood birds take their color from the ground and the brown leaves, so there was a countrified look about this pupil of Delaroche; but the results were in this case certain *œufs-d'or* which Parisian critics could not mistake. He painted the country children in all their performances and amusements, in a way that made him the Columbus of a before undiscovered world around the capital." — *Harper's Magazine*, November, 1871.

"His painting of children is as different as it can be from the conventional studying of models imported into the studio, and thereby losing their natural grace and artless simplicity. One of the most distinctive and charming characteristics of unspoilt childhood is the utter absence of self-consciousness, and the air of complete absorption of mind with which it regards some incident, or engages in some occupation, to us merely trivial. This should never be lost sight of by the painter of children; and we believe that a great deal of the charm of Frère's portraiture depends upon its constant recognition. But, to see it and paint it, the artist must be on the most easy terms with his sitter, and one cannot fail to perceive that the presence of M. Frère with his palette and brushes in any part of the village of his adoption is a great deal too familiar a sight to cause any interruption of the ordinary pursuits or demeanor of the children. We do not, however, profess to know by what process M. Frère fixes upon his canvas these wonderfully true and subtly rendered incidents of child-life. They are too vivid and complete in their impression for us to suppose that they can be other than actual incidents, painted exactly (or with the modifications necessary to artistic treatment) as he has seen them. They cannot, of course, be actually finished from the life. The use of models, in the ordinary sense of the term, must, one would think, be confined to very mechanical parts of such work as this. Does he trust entirely to strong powers of observation and a retentive memory, or does he aid his recollection by rapid sketches, taken when an incident strikes his fancy, in a few expressive touches of the pencil or brush? For Édouard Frère, besides being a great delineator of character, is a thorough artist, and his pictures are as skillful in the qualities of composition, lighting, and color, as they are masterly in those above referred to." — *Art Journal*, November 29, 1873, from the *London Spectator*.

**Frère, Charles Théodore.** (*Fr.*) Born at Paris, 1815. Medals in 1848 and '65. Pupil of Cogniet and Roqueplan. Brother of Édouard Frère. He made his début at the Salon of 1834, and two years later went to Algiers, and has traveled and lived much in the East. He has a studio at Cairo, as well as at Paris. His works are mostly of Eastern scenes and customs. His "Halt of Arabs" (1850)

was bought by the Ministry of the Interior. At the Salon of 1877 he exhibited, "Au Khan-Kalil" (Cairo), and "An Evening, Upper Egypt"; in 1876, "The Island of Philæ," and "The Tombs of the Caliphs at Cairo"; in 1875, "Caravan of Mecca" and "Twilight at Cairo." Mrs. H. E. Maynard of Boston has in her collection a "View near Cairo" by this painter. At the Salon of 1878 he exhibited "The Nile, — Evening" and "The Desert, — Midday."

**Frère, Charles-Édouard.** (*Fr.*) Born at Paris. Pupil of É. Frère and of Couture. At the Salon of 1877 he exhibited, "L'Embatage" and "A Bit of Paris"; in 1876, "The Snow"; in 1875, "Before the Rain"; in 1878, a portrait and "Machine à battre, à Frépillon."

**Frère, Jean-Jules.** (*Fr.*) Born at Cambrai. Pupil of Cavelier. Medal of the third class in 1878, when he exhibited "An Oriental Singer," statue, plaster. In 1877 he sent two portrait busts in terracotta and plaster.

**Freschieri, Giuseppe.** (*Ital.*) Born at Savona, 1810. Chevalier of the Order of SS. Maurice and Lazarus. Gold medal at Florence in 1861. Director and Professor for thirty years in the Academy of Genoa. His portraits are numerous, and are in Royal collections and private palaces in all countries of Europe and Great Britain. Some of his works in this department are in the United States of America. His portrait of himself is in the autograph collection of the Uffizi at Florence. Charles Albert purchased his large painting of "Francesca and Paolo," and it is in the Royal Gallery of Turin.

**Fripp, George Arthur.** (*Brit.*) Born, 1813. Practiced art in Bristol for some years, and settled in London about 1840, since which time he has been a frequent contributor to the exhibitions of the Society of Painters in Water-Colors, of which he was made a member early in his career, acting for some time as Secretary of the Society. Paints landscapes which are highly regarded, and meet with ready sale. At the exhibition in 1877 he had twelve pictures, scenes on the isles of Skye and Sark, and elsewhere in the North.

"George A. Fripp's 'Study of a Hillside and Cavern, Cornwall' [1877], is very admirable and a marvel of nice art. . . . Exhibits the most skillful draughtsmanship, and is a truly beautiful and effective piece of water-color." — *Art Journal*, February, 1877.

**Fripp, Alfred D.** (*Brit.*) Born at Bristol, 1822. Younger brother of George A. Fripp. At the age of eighteen he went to London, and studied in the British Museum and in the Royal Academy. Like his brother he has exhibited regularly at the Gallery of the Society of Painters in Water-Colors since 1844, when he sent his "Poacher's Hut." Among his earlier works, generally of British and Irish scenes and character, are, "The Irish Courtship," "The Irish Mother," "Irish Piper," "The Islet Home," and "The Fisherman's Departure." More recently he has contributed Italian views and peasants, "Pompeii," "An Italian Cottage Door," "Neapolitan Pil-



grims," and "Passing the Cross at Ave Maria," in the International Exhibition of 1863, etc.

"'The Quarry Path,' by Alfred Fripp [Water-Color Exhibition of 1877], for purity of coloring, excellence of perspective, delicacy of touch, and tenderness of outline, is unexcelled in the gallery.' — *Art Journal*, February, 1877.

**Frith, William Powell.** (*Brit.*) Member of Royal Academies of London, Belgium, Stockholm, and Vienna. Born in Yorkshire, 1819. Entered the schools of the Royal Academy, London, in 1837. Exhibited his first picture, the head of a child, at the British Institution in 1839. Exhibited his first picture in the Royal Academy, in 1840, "Malvolio and the Countess Olivia," which was highly praised. Among his early works are, "An English Merry-Making, One Hundred Years Ago," "Coming of Age," "The Parting between Leicester and the Countess Amy," "Pope's Love-Making to Lady Mary Wortley Montagu," "John Knox and Mary Queen of Scots," "Hogarth at Calais," and others equally well known by the engravings of them. In 1845, when he was elected an Associate of the Royal Academy, he contributed "The Village Pastor"; in 1853 he was made Academician; in 1854 he painted "Life at the Seaside," and in 1858, "The Derby Day" (probably his best-known work, and now in the National Gallery, London). His "Railway Station" was exhibited in 1862. For this he received £9,000; the purchaser, a dealer, resold it with the subscription list to the engraving for £16,000 (\$80,000). His "Marriage of the Prince of Wales" (R. A., 1865), painted for the Queen, and sent by her to the Centennial Exhibition in Philadelphia, in 1876, brought him £3,000 from Her Majesty, and £5,000 for the right of engraving. He exhibited at the Royal Academy in 1863, "Juliet"; in 1869, "Hope and Fear," "Nell Gwynn," and "Malvolio"; in 1870, "Sir Roger de Coverley and the Perverse Widow," "Amy Robsart and Janet Pride," and "At Homburg"; in 1872, "Lord Toppington describes his Daily Life," "Henry VIII. and Anne Boleyn Deer-Shooting at Windsor," "The Miniature," and "The Love-Letter"; in 1873, "A London Flower-Girl," "A Boulogne Flower-Girl," "Breakfast-Time," and the "Winning Hazard"; in 1874, "Prayer," "Sleep," "Pamela," and "Wandering Thoughts"; in 1875, "Black and Blue Eyes," "Polly Peachum," "New Ear-Rings," and "St. Valentine's Day"; in 1876, "A Scene from the 'Vicar of Wakefield,'" "Beneath the Doge's Palace, Venice, in 1460," and "The Lover's Seat," besides portraits of Mrs. Rousby, Mr. Sothern, and others in different seasons. His "Road to Ruin," in 1878, a series of five pictures, attracted much attention. "The Derby Day" and others were at Paris the same year.

"Mr. Frith is the most fortunate example hitherto known in our art of the happy union of undeniable artistic ability with universal popularity of subject." — HAMERTON'S *Thoughts about Art*.

"I am not sure how much power is involved in the production of such a picture as this [ 'The Derby Day' ]; great ability there is assuredly, long and careful study, con-

siderable humor, untiring industry, all of them qualities entitled to high praise, which I doubt not they will receive from the delighted public. . . . The drawings of the distant figures seem to me especially dexterous and admirable ; but it is very difficult to characterize the picture in accurate general terms. It is a kind of cross between John Leech and Wilkie, with a dash of daguerreotype here and there, and some pretty seasonings with Dickens' sentiments." — *RUSKIN'S Modern Painters.*

"Mr. Frith's 'Pamela' is attractive and pleasing ; but his 'Railway Station' did not gain the attention here that it did in England. . . . Mr. Frith understands, on his own ground, that to be popular it is always necessary to get down to the level of popularity. His pictures show an entire lack of mystery ; they are crowded with numerous incidents and stories, well told and calculated to amuse the curious. But this is not art in any high acceptance of the term. The stories once read, we do not return to Mr. Frith's pictures again and again, as we are instinctively drawn by great works of art." — *PROF. WEIR'S Official Report of the American Centennial Exhibition of 1876.*

**Fromentin, Eugène.** (*Fr.*) Born at La Rochelle (1820 – 1876). Officer of the Legion of Honor. Studied landscape-painting under Cabat, and traveled in the East from 1842 to '46. He visited Algiers, and in every place made many sketches. His works represent Oriental subjects, almost without exception. His "Couriers, Country of the Ouled-Nays in Springtime" (1861) and "A Falcon Hunt in Algiers" (1863) are in the Luxembourg. In 1876 he exhibited "The Nile" and "Souvenir of Esneh," both in Upper Egypt; in 1874, "Souvenir of Algiers" and "A Ravine in Algiers"; in 1872, two scenes in Venice; in 1869, "A Fantaisie" and "The Halt of Muleteers," both in Algiers; in 1868, "Arabs attacked by a Lioness" and "Centaur"; etc. Fromentin published in the "Pays" some account of his travels. He also made some excursions for the "Committee of Historic Monuments," the results of which he published under the following titles: "Visites Artistiques," "Simple Pelerinages" (1852 to '56), "Une année dans le Sahel" (1858). This artist wrote a romance called "Dominique" (1863), which was a successful book. In London at Christie's, March, 1874, "The Siesta" sold for 376 guineas, and "Rendezvous of Arab Chiefs," 850 guineas. At the Oppenheim sale, Paris, 1877, "The Ravine" sold for 15,000 francs. At the Walters Gallery, Baltimore, is a picture of "Arabs and Horse," by this artist.

"Fromentin's ambition has led him to hitherto untrodden fields. His observation is broad and felicitous. He transfers Arab life, wild and picturesque, to his canvases. We enjoy the freedom of the desert, and rejoice at escaping the confinement and artifice of the studio. . . . His pulses beat quick music to its surrounding life. He sees the untamable activity of nomad existence; the splendid development that it bestows upon the physical man; its modern realistic aspect on its bright and story-telling side. The ringing gallop of his high-bred Arab horses, obedient to the sympathetic action of their Sheik riders as they pursue their chase, are vividly given. There is no unworthy trick of pencil or straining after effect, but conscientious, rapid, and telling painting. Something is wanting in his qualities of atmosphere, which is apt to be thick and unbreathable, and of his still water, which too much resembles ice; but these are deficiencies scarcely felt in the healthy *ensemble* of his work." — *JARVES, Art Thoughts.*

"Thanks to the conquest, Fromentin is able to be an African without ceasing to be a Frenchman, and if he distinctly affirms his taste for the life of the desert, his painted and written works manifest the most delicate and refined sentiment of a Parisian of pure ances-



try. His Arabs have spirit even in the slightest fold of their burnous, and the parched soil, that recovers with difficulty a meager vegetation, takes an unexpected charm under his graceful and resolute touch. Take note that in his pictures the desert, in order to be pleasing to the eye, loses nothing of its grandeur, and that the Arabs preserve all their instinctive life; it is the narrator who is amusing; it is the recital that is intelligent. An attentive observer, Fromentin wishes to neglect nothing, and the exactness of his pictures is affirmed by all travelers; at the same time he has his own manner of saying and representing things which gives them an especial keenness. We must confess, on the other hand, that the scenes which he loves to reproduce are marvelously suited to his talent, and that no better interpreter of Arab manners could be found."—RENÉ MÉNARD, *Gazette des Beaux-Arts*.

"Forgetfulness will never come for Eugène Fromentin. He will be marked in the beautiful and strong French school of the nineteenth century, not among the grandest painters, but among the charming masters of the second rank, who are more pleasing to the greater number than are the powerful creators and the austere lovers of the beautiful. He has taken his place among the Orientalists, beside Decamps and Marilhat, less vigorous than the former, less original than the latter, perhaps more precise in drawing, more correct in style, more impressive than both. One cannot foresee whether the school of Orientalists, which dates scarcely a half-century, will long remain the fashion; but these three masters assure to this school one luminous page in the history of Art."—HENRY HOUSSAYE, *Revue des Deux-Mondes*, July, 1877.

**Frost, William Edward, R. A.** (*Brit.*) (1810–1877.) Entered the schools of the Royal Academy in 1829, painting portraits for some years in great numbers and with considerable success. A disciple and follower of Etty, he early made a study of the nude female figure, going to classic mythology for his subjects. Among his earlier works, are "Bacchanalian Dance," in 1844; "Una and the Wood Nymphs," in 1847; "May Morning," in 1853; "The Sirens" and "The Daughters of Hesperus," in 1860; "The Graces and Loves" and "Sea Nymphs," in 1863; "The Death of Adonis," in 1865; "Puck," in 1869; "The Haunt of Diana" and "Cupid Disarmed," in 1870; and "Musidora," in 1871. He was elected an Associate of the Royal Academy in 1846, and Academician in 1872, when he exhibited "Nymph and Cupid" (his diploma work). He sent to the Royal Academy, in 1874, "A Bacchante," his last important work. Many of these pictures have become familiar by photography and engraving.

"Less ambitious than Etty to appear as a great colorist, or rather less lavish of his pigments, and less daring in their application, Frost is not less true to nature; while in correctness of drawing, delicacy of feeling, and in female beauty of the most refined expression, his works far surpass those of his great prototype."—*Art Journal*, September, 1877.

**Frullini, Prof. Cav. Luigi.** (*Ital.*) The wood-carvings of this Florentine artist are well known in England and the United States. They are in many fine houses, both as decorations, in the way of friezes, ceilings, chimney-pieces, etc., and in articles of furniture, picture-frames, and ornamental boxes, medallions, and articles of *fantasia*. The library of Mr. Wetmore's fine house, at Newport, R. I., is finished in Frullini's work, and is remarkable for its artistic beauty in design and execution. Frullini received a medal at the Philadelphia Exhibition, 1876, and Professor Weir, in his official report, said, "The wood-

carvings of Luigi Frullini were worthy of admiration, exhibiting great beauty of design, and very subtle skill in execution." At the Exposition at Paris in 1878 his work attracted much attention, and every article exposed there was sold very early in the season.

**Fuhrick, Joseph.** (*Bohemian.*) Born at Kragau (1809–1876). Professor at the Academy of Vienna. Member of several other academies, and chevalier of various orders. Studied at Prague, Vienna, and Rome. He joined the Overbeck school, and, like all other "Nazaries," was employed in the decoration of the Villa Massimi. He has made engravings after his principal works, among which are several subjects drawn from the history of Bohemia. Among his pictures are, the "Triumph of Christ," "Vow of St. Aloysius," fourteen large cartoons illustrative of the "Way of the Cross," "The Confirmation at Samaria by the Apostles Peter and John," "Preaching of St. Peter," "St. Paul at Athens," "Nehemiah," and "Jacob and Rachel."

**Fuller, George, A. N. A.** (*Am.*) Born at Deerfield, Mass., 1822. At the age of twenty he modeled a head or two, and drew from casts in the studio of H. K. Brown at Albany, N. Y., for six months, profiting greatly by the fellowship and advice of that artist. Later he painted portraits in several country towns, and settled in Boston at the end of three years, studying the works of Stuart, Copley, and Allston. He also received instruction in the Boston Art Association. He lived in New York for twelve years, and went to Europe in the winter of 1859, spending eight months in the art centers of the Continent and in London. Between 1860 and 1876 he devoted himself to study in this country, without instruction, and did not paint for the public until the latter year, when he took some of his landscapes and ideal heads to Boston, of which the *Art Journal* of July, 1877, says: "One canvas, representing some women washing at a trough, shaded by widespread trees, is full of delicacy and of pleasant suggestiveness." In 1857 he was elected an Associate of the National Academy, and exhibited the following spring a successful portrait of H. K. Brown, owned by Morris Davis of Philadelphia. "Turkey Pasture in Kentucky" and "By the Wayside," two of the most important of his later pictures, were on exhibition at Boston in the winter of 1878. His studio is now in that city. [Died, 1884.]

"The poetry of incident in the few canvases of George Fuller which profess to tell a story, is of the most simple and tender kind. Its heroes and heroines are almost always children, for whom he seems to have as great a love as Edward Frère, whom at times he resembles in treatment as well as in subject."—*Three Boston Painters*, *Atlantic*, December, 1877.

**Fuller, R. H.** (*Am.*) A native of Boston. He received a few valuable hints from Morvillier, with whom he drew from nature, but he had no opportunities for art study. He painted landscapes exclusively, and his works are in some of the finest collections of Boston. He followed his profession under many difficulties, painting by day



and working at night as a member of the police force of Chelsea, near Boston. He died from the effects of overwork in 1871. A landscape by Fuller, belonging to Thomas Wigglesworth, was at the Mechanics' Fair in Boston in 1878. It has been said of him that he had little originality, but owed everything to his retentive memory, which enabled him to reproduce anything he saw in the way of landscape. He is said to have made a wonderfully clever copy of a Lambinet, which he had seen but once, and then only for a few moments.

**Funk, Heinrich.** (*Ger.*) Born at Herford, 1809. Took the first prize at an Exposition in Rouen. Professor of landscape-painting at Stuttgart. Studied under his father, and at the Düsseldorf Academy, where he became a disciple of Lessing and Schirmer. In 1836 he went to Frankfort, and removed to Stuttgart in 1854. He is a skillful artist, his color is harmonious and his drawing excellent. At the National Gallery at Berlin is his "View of a Ruined Castle, with a warm Evening Light."

**Furness, William H.** (*Am.*) Born at Philadelphia (1827-1867). Studied art in Dresden, Munich, Düsseldorf, and Paris. He settled in Philadelphia upon his return from Europe, painting portraits, and subsequently removed to Boston, where the last few years of his professional life were spent. He was particularly happy in his crayon drawings, devoting himself to that branch of art. Among the better known of his portraits are those of Lucretia Mott, Edith May, Charles Sumner, Hamilton Wilde, and others.

**Gabriel, Paul Joseph Constantine.** (*Belgian.*) Of Brussels. Medal at Philadelphia, where he exhibited "Morning View in the Netherlands."

**Gail, Wilhelm.** (*Ger.*) Born at Munich, 1804. Studied at the academy of his native city, and later with Peter Hess. In 1825 he accompanied Baron Malsen to Turin, Rome, Naples, and Pæstum, where he sketched the Temple of Neptune, from which he afterwards painted a fine picture. In 1827 he returned to Munich, and turned his attention to making a collection of lithographs, illustrative of his Italian journey. In 1830 he visited Paris, Normandy, and Venice, where he studied architecture. In 1832 he went to Spain, and while there made thirty lithographs of views in that country. His best works are in the Carlsruhe Museum and the Pinakothek of Munich. In 1864 he designed plans and models for a national monument in Bohemia. He has also made some etchings. In the National Gallery at Berlin is his "Cloister of San Martino, near Ivrea in Piedmont."

**Gale, William.** (*Brit.*) Born in London, 1832. Entered the schools of the Royal Academy in 1841, winning three silver medals. He first exhibited, in 1845, "Young Celadon and his Amelia." Among his earlier works are, "The Voice of Mercy," "A Merrie Mood," "Chaucer's Dream." In 1851 he went to Italy, spending some years

in Rome, and painting there "A Peep at the Carnival," "Going to the Sistine Chapel," "An Italian Girl," and others. In 1862 and again in 1867 he visited the Holy Land, turning his attention generally after that period to subjects of a scriptural character: "The Return of the Prodigal," in 1869; "Cupid's Ambassador," in 1871; "Abraham and Isaac on the Way to Sacrifice," in 1872; "Eyes to the Blind," in 1873; "Eastern Springtime," in 1874; "Going in for the Competitive," in 1875; "The Love-Tale," in 1876; "Spoils of War," in 1877; "An Algerian Interior," in 1878.

He has also painted "Nearing Home," "Sick and in Prison," "Chess-Players," "Guard your Queen," "Two Lovers," "Little Grandma," etc. His "Spoils of War" was at Paris in 1878.

"Indeed, the handling of 'The Weeping-Place in Jerusalem' [R. A., 1863] by William Gale has been, as in other pictures by this same elegant pencil, almost overfinished in its minuteness. The figures are drawn with great care, and the strange architecture of the ancient wall is skillfully discriminated." — PALGRAVE'S *Essays on Art*.

**Gallait, Louis.** (*Belgian.*) Born at Tournay, 1810. Chevalier of the Order of the Crown of Oak of Holland. Chevalier of the Legion of Honor. Member of the Academy of Antwerp, and Institute of France. Studied at the Academy of his native city, under Celsthue, and in the atelier of Hennequin. He took his first prize at Ghent for "Christ and the Pharisees." He then went to the Academy of Antwerp. The city of Tournay bought his "Christ restoring Sight to the Blind Man," put it in the Cathedral, and granted to Gallait a sum of money to enable him to study in Paris, where he went about 1834. "The Beggars," exhibited there about this time, was bought for the Museum of Liège. In 1836 he sent to Brussels "Montaigne visiting Tasso in Prison," which has always been considered one of his best efforts, and was bought by the King of Belgium. Soon after this he was commissioned by the French government to paint the "Battle of Cassel" for the Gallery at Versailles. His "Temptation of St. Anthony" (1848) was also purchased by the King of Belgium. In 1862, at the International Exhibition, was his "Last Moments of Count Egmont," now in the Royal Museum of Berlin. "Queen Joanna uncovering the Face of her Dead Husband," purchased for the gallery of the Queen of Holland, is a *chef-d'œuvre*, as is also "The Oath of Vargas" of the San Donato Gallery. "The Taking of Antioch," "Count Baldwin crowned at Constantinople, 1204" (at Versailles), and "Counts Egmont and Horn listening to the Sentence of Death" are other historical subjects by Gallait. Among his pictures of another type are, "Forgotten Sorrow," "The Family of a Prisoner," etc. At London, in 1862, Gallait was entertained at a banquet given by the artists of England, and other admirers of his. At the Latham sale in New York, 1878, "Columbus in Prison" (44 by 32) sold for \$2,650. At the Withering sale, Paris, 1876, "Godfrey de Bouillon proclaimed Emperor at Constantinople," a magnificent water-color, sold for 4,020



francs. At the Strousberg sale, Paris, 1874, "Misfortune" brought £1,000; at a London sale, in 1867, "Art and Liberty," 1,200 guineas. It is said that while Gallait was painting "The Plague at Tournay," the Belgian government offered him £5,000 for it. This artist has been for some time engaged in decorating the Belgian Senate Chamber with fifteen historical portraits, of warriors, legislators, and patrons of art and letters who have had an influence upon the affairs of Belgium. These works are much praised, and the gold backgrounds which he uses add much to their decorative properties.

"His style, whether shown in an elaborate composition or in some simple subject, though it be merely a portrait, is essentially grand. His ideas are always noble and elevated, and they are realized on the canvas with the power of a master hand. His coloring is of the highest order, but in striving for brilliancy he never verges upon garishness or vulgarity. To adopt the language of one of his own countrymen, 'he is of the race of artists who, comprehending the grandeur and dignity of art, have never prostrated their pencils to the follies and infatuations of the day, nor flattered the passions and intellectual weaknesses of the crowd.'" — JAMES DAFFORNE, *Art Journal*, April, 1866.

**Gardner, Elizabeth Jane.** (*Am.*) A native of Exeter, N. H. She has spent the greater part of her professional life in Paris, studying under Hugues Merle, Lefebvre, and Bouguereau. Received honorable mention at Paris Salon, 1879. Among her more important works are, "Cornelia and her Jewels," exhibited at Boston; "Cinderella," in the Paris Salon of 1872; "Corinne," Paris, 1874; "Moses in the Bulrushes," Paris, 1878; and "Maud Muller," still in her studio. To the Philadelphia Exhibition of 1876 she sent "Corinne" and "The Fortune-Teller," receiving a medal; to the Paris Exposition of 1878, "Ruth and Naomi."

"Miss Gardner, as usual, stands well out from all rivals among the lady artists resident in Paris, and this year she bids fair to produce a conception as exquisite as her thoughtful and finished painting of 'Corinne.' 'Ruth and Naomi' is the subject which Miss Gardner has chosen this year; and her manner of treating it shows all the careful work and brilliant imagination which have already stamped her pictures with the warranty of genius. Ruth and Naomi are standing together in the gray light of an Eastern morning, at the natural time for beginning a journey, while the other daughter-in-law of the bereaved woman is seen just entering a Moabitish city in the distance. The surrounding landscape is managed with much boldness and truth to nature, and wears a peculiarly Eastern aspect; while the primitive Asiatic costumes are composed with as much art as learning. The entreating manner, half trust, half supplication, with which Ruth lays her head on the elder woman's shoulder, has an extremely delicate pathos in it. For the rest, the faces are good, and both authentic Oriental types of womanhood. They are also well contrasted, and the harmony of colors throughout the whole picture is perfect." — *London Daily News*, March 31, 1877.

"Miss Elizabeth Gardner exhibits at the Paris Salon, 'The Mother of Moses parting from her Child,' a companion picture to her 'Ruth and Naomi' of last year. The mother is kneeling in an attitude of prayer on the muddy soil of the Nile, 'on the flags by the river's brink.' One hand reluctantly recedes from the ark of bulrushes containing her infant, whom she has committed to the water. The other hand is imploringly raised, and her eyes are turned heavenward. The unconscious baby, asleep, is marvelously pretty. Behind them the sister Miriam stands, close to her mother, her hand resting on her shoulder, while the other pushes aside the tall reeds, which form a rich

background to the figures. In the distance appears an Egyptian landscape, obelisks, and a temple. Miriam's face, a pure Jewish type of beauty, is yet unwrinkled by care; with cheerful hope she is gazing into the distance, obeying the injunction to watch. This touching incident of Bible history, says the Tribune's correspondent, has rarely been treated. Miss Gardner has told the story with truthful simplicity, and the execution of the picture is worthy the subject." — *Boston Transcript*, July 2, 1878.

**Garneray, Ambrose Louis.** (*Fr.*) Born at Paris (1783 – 1857). Chevalier of the Legion of Honor. Pupil of his father, who had studied under David. In 1796 this artist commenced a sailor's life, which lasted ten years. He made his début at the Salon of 1816. In 1817 he was appointed painter to the Duke of Angoulême, and in 1833 Director of the Museum at Rouen. Later, he passed six years at Sèvres, where he painted pictures to be copied by others on porcelain. He received a pension for the discovery of a new kind of canvas, which also gained him a medal at the Exposition of 1855. Among his works are, "An Incident of the Battle of Navarino," now at Nantes; "The Capture of the Kent by the Confidence," at Rochelle; "View of the Straits of Furnes," at Marseilles; "The Frigate Virginia attacking an English Squadron," at Rochefort; "Cod-Fishing on the Banks of Newfoundland," at Rouen; "The Battle of Duguenes," at Versailles; etc. Garneray wrote an account of his adventures. He also made more than one hundred engravings of seaports in different countries.

**Garnier, Jean-Louis-Charles.** (*Fr.*) Born at Paris, 1825. Member of the Institute. Correspondent of the Royal Institute of English Architects. Officer of the Legion of Honor. In 1842, after preliminary studies, he entered l'École des Beaux-Arts, where he remained six years under the direction of Lévêil and Hippolyte Lebas. He then took the grand prize in architecture. While in Greece he measured the Temple of Jupiter Parhellénien, and in 1852 made the polychrome restoration of it which was exhibited in Paris in 1853 and '55. After a journey to Constantinople Garnier returned to Paris, and was employed as under Inspector to the works on the tower of Saint-Jacques la Boucherie. In 1861 his plan for the New Opera at Paris was the one chosen, and for years he was occupied entirely with that immense labor, for which he has been so praised and censured that it may, perhaps, be best expressed as blessed and cursed. He has here lavished millions of francs, and has piled up, one on the other, all the various products of the art of his time. Garnier has also written and published essays on architectural subjects, among which are "À travers les Arts" and an explanation of the Temple of Ægina.

"Of architecture in France, in our day, about the same may be said as of sculpture. Much diligence, careful study, frequent good taste, a general combination of pleasing effects in the laying out of streets, are evident, but very little sign of originality anywhere. In civic and domestic architecture the English seem to be in advance, and also in ecclesiastical architecture, if one can judge by the church of St. Anne at Avray and the Cathedral at Boulogne, both just completed with great elaboration and expendi-



ture of Peter-pence, and both alike miracles of bad taste. But the New Opera-House at Paris, an ambitious conception, possessed of great merit in parts, if not as a whole, claims our respectful attention. It is a genuine outgrowth of French national character during the last Empire, and seems offered to the world as a challenge to criticism. No expense has been spared ; the best art talent of the country was called in to aid in its completion, and it seems to say to the beholder, 'What can you object to this being accepted as the typical architectural style of the nineteenth century?' 'Much, every way,' we might reply, but neither room nor inclination allows us to expatiate on the subject as we should like ; and as the building has been sufficiently, and sometimes too severely, criticised in many quarters, we shall confine ourselves to a simple sketch of a subject that might well be expanded into a volume, and, indeed, volumes have been written upon it. The last one is an answer, by M. Garnier the architect, in reply to his critics, and a very spicy work it is. The building is in the form of an irregular parallelogram, each side facing a street, and, in every case, more or less ornate. The chief façade fronts the boulevards, and is surmounted at the two angles by magnificent bronze gilded eagles in the act of soaring. In the rear rises the main body of the edifice, crowned by another gilded colossal group. This side, while richly ornate, is chiefly noticeable for the thirty columns which support a heavy cornice ; of these, sixteen are enormous monoliths, brought from Italy, and after the Corinthian order. They are very handsome, but are open to serious criticism, because, if any ornament in architecture should, above all others, be constructive, it is a row of columns, especially if of the Greek styles. Now the pillars of the New Opera do not seem to support, and certainly do not sustain, more than the cornice, which is, in point of fact, upheld by the piers against which these columns are placed. No constructive necessity for them exists in their present position, and therefore they appear there wholly for decorative purposes. Beside many minor sculptures and medallions, this façade is embellished with four colossal allegorical groups, representing Lyric Poetry, by Jouffroy ; Music, by Guillaume ; Dancing, by Carpeaux ; and the Lyric Drama, by Perraud. The vestibules, by their well-arranged and imposing dimensions, prepare one for the grand stairway, or series of stairways, supported by a labyrinth of caryatides and clustered columns, and surmounted by a vault adorned with four superb paintings by Pils. The general effect of this stairway is very majestic, and must be conceded to be a masterpiece of genius, — one of the finest productions of modern architecture. The decorative details of the *grand foyer* and adjoining vestibules are so dazzling in splendor as almost to blind one to certain constructional errors for which they have been severely criticised, and M. Garnier himself acknowledges the truth of some of these strictures. The panels between the doors are occupied with mirrors of plate-glass, the largest ever made ; the ceilings are inlaid with mosaics, executed by Venetian artists, that of the *grand foyer* is embellished with paintings which have attracted much attention in art circles ; they were designed and executed by Paul Baudry, one of the finest of living colorists. The main hall designed for the performance offers nothing very original. It is, of course, radiant with the pomp and magnificence of gilded carvings in the *cinque-cento* style, and the ceiling is superbly frescoed ; but the hall is far too small for such vast approaches, nominally seating about two thousand, but really not over fifteen hundred with comfort or possibility of enjoying the drama. In all these respects it must yield to the imposing dimensions and elegant simplicity of the Albert Hall, in London, which seats fifteen thousand with comfort, and almost equal advantages to all present in gaining the chief ends for which such a building is constructed. It cannot be admitted that any distinct order of architecture has been even suggested in the Opera building of the last Empire. The details and plastic decorations have been borrowed from past styles, and may be called, in their general effect, a sort of bastard Renaissance ; but the grand stairway somewhat compensates for the defects elsewhere apparent, and indicates that the technical knowledge of the architect has been assisted by a streak of daring or genius altogether uncommon in the architecture of the nineteenth century." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Gärtner, Johann Philipp Eduard.** (*Ger.*) Born at Berlin, 1801. Member of the Academy at Berlin. He studied under Müller of Darmstadt; he was then apprenticed in a porcelain manufactory, where he remained six years. He then traveled in Western Prussia and the northern countries of Europe. He received a commission for some decorative painting in the apartments of the Princess Louise, and in 1824 a more important order from the King, on account of which he went to Paris, where he remained three years, and returned with a large quantity of sketches. In 1837 he went to Russia, where he was employed for some time by the Emperor. At the National Gallery of Berlin is his view of "Parochial Street, formerly called the Reetzen-Gasse." At the Leipsic Museum is an "Italian Landscape with Figures," painted in Rome in 1859.

**Gastineau, Henry.** (*Brit.*) (1790 – 1876.) Began his career as an engraver, later worked in oils, but for the better part of his long life devoted himself almost exclusively to water-colors. First exhibited in 1818, and annually at the galleries of the English Water-Color Societies for fifty-eight years. He was never considered a brilliant painter, but he treated his subjects pleasantly and with taste, and in his style was finished and refined.

**Gatti, Annibale.** (*Ital.*) Born at Forli, 1828. This artist is especially happy in his fresco-painting. His composition is effective, his drawing excellent, and his coloring harmonious. His "Rinaldo and Armida" and "Armida with Arabian Chiefs" adorn the ceilings of Mme. Favart's palace in Florence. His smaller picture of "Molière reading his Comedies to his Cook" is very pleasing, and has been many times repeated.

**Gaucherel, Léon.** (*Fr.*) Born at Paris, 1816. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Viollet-le-Duc, with whom he traveled in Italy and Sicily. Gaucherel is a designer and engraver, and paints in water-colors in a charming manner. He has made numerous plates for the "Gazette des Beaux-Arts," for the "Annales Archéologiques," for "The Imitation of Jesus Christ," published by the Imprimerie Impériale, etc. He has sent many of his works to the Salons, where he has received five medals. He was one of the jury of admission in the section of Engraving at the Exposition of 1878.

**Gaermann, Friedrich.** (*Ger.*) Born at Miesenbach am Schneeberg (1807 – 1862). Member of the Academy of Munich. This artist was very fond of animals as a boy, and kept a great many in cages. He desired to study in the Academy of Vienna, but his delicate health prevented his doing so, and he was obliged to content himself with studying from nature. He also made some copies from the best German animal-painters. His works very soon found a market. He traveled much, and improved his manner by his acute powers of observation. He reproduced several of his works in fine etchings



and lithographs. He confined himself by no academical rules, but painted what nature meant to him. His works were very popular in his own country. Dr. Max Jordan says: "His pictures are always careful in detail, poetical in conception, neat and finished in execution." At the Berlin National Gallery are his "Watering-Place in the Tyrol" and "The Village Smithy." At the Leipsic Museum is a landscape by Gauermann with "Cows, Sheep, a Horse, etc." At the Arthaber sale in Vienna, 1868, "The Mountain Smithy" sold for £502; the original price was £150.

**Gauthier, Charles.** (*Fr.*) Born at Chauvery-le-Châtel, 1831. Chevalier of the Legion of Honor. Pupil of Jouffroy. He made his début at the Salon of 1861. His "Moderation," a statue in marble, is in the *foyer* of the Opera-House at Paris. Four statues of children (in bronze) are at the Fountain of the Théâtre-Français. At the Salon of 1877 he exhibited bronze statues of "St. Quentin" and "Charlemagne"; in 1876, "France triumphant at the Exposition at Vienna," a statue in marble, belonging to M. Du Sommerard, and a portrait of Mme. Gauthier, a medallion, in stone; in 1872, "The Young Poacher," in marble; etc.

**Gautier, Étienne.** (*Fr.*) Born at Marseilles. Pupil of Chatigny. Medals in 1873 and '78, when he exhibited "St. Cecilia"; in 1875, a portrait; in 1873, "St. George."

**Gavarni, real name Chevallier, Guillaume Sulpice.** Born at Paris (1804-1866). Chevalier of the Legion of Honor. This artist began to sketch in his earliest years, but was twenty-one when he made the acquaintance of M. Blaisot, who first recognized his talent, and gave him an order for an album of sketches. Gavarni executed on lithographic stones a series of grotesque little figures, which were published under this strange title, "Étrennes de 1825. Récréations diabolico-fantasmagoriques par H. Chevallier." These drawings gave little promise of his future attainments, and as he had little application, his advance was not rapid. In the autumn of 1824 he went to Bordeaux to do some work for the engraver Adam, but after a time he disagreed with his employer and made up his mind to travel. He went on foot to the Pyrenees, and at Tarbes made the acquaintance of M. Leleu, Registrar of the Signal Service. This gentleman had been much associated with artists; he found a congenial companion in Gavarni, whom he took into his house, and also accompanied in many excursions. Gavarni improved his opportunities by sketching the peasants, their costumes, customs, etc. He returned to Paris in May, 1828. During the year after his return he studied every phase of Parisian life; his curiosity was insatiable, and he sketched continually, but he earned little money, and was beginning to be very anxious about his future, when a friend suggested that he should show some of his water-colors to Susse, the picture-dealer. This he did, and Susse declared himself ready to purchase them if

they were signed ; after a moment's thought the artist took a pen and wrote "Gavarni," and from that moment the name inscribed on the register of his baptism was lost. Immediately his sketches were the fashion ; he could sell any number ; fortunately this success did not make him careless ; he studied to make each new one better than the last ; he worked from nature, and reproduced all sorts of subjects, men, animals, landscapes, ruins, etc. In a short time M. Émile de Girardin asked him to design for "*La Mode*." He made a great success, and one curious in such matters would do well to study his costumes for the year 1829. After the revolution of 1830 he made some political caricatures, but did not sign them, and later much regretted making them. He was ambitious to become a painter of manners. He made illustrations for "*L'Artiste*," executed his "*Studies of Children*," "*The Physiognomies of the Population of Paris*," and became the intimate friend of Balzac. Unhappily the artist was seized with a desire to be a man of letters ; he established the "*Journal des gens du Monde*." He borrowed money ; he failed in his undertaking, and at last was imprisoned at Clichy, for debt. While there he made nineteen plates illustrating the prison life. After his release he devoted himself to no regular work until 1837, when Philippon engaged him to design for the "*Charivari*." He worked hard, and produced an immense number of designs. From 1840 to '47 may be considered his best period. In 1847 he went to England, where he spent some time, and did much work, especially in water-colors. During the last years of his life he was enamored of the study of mathematics. He had a little house at Auteuil, which he seldom left, but where he welcomed his intimate friends. He painted a little, and sent his works directly to the purchaser or to a dealer to be sold. Here a dreadful sorrow came to him in the death of his son Jean, whom he adored. A little later his home was taken from him on account of the making of a new Boulevard ; he remained at hand to witness its destruction, and then went to a house in the Avenue de l'Imperatrice, where he lived two years, but never settled himself. At last he took a villa not far from Auteuil, and there died in November, 1866. His works were eagerly sought, for, aside from their record of the manners of his time, they possessed pure art qualities, sufficient to insure their consideration. The name of Gavarni will live beside that of Balzac ; both studied life seriously, — the one commenced in writing what the other completed by illustrating. The following is a list of his almost numberless works : "*The Impostures of Women in some Matters of Sentiment*," "*Dreams*," "*The Muses*," "*Lessons and Counsels*," "*Paris in the Morning*," "*The Shades of Sentiment*," "*The Martyrs*," "*The Students of Paris*," "*The Terrible Children*," "*Souvenirs of the Ball Chicard and of the Carnival at Paris*," "*The Lorettes*," "*Musicians and Singers*" or "*Musicians Comic or Picturesque*," "*Masks and Visages*," etc.



**Gavin, Robert.** (*Brit.*) Born at Leith (1827–1883). He was educated at the Trustees Academy in Edinburgh, practicing his profession in that city for some years, his studio being at Leith. He has devoted himself chiefly to Moorish figures, making frequent and prolonged visits to Morocco and the East. He was a member of the Royal Scottish Academy. Among his later works are, “The Fondah,” “Children of the Sun,” and “Hunted Down,” at the Royal Scottish Academy in 1878.

“If Robert Gavin would always depict negro youth in form so attractive as his head of ‘A Moorish Girl’ [R. S. A., 1874], whose snowy drapery admirably contrasts with the raven hair and flashing eyes, we should not restrict our notion of beauty to the complexion of the lily and rose. His ‘Horse-Shoeing at Tangiers,’ too, is a scene strongly grasped and well worthy of examination.” — *Art Journal*, April, 1874.

**Gay, W. Allan.** (*Am.*) Born in Massachusetts, 1821. Displayed a decided talent for art as a youth, and studied under Weir at West Point, N. Y., and under Troyon at Paris, remaining some years in the French capital and in Italy. Is at present a resident of Boston, where in the spring of 1877 he exhibited over one hundred of his pictures (representing his entire artistic career), illustrative of American, French, Dutch, Italian, and Egyptian landscapes. “Near Fontainebleau” and “Mount Washington” are among his earlier works. His “Mackerel Fleet, Beverly Coast, Mass.” and “Harbor Bar, Cape Ann,” belonging to Charles H. Dorr, were at the National Academy in 1869. In 1875 he sent to the National Academy several works, including “Sunset, Cohasset, Mass.” and “The Doge’s Palace, Venice.” At the Mechanics’ Fair, Boston, 1878, was exhibited his “Forest Sanctuary,” belonging to Thomas G. Appleton, and “Minieh, on the Nile,” belonging to S. D. Warren.

“Gay is a contemplative rather than an enterprising artist; he loves his art for its own sake, and follows it in a loyal, modest spirit. He ranks deservedly high both with artists and public. His landscapes are remarkable for their simplicity and truth.” — TUCKERMAN’S *Book of the Artists*.

“Mr. Gay exhibited ‘Windmills of Delfthaven, Holland,’ a very admirable picture, true in sentiment and skillfully executed.” — PROF. WEIR’S *Official Report of the American Centennial Exhibition of 1876*.

**Gay, Edward, A. N. A.** (*Am.*) Born in Ireland, 1837. He commenced the study of art in Albany, N. Y., working for some time in the studio of James Hart, by whose works, as well as those of Boughton, he was somewhat influenced. His first important work was the “Mountain Stream,” painted in 1860, and now in the possession of William Thomas of Albany. In 1862 he went to Germany, studying in Carlsruhe under Schirmer, and afterwards under Lessing. In 1867 he returned to America, opening a studio in New York, where his professional life has since been spent. He was made an Associate Member of the National Academy in 1870, and is a regular contributor to its exhibitions as well as to those of the Water-Color Society. He exhibited in 1869, in oil, “Swabian Home”; in

1870, "Late Afternoon" (belonging to J. H. Johnston); in 1875, "Ready for the Reapers"; in 1876, "A Quiet Hour"; in 1877, "The Slopes of the Mohawk"; in 1878, "Eastchester, N. Y." and "The Last Load, Harvest-Time." In water-color he exhibited, in 1876, "Foggy Morning by the Lake"; and "A Spring Morning," in 1877. Gay's "Alt Wasser" (belonging to D. J. Lathrop of Albany), the "Mohawk Valley Home" (owned by Senator Wagner), his "Twin Lakes," and "The Suburbs" attracted some attention when exhibited. His "Late Afternoon near Albany" was at the Philadelphia Centennial Exhibition in 1876.

**Gay, Walter.** (*Am.*) Nephew of William Allan Gay. He began the practice of his profession by the painting of flower-pieces in Boston. In 1876 he went to Paris, entering the studio of Bonnat. To the Exhibition of 1876 in Philadelphia he sent "Fall Flowers"; to Paris, in 1878, "A landscape." At the Mechanics' Fair, Boston, 1878, he exhibited "The Unsuccessful Musician" and "Fast Asleep."

**Gebhardt, Karl Franz Eduard von.** (*Ger.*) Born at Estland, 1838. Member of the Academies of Munich and Berlin. Professor in that of Düsseldorf. Small gold medal at Berlin, and one at Vienna in 1873. Studied at the Academy in St. Petersburg, then at the Art School of Carlsruhe, and under W. Sohn at Düsseldorf. He has traveled much in all parts of Germany, Holland, France, and Italy. His subjects are historical, and many of them religious. He earnestly believes all he portrays in his sacred subjects, and devotes himself to them as to a lofty duty. His composition is not of the highest merit, but he seldom fails to express the deepest meaning of his theme. His "Last Supper" is in the National Gallery at Berlin. Among his works are, "The Crucifixion" (in the Museum of Hamburg), "Christ's Entrance into Jerusalem," "The Raising of the Daughter of Jairus," etc. At the Paris Exposition of 1878 were the "Last Supper," the "Crucifixion," and a portrait.

"We may rejoice to meet such an artist as Gebhardt in our day; he has an utterly individual nature, and a strong will, with acute intelligence, and an artistic soul, whose fervor is of the utmost importance in art. We have not many such phenomena, and, although we may often criticise his works, of which we hope to see many, still his advance in the important elements of art within a short time must not be forgotten."—BRUNO MEYER, *Zeitschrift für bildende Kunst*, 1872.

**Gebler, Friedrich Otto.** (*Ger.*) Born at Dresden, 1838. Small gold medal at Berlin, 1874. Studied at the Academies of Dresden and Munich. He is a disciple of Piloty, and very dexterous in technicalities. He paints animals, and is especially successful in representing sheep, rendering the unconscious humor of their manners in a masterly fashion. In the National Gallery at Berlin is his "Kunstkritiker im Stalle." His picture of "Calves and Goats" looking at each other, with ducks as accessories, was much praised. At Berlin in 1876 he exhibited "The Visit to the Stable." To the



Paris Exposition of 1878 he sent "Sheep and a Spaniel," belonging to the National Gallery at Berlin.

**Geddens, George.** (*Am.*) Born in Bedford, England, 1845. By profession an actor, but studying and practicing painting in his leisure hours. He was a pupil of Meyer Straus in San Francisco, Cal., and of J. O. Wood and the National Academy schools in New York. At present he has a studio in the latter city, exhibiting at the National Academy, in 1878, "Twilight," and at the Brooklyn Art Association, "Noontide" and "Eventide."

**Geefs, Joseph.** (*Belgian.*) Born at Antwerp, 1808. Member of the Academy of Antwerp, and Chevalier of the Order of Léopold. Medal at Paris, 1841. Studied sculpture in his native city and at Rome. He has executed "Adonis going to the Chase," "The Arts, Sciences, and Letters rendering Homage to Charles Von Hulthem," a statue of "Baldwin of Constantinople" (at the Palais des Chambres), an equestrian statue of "Leopold I.," etc.

**Geefs, Mme. Fanny.** (*Belgian.*) Born at Brussels. Two medals at Paris. Wife of the sculptor, Guillaume Geefs. Her historical pictures do not equal her portraits and *genre* subjects. Her "Assumption of the Virgin" is in a church at Waterloo, and "Christ appearing to his Disciples" is in a church at Hanthem. "The Virgin consoling the Afflicted" took a medal at Paris, and is in the Hospital of St. John at Brussels. "The Virgin and Child" was purchased by the Belgian government. Among her *genre* pictures are, "Ophelia," "The Young Mother," "The Sailor's Daughter," etc. Her portraits are better than the ordinary, and will bear the test of fair criticism.

**Gegerfelt, Wilhelm de.** (*Swede.*) Born at Gothenburg. At the Paris Salon of 1877 he exhibited "Landscape in Holland"; in 1876, two landscapes; etc. Some of his works have been seen in the gallery of Cottier & Co., New York. At the Salon of 1878 he exhibited "A View on the Coast of Normandy," and at the Paris Exposition, same year, two landscapes. Gegerfelt is a Fellow of the Royal Academy of Sweden.

**Geist, August Christian.** (*Ger.*) Born at Würzburg (1835-1868). Studied in his native city, and, later, at Munich. He painted landscapes. One of his earlier works, "A Winter Scene in the Isar Valley," was bought by the Kunstverein of Würzburg, and other early pictures were purchased for Regensburg and Munich. He executed for the Polytechnic Society in Würzburg twenty-four views in India ink. His reputation was early established, and his pictures sold rapidly. He several times visited France, making pictures of the ruined castles of that country; of these he made etchings, and was very skillful in this manner of engraving. Among his pictures are views from various parts of Germany, and some of Italian scenes, which were done after his health had failed and he had sought relief in a Southern climate.

**Gemito, Vincenzo.** (*Ital.*) Born at Naples. Pupil of Lista. At the Paris Salon of 1877 he exhibited "A Neapolitan Fisher" (bronze statue), and a portrait of M. Verdi (bronze bust). This statue was much praised by Ch. Timbal in the "Gazette des Beaux-Arts," and a writer in the American Register, Paris, says:—

"An Italian sculptor, M. Gemito, exhibits a 'Neapolitan Fisher Boy' in bronze, which has rendered its creator at once celebrated. It is a life-sized figure, representing the boy in the act of sitting on his heels in order to take a fish from his hook. A wonderfully powerful and realistic work is this, fully deserving the success it has met with."

At the Salon of 1878 he exhibited portrait busts of M. Faure and M. Boldini (bronze).

**Gendron, Auguste.** (*Fr.*) Born at Paris, 1818. Chevalier of the Legion of Honor. Pupil of Delaroche. Historical painter. His "Sunday at Florence in the Fifteenth Century" (1855) is at the Luxembourg. In 1877 he exhibited at the Salon, "M. Purgon arrive mal à propos"; in 1876, "The Tribute of Athens to the Minotaur"; in 1875, "Landscape in Tuscany" and "Actions de grâce à Esculape"; in 1873, "The Foolish Virgins" and "Man between Two Ages, and his Two Mistresses" (*La Fontaine's Fables*), etc. [Died, 1881.]

**Genelli, Johann Bonaventura.** (*Ger.*) Born at Berlin (1803–1868). Studied under his father at the Academy of Berlin, and under Cornelius and Overbeck at Rome. In the Roman house at Leipsic he executed a series of pictures illustrative of the life of Bacchus. In 1835 he settled in Munich, from which place he sent out large numbers of designs, which became known all over Europe, and were remarkable for the effects of light and shade produced with the pencil alone. In the National Gallery at Berlin is his cartoon of the "Rape of Europa." He designed and engraved twenty-five illustrations for the Homer of Voss, thirty-six for the "Divine Comedy," etc. At the Leipsic Museum are several cartoons of his decorative subjects. Among his works are "The Angel's Promise to Abraham," "Hercules and Omphale," "Homer among Listening Ionians," "Sappho singing to the Grecian Women," etc.

**Gentz, Wilhelm Karl.** (*Ger.*) Born at Neu-Ruppin, 1822. Member of the Berlin Academy. Small and large gold medals at Berlin. Medal at Vienna, 1873, and at Munich, 1876. Studied at Berlin and Antwerp Academies, and later at Paris under Gleyre and Couture. He traveled in Spain, Morocco, Egypt, Nubia, Asia Minor, Palestine, and Turkey. His pictures represent the life and the scenery of the East, and his coloring is well suited to the vivid scenes he portrays. His "Entrance of the Crown Prince of Prussia into Jerusalem in 1869" is in the National Gallery at Berlin. Among his works are, "Evening on the Nile," "Arab Story-Tellers at Cairo," and "Prayer in the Desert."

**Gerard, Théodore.** (*Belgian.*) Of Brussels. Medal at Philadel-



phia, where he exhibited "The Birthday" and an "Unwelcome Guest."

**Gerimsky, Alexander.** (*Russian.*) Of Warsaw. He received a medal at Philadelphia, where he exhibited pictures of a "Tavern" and "A Game of Morra."

**Gérôme, Jean Léon.** (*Fr.*) Born at Vesoul, 1824. Member of the Institute, Commander of the Legion of Honor, and Chevalier of the Order of *l'Aigle Rouge*. He received one of the eight grand medals of honor (E. U.) 1867; and a medal of honor at the Salon, 1874. This painter came to Paris in 1841, entered the atelier of Delaroche, and at the same time followed the course at l'École des Beaux-Arts. In 1844 he accompanied Delaroche to Italy. Gérôme made his début at the Salon of 1847 with "A Combat of Cocks," for which he received a medal of the third class; the picture is now in the Luxembourg. In 1853 and '56 he traveled in Egypt and Turkey. In 1863 he was made professor at l'École des Beaux-Arts. His works are so numerous that but a small portion can be mentioned here. Among them are, "The Age of Augustus," a grand historic work, purchased by the State (1855); "Leaving the Masked Ball" (1857); "The Wife of Candaules" (1859); "The Gladiators bidding Farewell to Cæsar" (1859); "Death of Cæsar" (E. U., 1867) (33 by 55), purchased by Mr. John Taylor Johnston of New York, and sold in 1876 for \$8,000. At the Salon of 1868 Gérôme exhibited "The 7th of December, 1815, — Nine o'clock in the Morning"; in 1869, "Jerusalem"; in 1874, "Promenade of the Harem"; in 1876, "Une collaboration," purchased by Mr. Stewart of New York; "L'Éminence grise," purchased by Mr. Stebbins; "A Santon at the Door of a Mosque," "Women Bathing," etc. At the Johnston sale, "A Bashi-Bazook" (11 by 8) sold for \$1,200, and "The Call to Prayer," Cairo (32 by 26), for \$4,000. At the Corcoran Gallery is his "Cæsar Dead" (7 feet 2 inches by 10 feet 5 inches). At the Khalil Bey sale, 1868, "The Clothes-Merchant" was bought by M. Say for \$864. At the Oppenheim sale, Paris, 1877, "Rex Tibicen" sold for 30,500 francs. At the Latham sale, New York, 1878, "An Arab on Horseback, and two Dogs drinking at a Fountain" (29 by 24) sold for \$5,500. One of the most noteworthy pictures by this artist, "Diogenes," is in the Walters Gallery, Baltimore. Gérôme has also given some attention to sculpture, and exhibited at the Exposition of 1878 two groups, "The Gladiators" and "Anacreon, Bacchus, and Love." His pictures of the "Bull-Fighter" and "The Guard of Louis XIV." belong to Mr. T. R. Butler of New York.

Gérôme executed some of the decorative work for the Exposition of 1867, and has painted for the city of Paris, in one of the chapels of the church of Saint Séverin, "The Plague at Marseilles," and other decorative paintings in the ancient refectory of Saint-Martin-des-Champs. He also painted "A Lioness encountering a Jaguar," for the critic M. Théophile Gautier.

"He is a fine draughtsman, he models well, and is a master of gradation in tone. Mentally, his constitution is very peculiar. One cannot accuse him of being immoral, because the severity of his style discourages the looseness of mind most favorable to immoral impressions; Gérôme governs himself so strongly as a painter, that if he is immoral, it is not from irresistible impulses, but consciously and coldly. So with his love of the horrible, — there is no violence, no expression of repulsion; the severed heads lie at the door at Cairo, and the sentinel smokes his pipe;\* a common painter would have given us bystanders with horror on their faces. But in this very coldness there is something peculiarly fascinating and terrible. One of the most revolting things in art is the cool merchant in the 'Slave Market,' examining the girl's teeth, as we examine the teeth of horses. So the death of the duelist, coming out of the masked ball, is all the more terrible for being so coldly painted. . . . Gérôme has painted one or two illustrations of coursing in the East, which are remarkable for the incomparable drawing of the dogs. I would rather have a leash of greyhounds painted by Gérôme than by any other painter living. I have seen beautiful studies by him of various other animals; he has a true understanding of animal life in its free grace, and delightful innocence, and awkwardness of posture. His knowledge of landscape is slight, but his backgrounds are always sufficient for his purpose. The view of the Nile behind the 'Prisoner,' and the bit of Egyptian landscape in the 'Hache paille Egyptien,' are as good as any of his attempts in landscape." — HAMERTON, *Contemporary French Painters*.

"Horace Vernet said of Gérôme that he saw his picture finished before he touched his canvas. This prevision is a rare and precious gift; it sometimes inspires the artist with too much confidence; it often excludes the benefits of reflection and of feeling the way; but it assures the work, and lends to the hand a security which fears not the treasons of retouching. The regard of the ignorant spectator is captivated by this neatness of execution, and more than one artist, in appearance disdainful, envies it in reality. . . . Although Gérôme has attained the moment of life in which the artist seems to have nothing to demand of the gods, but that they will preserve the gifts they have made him intact, he has not passed the age of progress. Attentive, the ear on the watch, disturbed, perhaps, at times, he hears perfectly the thousand murmurs of that noise which is called fame; he distinguishes them, he notes them, he profits by them. Those who have regarded with a clairvoyant eye his latest works have been able to see without difficulty the enlargement which for some time has shown itself in his manner, in the firmness of his touch at the first stroke, in the new richness of his *pâte*. The artist has put himself in accord with the time, but in accordance with his personal taste. The inventor had not to show himself more ingenious, the painter has become more of a painter." — CH. TIMBAL, *Gazette des Beaux-Arts*, October, 1876.

"M. Gérôme proved some years ago that he was a designer of great talent. Since, the 'Combat de coqs' and 'L'Amour et Bacchus entrant au cabaret,' he occupies himself less to design than to succeed. I tell you this in confidence; the public knows nothing of it; then speak not of it. M. Gérôme reminds me a little of those braves who have commenced life with two or three affairs of honor, and who, living on their reputation, fight no more. . . . M. Gérôme will be in vogue as long as he lives. He knows how to refresh his material, to increase his resources; he fears not to go in quest of original ideas, of curious types, of novel landscapes on the banks of the Danube or the Nile. His views in Egypt are interesting, apart from the merit of execution, which is little. One finds in them neither a very profound study of form, nor a very active feeling of strength, nor a very passionate love of color. The stones seem a little softened by the sun; the camels, whatever they might be in the first place, are poorly rendered, and the fatal *badigeon* saddens all. A bold man he who, on seeing such pictures, would take the packet-boat for Alexandria and risk the voyage! But without going so far, one stops to regard them, and to wonder at the way in which a man of mind can renew his success without renewing his talent." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

---

\* "Door of the Mosque El Assaneyn, with the heads of the Beys, massacred by Salek-Kachef."



**Gerry, Samuel L.** (*Am.*) Born in Boston, 1813. In early life he was influenced somewhat by the works of Cole and Durand in New York, and by Lambinet and Constant Troyon of Paris, but he had no regular teachers or masters, and went to Nature as his chief helper. With the exception of some three years spent in study and observation in England, France, Switzerland, and Italy, his professional life has been passed in New England, and chiefly in Boston. He was one of the original members of the Boston Art Club, organized in 1854, and one of its earlier presidents. His most important works are landscapes, although he has painted many portraits, as well as figure and animal pieces. His "Pasture Gate" is in the possession of the Central Club of Boston; it was exhibited at the National Academy of New York, as was his "Land of Beulah," purchased by Isaac Rich of Boston, and bequeathed by him to Wesleyan College, where it now is. His "Over the River" belonged to Mr. Clark, formerly of the Brevoort House, New York, but is now the property of his daughter. The "Bridal Tour of Priscilla and John Alden" belongs to Hon. Moody Merrill of Boston. His last work, "The Artist's Dream," is still (1878) on the artist's easel. To the Centennial Exhibition of 1876 he sent his "American Tourists."

**Gervex, Henri.** (*Fr.*) Born at Paris. Medals in 1874 and '76. Pupil of Fromentin, Cabanel, and Brisset. At the Salon of 1877 he exhibited "Communion at the Church of the Trinity" and a portrait of "My Friend Brispot"; in 1876, "An Autopsy at the Hotel-Dieu" and "In the Woods"; and in 1874, "Satyr playing with a Bacchante," now in the Luxembourg. At the Salon of 1878 Gervex exhibited two portraits.

**Geyer, Karl Ludwig Otto.** (*Ger.*) Born at Charlottenburg, 1843. Sculptor. Pupil of the Berlin Academy, also of Schievelbein. At Gotha he was employed at the Museum, and went to Copenhagen to study the Thorwaldsen Museum there. At the National Gallery, Berlin, there are some portraits of German masters by Geyer, done in relief.

**Giacomotti, Félix Henri.** (*Fr.*) Born at Quingey (Doubs), 1828. Chevalier of the Legion of Honor. Pupil of Picot and l'École des Beaux-Arts. He took the grand *prix de Rome* in 1854. His reputation has been rapidly made, and is very honorable in historical subjects and portraits. His "Abduction of Amymone" (1865) is at the Luxembourg. At the Salon of 1877 he exhibited a portrait and "The Night"; in 1876, a portrait and "At Sonnino"; in 1875, "Calvary," etc. His portraits of notable persons are numerous, and some of them are in public places. His "Christ among the Doctors" is at the church of Saint-Étienne-du-Mont, where there are other works by him. At the Salon of 1878 Giacomotti exhibited "The Glory of Rubens and of Painting" (a decorative ceiling for a Salon at the Museum of the Luxembourg) and a portrait of the Marquise S. C.

**Gibson, John, R. A.** (*Brit.*) Born in Wales (1790 - 1866). Mem-

ber of the Royal Academy, London, and of the Academies of Rome, Turin, St. Petersburg, and Munich. He was apprenticed to a wood-carver in Liverpool. After spending some time in London he went to Italy in 1820, and was a pupil of Canova and of Thorwaldsen, and returning to England was made an Associate of the Royal Academy in 1833 and full Member in 1836. "The Seasons," executed in 1810, and now in the possession of Mr. Gladstone, is one of his earliest works. Among others are, "Mars and Venus," "Hero and Leander," "Psyche," "Guardian Angel," "Hebe," "Sappho," "Proserpine," "Aurora," and statues of the Queen in Buckingham Palace, Robert Peel at Westminster, etc.

"If the 'Venus and Cupid' (putting aside the coloring) or 'The Young Hunter' (of 1851) be taken as the standard, the sculptor [John Gibson] will rank with those who have shown a fair knowledge of form and a considerable sense of grace, although that grace which belongs to external elegance rather than that higher and deeper kind which springs from the workings of a beautiful soul. These gifts he has, however, consecrated so liberally to the intellectual reproduction of the Greco-Roman mythology, that his art has little hold on actual life, and commands no sympathy from the cotemporary mind. One must, in this case, regret a real gift and a remarkable industry misapplied." — PALGRAVE'S *Essays on Art*.

**Gide, Théophile.** (*Fr.*) Born at Paris, 1822. Chevalier of the Legion of Honor. Pupil of Delaroche and Cogniet. His pictures are very numerous, and embrace a variety of subjects. At the Salon of 1877 he exhibited "The Interior of St. Mark's, Venice," and "Louis XI. surprised by his Fool when at Prayer"; in 1876, "Charles IX. constrained to sign the Order for the Massacre of the Huguenots," and "A Quarrel at Play"; in 1875, "An Indiscreet Confidence" and "Still a Glass!" etc. At the Johnston sale, New York, 1876, "Monks playing Chess" (12 by 16) sold for \$ 410. At the Salon of 1878 he exhibited "The Young Invalid."

**Gieryski, Max.** (*Pole.*) Born at Warsaw (1846–1874). Member of the Berlin Academy. He was engaged in military matters and in a Polish insurrection, and did not commence his art studies until 1865, when he went to the Academy of Munich. Under A. Wagner and Franz Adam his talents were rapidly developed. His gifts were remarkable. He first painted *genre* subjects; later, landscapes. He had contracted a trouble of the chest in his soldier-life, and soon after establishing himself in his own studio, in 1870, he found his malady rapidly increasing. He went to Italy, and only returned to die. "He was," says Dr. Max Jordan, "perhaps the most promising of all the young realists of the Munich school. Without allowing himself to be lost in fantasy, he observed and depicted the peculiarities of the age and the familiar aspects of nature with remarkable delicacy of sentiment, and in spite of his youth he excelled in technique." His last work, "Parforce-Jagd im vorigen Jahrhundert" ("Stag-Hunt in the Last Century"), is in the National Gallery at Berlin. At Berlin in 1871 he exhibited "The Breaking down of the Post-Wagon"; at



Vienna, same year, "The Departure for the Hunt." His "Chasse à courre au XVIII<sup>e</sup> siècle" was exhibited at Paris in 1878; it belongs to the National Gallery of Berlin.

**Gifford, Sandford R.,** N. A. (*Am.*) Born in Saratoga County, N. Y. When a child he removed with his family to Hudson. He studied in New York City, painting in the studio of John R. Smith. In 1850 he went abroad, visiting London and Paris and other continental cities. On his return he settled in New York, and was made an Associate of the National Academy of Design shortly after, and an Academician in 1854. In 1860 he made another European visit, sketching along the Rhine, in Italy, Switzerland, Egypt, and the Nile. In 1870 he made a trip to the Rocky Mountains. In 1867 he exhibited at the National Academy his "Morning in the Adirondacks" (belonging to Samuel Lord); in 1869, "Mount Mansfield"; in 1870, "San Giorgio, Venice" (belonging to Richard Butler) and "Tivoli" (belonging to Robert Gordon); in 1871, "The Column of St. Mark" (belonging to J. H. Sherwood) and "Fishing-Boats of the Adriatic"; in 1874, "Pallanza, Lago Maggiore" (belonging to Charles H. Smith), "Sunset on the Sweetwater, Wyoming" (belonging to Col. John Hay), and "Venetian Sails" (the property of John Jacob Astor); in 1876, "At Beni-Hassan" and "Near Palermo"; in 1877, "Leander's Tower on the Bosphorus," "Sunset on the Hudson," and "Fire Island Beach"; in 1878, "Sunset, Bay of New York." He was "commended for eminence in landscape-painting" at Philadelphia in 1876. To Paris, in 1878, he sent "Mount Renier" and "San Giorgio, Venice." His "Twilight on Mount Hunter" and "Home in the Wilderness" were at the Paris Exposition of 1867; his "Coming Storm" belongs to Edwin Booth, a duplicate bringing \$ 525 at the Johnston sale in 1876; his "Fishing-Boats coming into the Harbor of Brindisi" was sold at the same time for \$ 1,575. His "Camp of the 7th Regiment" belongs to R. M. Olyphant, his "Lake Geneva" to William Goddard, and the "Golden Horn" to W. J. Peake. [1823-1880.]

"Gifford has an opulent sense of color, but its tone is artificial and strained; often of a lively or deep brimstone tint, as if he saw the landscape through stained glasses. His touch is vigorous, his design more forcible than accurate, and his style as a whole conventional and untrue, but manifesting qualities attractive to those who, having outgrown the merely mechanical and literal, have not yet familiarized their minds with the highest aims and efforts of art." — JARVES, *Art Idea*.

"There is a peculiar magnetism in Gifford's style of manipulation that attracts the eye, let the scene be ever so commonplace. . . . 'Venice,' like all of Mr. Gifford's pictures, is remarkable for the exquisite tenderness of its tone and the brilliancy of picturesque effect in the few objects introduced." — *Art Journal*, July, 1876.

"Mr. S. R. Gifford was represented by his 'Sunrise on the Sea-Shore,' of which it may be said that the sea and its solitude has seldom inspired a more profound motive, or one more adequately rendered, than in this picture. 'Tivoli' and 'Lake Geneva' are no less admirable, but with a very distinct sentiment, and 'Pallanza, Lago Maggiore' has a full-flooded sense of light, modified by tone that is in every respect masterly in treatment. Two pictures by the same artist, 'Fishing-Boats of the Adriatic' and 'San

Giorgio, Venice,' are as strong and pronounced in color as the former works are delicate and suggestive. This artist is varied in his powers, and sustained, free, and finished in his methods. His pictures always manifest great elevation of thought and feeling. They are the interpretation of the profounder sentiments of Nature rather than of her superficial aspects." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Gifford, R. Swain, N. A. (Am.)** Born in 1840, and taken by his parents at an early age to New Bedford, where he was educated, displaying a taste for drawing as a youth. He studied under and assisted Albert van Beest, the Dutch marine painter, and opened a studio in Boston in 1864, living there until he settled permanently in New York in 1866. He was elected an Associate of the National Academy in 1867, and Academician in 1878. Went to Oregon and California in 1869, and to Europe in 1870, during his stay abroad of two years visiting England, France, Spain, Italy, Morocco, and Egypt. He went to Algiers and the Great Desert in 1874, and on his return, in 1875, made a sketching tour in Brittany and other parts of France. Gifford began the painting of water-color pictures in 1865, and has been a prominent member of the American Society of Painters in Water-Colors since its organization in 1866. At the Centennial Exhibition of 1876 he was awarded a medal of honor for painting in oil. Among his pictures in oil are, "Scene at Manchester, Cape Ann" (N. A., 1867), "Mount Hood, Oregon," in 1870; "Castle of St. Elmo, near Naples," in 1871; "Entrance to a Moorish House, Tangier" and "View of the Golden Horn," in 1873; "Halt-ing for Water" and "Passenger-Boats on the Nile," in 1874; "A Booth in Algeria," "October on the Massachusetts Coast," and "The Rossetti Garden, Cairo, Egypt," in 1875; "Freight-Boat on the Nile" and "Egyptian Caravan," in 1876; "A September Day," "Cedars of New England," and "The Border of the Desert" (belonging to Sarony), in 1877; "Dartmouth Moors," in 1878. His "Deserted Whaler," in the Water-Color Exhibition of 1867-68, attracted great attention. The next year he exhibited "An Autumn Day on the Sea-Shore"; in 1871, "The Return from Philæ, Egypt"; in 1874, "Low Tide" "The Old Fort" and "Block-House at Eastport"; in 1876, "Guérande" and "Venetian Companions"; in 1877, "Evening in the Sahara," "Scene on the Campagna, near Naples," and "The Oasis of Filiach, Algeria"; in 1878, "On the Lagoon, Venice," and an etching from the same picture. His "New-England Cedars," in oil, and "On the Lagoon, Venice," "Salt-Vats at Dartmouth, Mass.," and "Evening in Sahara," in water-colors, were at the Paris Exposition of 1878. His "Roc's Egg" (water-color) belongs to Walter Brown; "On the St. Lawrence" (oil), to Marshall O. Roberts; "Boats on the Nile" (oil), to L. Tiffany; "Egyptian Twilight" (water-color), to Philip J. Sands; "The Palms of Biskra," (engraved), to Samuel V. Wright; "Halt in the Desert," to Robert Gordon; "Fountain near Cairo," to Henry E. Lawrence; "Guérande," to Mr



"R. Swain Gifford's 'Cedars of New England' [N. A., 1877] is a canvas of strong feeling and fine execution, which deserves a small room all to itself, where it would not be interfered with by other pictures." — *New York Times*, April 13, 1877.

"Mr. Swain Gifford exhibited 'Boats at Boulak on the Nile' and 'An Egyptian Fountain,' which show admirable vigor and breadth of treatment. Mr. Swain Gifford is best known through his Eastern pictures, in which his rendering of Oriental life and atmosphere is peculiarly happy." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"R. Swain Gifford is one of the most original of our younger American artists. His landscapes are, as a general thing, remarkably true to the local color and characteristics of the scene he paints. There is a great variety in his subjects, and he treats with equal felicity the snow-scenes of the Sierras or the pastorals of Brittany." — *Art Journal*, October, 1877.

**Gifford, Fannie Elliot.** (*Am.*) Born at New Bedford, Mass., 1844. She received her art education under Dr. Rimmer at the schools of the Cooper Institute, New York, and under Samuel Gerry of Boston. The wife of R. Swain Gifford, she has occupied a studio in New York with her husband since her marriage in 1873 or '74. Her specialty is birds with landscapes, and her pictures are owned by John Hay, Louis C. Tiffany, Noah Brooks, Daniel T. Hoag, Mrs. Osborne, Edward Delano, Dr. Otis, and others.

**Gignoux, F. Regis,** N. A. (*Fr.-Am.*) Born in Lyons, 1816. Educated at Fribourg, and at the Academy of St. Pierre in Lyons, where he received an annual premium. Subsequently he entered the School of Fine Arts in Paris, and was also a pupil of Delaroche. He removed to America in 1844, was elected a member of the Academy of Design in 1851, and was first President of the Brooklyn Art Academy. He has lived in France since 1870. [Died, 1882.]

Among the better known of Gignoux's landscapes are, "Virginia in Indian Summer," "Niagara in Winter," "Bernese Alps by Sunrise," "The Four Seasons in America" (belonging to Baron Rothschild of Paris), "Niagara by Moonlight" (belonging to Mr. Belmont), "The Dismal Swamp" (the property of the Earl of Ellesmere), and "Moonlight on the Saguenay," which was sold for \$360 at the Johnston sale in 1876.

His "Mount Washington" (belonging to A. T. Stewart) was at the Paris Exposition of 1867, and his "Spring" (belonging to T. Messenger) at the Philadelphia Exhibition of 1876.

"Gignoux was first known to us by his winter landscapes, executed with great truth to nature and beauty of effect; it has been said that some of them are so true to nature that they would attract a snow-bunting from the sky. . . . Gignoux has made a study of American scenery under every aspect. He has observed Nature in the New World with reference to the modifying influences of the seasons, and in many instances has proved singularly felicitous in his true rendering of atmosphere, sky, and vegetation, as they are changed in tone, color, and effect, by vernal summer, autumnal and wintry agencies." — TUCKERMAN'S *Book of the Artists*.

**Gigoux, Jean François.** (*Fr.*) Born at Besançon, 1806. Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts. Made his début at the Salon of 1831, when he exhibited lithographs and

studies in black lead. He paints historical and *genre* subjects and portraits. At the Luxembourg are his "Death of Cleopatra" (1850) (the most admired of his pictures), "The Good Samaritan" (1857), and a portrait of Fourier. His "Magdalene" was purchased for the king. "The Baptism of Christ" was ordered for the Ministry of the Interior, and a "Nativity" for the Civil List. His "Taking of Ghent" and a portrait of Charles VIII. are at Versailles. Among his portraits are those of Lamartine, Arsène Houssaye, Considerant, Taillandier, etc. Gigoux has executed religious subjects for the churches of Saint-Germain-l'Auxerrois, Saint-Merri, and Saint-Gervais and Saint-Protais. In 1877 he exhibited at the Salon, "The Youth of Ruyter"; in 1876, "A Young Boy" and a portrait of Mlle. L.; in 1875, "The Father Lecour"; in 1872, "The Fisherman and the Little Fish"; in 1870, "The Last Ecstasy of St. Mary Magdalene"; etc. At the Salon of 1878 he exhibited "The Fountain of Jouvence."

"All who love painting (and the number is larger than one thinks) have already seen in the church of Saint-Gervais and Saint-Protais, the chapel which Gigoux has finished; and all have gone away satisfied and happy to find that the painting of history is not dead in France. An artist who has decorated a public edifice, who has submitted to such a proof without becoming weak, may carry his head high; he has no more difficulties to fear, no more secrets to learn; he has risen to the summits of his art. . . . A last observation that applies to the whole effect of these new works of Gigoux is, that after finishing them entirely and following the designs with much science and conscientiousness, he has understood how to impart to them a grand aspect. Generously, he has concealed his labor under an appearance of a free manner, full of dignity and amplitude, which, it seems to us, is and always will be the most proper for monumental painting; unless, with one exception, inimitable or very dangerous to imitate, an artist like Delacroix, in an access of feverish passion, may there make the tragedies of color to blaze out. Thus reduced to the most calm and simple expression, the painting of Gigoux at Saint-Gervais accords perfectly with the architecture in that it presents neither *rehauts* brilliant, nor those ostentations of touch which would be misplaced here, and which, moreover, would be lost in the distance; unctuous and firm, it takes the dull solidity of the mural surfaces, and harmonizes the freedom and stability of oil-painting with the limpidness of the fresco." — CHARLES BLANC, *Gazette des Beaux-Arts*, February, 1864.

**Gilbert, Sir John, R. A. (Brit.)** Born, 1817. From the beginning of his career he has painted in oil and water-colors, besides drawing on wood. Self-taught, he first exhibited at the Royal Academy in 1838. Among his earlier works are several scenes from "Don Quixote" (such as "Don Quixote and Sancho Panza") "Henry IV." "Desdemona," "Death of Cardinal Beaufort," "Murder of Thomas à Becket," "The Destruction of Job's Flock," "Cardinal Wolsey and the Duke of Buckingham," etc. He sent to the Royal Academy, in 1863, "An Army on the March"; in 1867, "Rembrandt"; in 1871, "Convocation of Clergy"; in 1872 (when he was elected Associate of the Royal Academy), "Charles I. leaving Westminster Hall after the Sentence of Death had been passed"; in 1873, "The First Prince of Wales" and "Naseby"; in 1874, "The Field of the Cloth of Gold"; in 1876, "Crusaders"; in 1877 (when he was elected Academician), "Cardinal Wolsey at Leicester Abbey" and "The Doge



and Senators of Venice in Council"; in 1878, "Ready" and "May Dew." Besides contributing many portraits, chiefly of children, to the Royal Academy, he has exhibited frequently in the gallery of the Society of Painters in Water-Colors, of which he was made an Associate Member in 1852, and of which he is now President (1884). He ranks high for his drawings on wood, and has executed illustrations for many of the pictorial papers of England, and for editions of Shakspeare and other standard works. He was knighted by the Queen in 1872. His "Richard II. resigning the Crown," "The Arrest of Hastings," "Cardinal Wolsey at Leicester Abbey," "The Doge and Senators of Venice" were at the Paris Exposition of 1878.

"Sir John Gilbert has the faculty of thinking out his subject at the end of his pencil. He extemporizes on paper as a musician does on the piano; a theme given, he can reduce it to form; a narrative read, he at once knows how best a picture can be made. His fertility of pictorial invention is inexhaustible. . . . He makes his whole picture speak; he is not only painter, but actor; and nature and human nature are his stage properties." J. B. ATKINSON in *English Artists of the Present Day*.

"Sir John Gilbert is one of those painters whose manner is such that we have no desire to see it changed; for in his smaller drawings there is a sweetness and a spirit apparent in the work of but few others." — *Art Journal*, June, 1873.

"Sir John Gilbert's 'Cardinal Wolsey at Leicester' [R. A., 1877] is a fine historical work, full of the gorgeous color and exquisite roundness of outline characteristic of this famous artist." — *London Letter to New York Times*, June 14, 1877.

"Sir John Gilbert is well known among us by his masterly illustration of old-time scenes." — BENJAMIN'S *Contemporary Art in Europe*.

**Giles, James.** (*Brit.*) Born in Glasgow (1800 – 1870.) Son of an artist of Aberdeenshire, of good local reputation, under whom he studied. He resided for many years in Aberdeen, painting occasional portraits, devoting himself particularly, however, to Highland scenery, fish, and game. He was a member of the Royal Scottish Academy. His picture of "The Weird Wife" is at the Scottish National Gallery.

**Gill, Edmund.** (*Brit.*) Born at Islington, 1820. Son of a modest and comparatively unknown painter, from whom he inherited much of his artistic talent. He began painting landscapes from nature at an early age. Went to London in 1841, entering the Royal Academy in 1843. In 1842 he exhibited at the British Institution, "View of Croft Park, Herefordshire"; and at the Royal Academy, the same year, "Peasants distressed in a Thunder-Storm." Among his works are, "Landscape with Cattle, — Evening," in 1857; "Fall of the River Llugwy, North Wales," in 1860; "On the Clyde," in 1865; "Fall on the River Clyde, Corra Linn," in 1866; "Fall on the Tummel, Scotland," in 1870; "Storm subsiding on a Rocky Coast," in 1875; and other attractive views of Welsh and Scottish scenery, which meet with ready sale, and are much admired.

"There are many works from the hands of Edmund Gill which we could point out as particularly noticeable; notably, his 'Rapids,' seen in the Academy of 1872; but there is one especially which is far too important to be passed over, 'The Waters dividing from

the Dry Land,' as expressed in the Book of Genesis, which was exhibited in the Academy in 1869. Original in conception and grand in treatment, this picture could scarcely be surpassed, after its kind, had it been more brilliant in color."—*Art Journal*, February, 1874.

**Girard, Firmin.** (*Fr.*) Born at Poucin. Medals in 1863 and '74. Pupil of Gleyre. At the Salon of 1877 he exhibited "A Bear-Trainer at Aurillac"; in 1876, "The Quay of Flowers," and "Pigs and Turkeys"; in 1875, "The Garden of the Godmother," "First Caresses," and a portrait; in 1874, "Revery," "The Betrothed Couple," and "La Pêche." His "Flower-Market" was exhibited in New York. Of this painting the New York Times, January 26, 1877, says:—

"The actual workmanship of this picture requires no praise; to see it is to wonder at the admirable hand that can group, with such close fidelity to nature, human beings, flowers, carts, and other city things, — a near approach to the real thing, however, but nothing more. Wonderfully accurate, but must make the bones of Delacroix rattle in his grave."

This picture, and a study made for it, are both in the gallery of Mr. T. R. Butler of New York.

**Girardet, Karl.** (*Swiss.*) Born at Neuchâtel (1810—about 1871). Member of the Academy of Amsterdam. Grand medal of honor of Prussia. Two medals at Paris Salons, and an honorable mention at the Exposition of 1855. Pupil of Léon Cogniet. He was only eight years old when he went to Paris, but on account of his foreign birth, he could not contend for the prizes of the Beaux-Arts. Among his works are, "A Mosque at Cairo," purchased by the Duke de Montpensier; "The Pavilion of the Bey of Morocco at Isly"; and "The Dance of the Ioways at the Tuileries," at Versailles. His best historic picture is "Protestants surprised in their Worship," which is in the Museum of Neuchâtel. He exhibited at the Salon of 1870, "A Storm in Valais" and "View of Lake Wallenstat"; in 1866, "A View on the Banks of the Cher" and "Sunrise on the Toccia"; in 1865, "A Waterfall at Murg"; in 1864, several views of Swiss scenery. The rapidity with which Girardet worked was remarkable. During a short journey to Madrid he made thirty sketches and eighty portraits, besides rough draughts of costumes, scenery, etc. He traveled in Italy, Algiers, Egypt, Turkey, and Germany. This artist also made numerous designs for illustrated publications.

**Girardet, Édouard-Henri.** (*Swiss.*) Born at Neuchâtel, 1819. Chevalier of the Legion of Honor. Brother of the preceding, with whom he traveled in Egypt and Algiers. His subjects are *genre* and fantastic. He also engraves in what the French call *manière noire*, which means that the shades are not well managed, and the blacks are too prominent. Among his pictures are, "The Little Apple-Thieves," "A Village Wedding," "The Difficult Letter," "The Wounded Kid," etc. He has engraved "Molière at the Table of Louis XIV.," after Gérôme; "The Return from Golgotha" and "The Virgin contemplating the Crown of Crowns," after Paul Delaroche; etc.



**Girardet, Paul.** (*Swiss.*) Born at Neuchâtel, 1821. Five medals at Paris Salons. Brother of Karl and Édouard Girardet. This engraver has also the *manière noire*. He exhibited at the Salon of 1870 "Love Retaken," after Antigna, and "The Difficult Stroke," after Boutibonne; in 1869, "The Prodigal Son," after E. Dubufe, and "An Episode of the Battle of Custoza," after Grimaldi; in 1866, "The Call of the Condemned," after Müller; in 1865, "The Mountebank," after Knaus; and in 1863, "An Alsatian Wedding," after Brion.

**Giraud, Pierre-François-Eugène.** (*Fr.*) Born at Paris, 1806. Officer of the Legion of Honor. Pupil of Richomme and Hersent. Took the *prix de Rome* for engraving in 1826. His only noteworthy engravings are the "Virgin with the Green Cushion," after Solari, and the portrait of Jean Richardot, after Rubens. Among his pictures are, "The Dance in a Posada of Granada," in 1853; "A Dancing-Girl of Cairo," in 1866; and "La Devisa" (an incident of a Bull-Fight), in 1869: all at the Luxembourg. In 1877 he exhibited at the Paris Salon, "La Salle des Pas-Perdus" and "The Return from the Cabaret"; in 1876, "The Flower-Market under the Directory"; in 1875, "The Dealers in Second-Hand Books"; in 1874, "The Repose" and the "Merchant of Jewels to the Harem"; in 1873, "Departure for the Army of Condé" and "Disillusion"; etc. [Died, 1881.]

**Giraud, Sebastien-Charles.** (*Fr.*) Born at Paris, 1819. Chevalier of the Legion of Honor. Brother and pupil of the preceding. Charles Giraud has traveled much, and has visited America and the northern countries of Europe. "A Salon of the Hotel Cluny" (1867) is at the Luxembourg. At the Salon of 1877 he exhibited "The Apple-Gathering, — a Souvenir of Brittany"; in 1876, "A Flemish Interior"; in 1875, "The Adieu"; in 1874, "The Landing-Place at Brienz, Switzerland"; in 1873, "Spinners of Brittany"; and in 1878, "Sunday in Brittany."

**Giraud, Victor.** (*Fr.*) Born at Paris (1840–1871). Medals in 1867, '68, and '70. Pupil of Picot and Eugène Giraud. His "Slave-Merchant" (1867) is in the Luxembourg. At the Salon in 1870 he exhibited "The Charmer," and in 1868, "The Husband's Return."

**Giroux, André.** (*Fr.*) Born at Paris, 1801. Chevalier of the Legion of Honor. Studied under Thibaut, and took the *prix de Rome* in 1825. His "View of the Plain of Grésivaudan, near Grenoble" (1837) is at the Luxembourg. All his pictures are landscapes, and many of them are of French scenery.

**Gisbert, Antonio.** (*Span.*) Born at Alcoy. Officer of the Legion of Honor. Medal at Philadelphia. Pupil of the School of Fine Arts at Madrid. At Philadelphia he exhibited "The Landing of the Pilgrims in America." At the Salon of Paris, in 1876, were "The Fête of the Grandfather" and "In the Garden"; in 1875, "Christopher Columbus embarking for his Voyage of Discovery" and "A Young Girl studying"; etc. John F. Weir says of the first-named work:

"It is serious and thoughtful; the figures have great dignity and simplicity of character." At the Paris Salon of 1878 he exhibited a "Portrait of Mlle. Righetti, dans la Muette."

**Glaize, Auguste Barthélemy.** (*Fr.*) Born at Montpellier about 1812. Chevalier of the Legion of Honor. Pupil of M. M. Devéria. This artist also works in pastels and makes lithographs. His subjects are varied; he paints some portraits. His "Quicksands" (1863) is at the Luxembourg. At the Salon of 1877 he exhibited "The Blind Man and the Paralytic" (Fables of Florian); in 1876, "The Cynic and the Philanthropist"; in 1875, "Christ and the Woman taken in Adultery" and "The Insect"; in 1874, "Les cendres" and "A Path at Rosebois"; in 1873, "Portrait of a Young Man" and a triptych, "Salome, — The Death of John the Baptist, — Herodias"; and in 1872, "A Spectacle of Human Folly." At the Salon of 1878 he exhibited "Force."

**Glaize, Pierre-Paul-Léon.** (*Fr.*) Born at Paris, 1842. Medals in 1864, '66, and '68. Son of the preceding. Pupil of his father and of Gérôme. He made his début at the Salon of 1859 with a picture of the "Treason of Delilah," which was honorably mentioned. In 1861 he sent for exhibition "Samson taken by the Philistines" (which Théophile Gautier praised) and "Fauns and Nymphs," now at the Museum of Montauban. About this time the younger Glaize came under the influence of Gérôme, and painted "Æsop at the House of Xanthus," now at the Museum of Dijon. Next came "Samson breaking the Cords" (1864), now at the Museum of Mulhouse. His "Christ and the Ten Lepers" is at the church of the Blancs-Manteaux; the "Nights of Penelope" is at Brussels. In 1867, "Hercules between Vice and Virtue" was bought by the State and sent to Montauban. In 1868, for his portraits of his mother and of a little girl, he received a medal; they were much admired, and Émile Bergerat said that if the portrait of his mother "had been his only work, Léon Glaize would have been a master." His "First Duel" (1870) is at Arles; and on account of its merits that city commanded from him a picture of the "Death of St. Louis," now at Saint-Louis-d'Antin. In 1875 he was sent by the government to Amsterdam to copy the "Syndics" of Rembrandt; this work is now at the Palais des Beaux-Arts. In 1875 he also exhibited at the Salon "A Conjururation, — in the Early Times of the Romans"; in 1876, "Orpheus"; in 1877, "Fugitive Athenians" and a portrait of Mlle. Jeanne Borie; and in 1878, a portrait of M. A. Glaize.

**Glass, James W.** (*Am.*) (About 1825 – 1857.) In 1845 he became a pupil of Huntington in New York, going to London in 1847, where he studied and practiced his profession for some years. He returned to America in 1856. His "Last Return from Duty," an equestrian portrait of the Duke of Wellington, brought him first into prominent notice in England. It was purchased by Lord Ellesmere,



and a duplicate was subsequently ordered by the Queen. It has been engraved by James Faed. Among his works are, "The Battle of Naseby," in the Wright Collection; "Edge Hill," "The Royal Standard," "Puritan and Cavalier," "Free Companion," and others of a similar character. He was particularly happy in his drawing of horses.

**Gleyre, Marc Charles-Gabriel.** (*Swiss.*) Born at Chevilly (1806–1874). Two medals at Paris. In 1824 he first went to Paris and entered the studio of Hersent, who was not a first-rate teacher. In 1828 Gleyre went to Italy, where he devotedly copied and studied the works of the masters. He made his début at the Salon of 1840 by "St. John inspired by the Apocalyptic Vision"; in 1843 he exhibited the "Evening," now at the Luxembourg, by which he acquired his first fame; in 1845 he exhibited "The Departure of the Apostles to preach the Gospel," and in 1848, "The Dance of the Bacchantes." After this time he sent no picture to any public exhibition. At the Museum of Lausanne are the "Death of Major Duval" and the "Battle of Leman." In the church of Sainte Marguerite, at Paris, is his "Pentecost." "Venus riding on a Goat" was exhibited by Goupil in 1860, but it was probably painted several years earlier. Among his other works are, "Hercules at the Feet of Omphale," "The Charmer," "Jeanne d'Arc in the Forest," "Ruth and Boaz," "The Deluge," "Pentheus pursued by the Mainades" (a *chef-d'œuvre*), "Minerva and the Graces," etc. Gleyre died almost instantly, from the rupture of a blood-vessel of the heart, May 4, 1874, while visiting the Alsaciens-Lorrains Exhibition at the Palais Bourbon. At the Johnston sale, "The Bath of a Young Roman" (36 by 25) was sold for \$ 5,200, and was at that time the only specimen of this artist's work in America. It was sent from his studio to New York, few people having seen it; but the critics who have written of Gleyre judge it to be a masterpiece from the sketches of it which they have seen.

"The countrymen of Gleyre propose to erect a monument to him. Certainly he has well merited this honor, the serious artist whose life, consecrated entirely to meditation and labor, has been passed in silence, but has been fruitful. Gleyre has not mingled his name in the noise of our disputes; he has assisted without taking part in the grand romantic battle; he has not wished to serve as chief of the little school of neo-Greeks, whose scanty ideal accorded so little with his aspirations; he has fought alone, without thought of public applause, having his friends alone as witnesses. His talent had less of force than of elegance, less of energy than of delicacy; but if Gleyre is essentially the painter of Omphale, of Sappho, of the Charmer, let us not forget that he has left us 'The Battle of Leman' and the 'Pentheus.' He has thus shown, by some powerful works, that outside of the grace which was his incontestable domain he was able sometimes to make the victorious sally and the grand flight."—PAUL MANTZ, *Gazette des Beaux-Arts*, May, 1875.

"Gleyre was endowed by nature with the rarest gifts and the most precious talents: an inventive, chaste, and poetic genius; the sentiment of style, supreme beauty, and pure form, exquisite, ideal, and delicate; a sensitiveness which gave to his works a particular significance; the talent of lending a real and precise form to the most fugitive dreams and the most wayward thoughts. His fine natural gifts, subjected to severe

and uninterrupted studies, were thereby matured for the great part he had to play among his contemporaries. Whatever he undertook was executed with scrupulous conscientiousness, without either fraud or artifice." — *Paris Correspondent of Appletons' Journal*, June 6, 1874.

**Godebski, Cyprien.** (*Pole.*) Born at Méry-sur-Cher, 1835. Member of the Academy of St. Petersburg, and Chevalier of the Order of Léopold. Pupil of the sculptor Jouffroy. This artist has been much employed in large works, among which are the decoration of the Hotel des Invalides at Lemberg in Galicia; statues of the generals Landon and Lassy for the Arsenal at Vienna; that of the celebrated violinist François Servais (his brother-in-law), which was erected at Hal; the monument to Moniusko in the Cathedral at Warsaw; a monument commemorative of the Crimean War for the city of Sebastopol; the monument to Théophile Gautier, at the Cemetery du Nord at Paris; etc. He has contributed to the Salons irregularly; still, many of his portrait busts, and other works, have been seen there since 1857. At Philadelphia he exhibited the "Drunken Moujik" and a "Russian Peasant-Woman," both in marble, and received a medal. At the Salon of 1878 he exhibited two portrait busts, in marble.

**Gonzalvo, Perez Pablo.** (*Span.*) Medal at Philadelphia, where he exhibited "La Seo, Cathedral of Saragossa," "Chapel and Mausoleum of King Ferdinand and Queen Isabella, called the Catholic, in the Cathedral of Granada," "Chapel in the Cathedral of Avila," "Sacristy in the Cathedral of Avila" (much admired), and "The Basilica of San Vicente." The works of this painter are called "conspicuously worthy of commendation" in the report of John F. Weir.

**Good, Thomas Sword.** (*Brit.*) Born at Berwick-on-Tweed (1789–1872). Began life as a house-painter in his native town, turning his attention later to figure-painting on canvas, following the style of Wilkie. He first exhibited at the Royal Academy in 1820, retiring from active practice of his profession in 1833. Among his works may be mentioned, "The Truant," "The Industrious Mother," "The Merry Cottagers," "Smugglers Resting," "A Scotch Shepherd," etc. Three of his works, "The Newspaper," "No News," and "Study of a Boy," are in the National Gallery, London.

**Goodall, Edward.** (*Brit.*) (1795–1870.) As an artist he was entirely self-taught. He began life as an engraver and landscape-painter, exhibiting several pictures in oil at the Royal Academy. Attracting the attention of Turner at an early age, he received a standing offer from that artist to engrave his works as they were produced, and abandoned painting entirely. Among his plates after Turner are, "Cologne," "Tivoli," "Caligula's Bridge," "Old London Bridge," and many views of England, Wales, and the South Coast. He engraved several of the works of his son, Frederick Goodall,



R. A., and the illustrations for Campbell's Poems, Rogers' "Italy," "Pleasures of Memory," and others.

**Goodall, Frederick, R. A.** (*Brit.*) Born in London, 1822. Pupil of his father, Edward Goodall, an engraver of eminence. He won the "Isis" medal of the Society of Arts, when fourteen years of age, for a drawing of "Lambeth Palace"; a large silver medal from the same society, a few years later, for "The Finding of the Dead Body of a Miner by Torchlight," his first effort in oil. He also received a prize of £50 from the British Institution for "The Christening." He visited Normandy several times for the purpose of sketching and study. First exhibited at the Royal Academy, in 1839, "French Soldiers playing at Cards in a Cabaret." Among his earlier works are, "The Veteran of the Old Guard," "The Wounded Soldier," "Irish Courtship," "Raising the Maypole," "Cranmer at the Traitor's Gate," "An Episode of the Happier Days of Charles I.," "The Tired Soldier," and "The Village Festival"; the last is now in the Vernon Collection in the National Gallery. He was elected Associate of the Royal Academy in 1852, and Academician in 1864, when he exhibited his "Summer Song" and "The Song of the Nubian Slave" (his diploma work). In 1867 he exhibited "Rebekah"; in 1870, "Jochebed"; in 1872, "A Bedouin Mother and Child, — Afterglow"; in 1873, "Subsiding of the Nile"; in 1875, "Rachel and her Flock"; in 1876, "An Intruder on the Bedouin's Pasture"; in 1877, "The Time of Roses" and "The Egyptian Water-Carriers"; in 1878, "The Daughter of Laban" and "Palm Sunday." His "Head of the House at Prayer," "Rachel," "Glencoe," "Spring," and "The Time of Roses" were at the Paris Exposition of 1878. He is an Honorary Member of the Institute of Painters in Water-Colors.

"One of the most remarkable single studies brought home by Frederick Goodall is 'An Arab Improvisatore' [R. A., 1873], which is wonderfully complete, original, and life-like. The face, with its expression, engages us at once, and we cannot resist his importunity to move us to listen to his story." — *Art Journal*, June, 1873.

**Goodall, Walter.** (*Brit.*) Son of Edward Goodall, and brother of Frederick and Edward A. Goodall. He inherits much of the family talent for art, devoting himself particularly to painting in water-colors, and contributing regularly to the exhibitions of the Old Water-Color Society, of which he is an active member. He exhibited, in 1872, "A Venetian Fruit-Boat" and "A Devotee"; in 1873, "Far from Home" and "School in the Cloister"; in 1875, "On the Coast"; in 1877, "Among the Rocks"; in 1878, "The Cottager's Harvest" and "The Day-Dream." His "Lottery-Ticket" was at the Centennial Exhibition at Philadelphia in 1876.

**Goodall, Edward A.** (*Brit.*) Son of Edward Goodall the engraver, and brother of Frederick and Walter Goodall. He is a resident of London, and has been for some years a member of the Society of Painters in Water-Colors, of which he was elected Trustee in 1875.

Among his works exhibited in different seasons are, "The Silk and Cotton Bazaar, Cairo"; "Coppersmith's Bazaar, Cairo"; "Tombs of the Caliphs," "A Street in Venice," "Valley of the Nile," "Spring-time in Egypt," etc. To the Philadelphia Exhibition of 1876 he sent "The Ancient Causeway near the Pyramids of Sakhara" and "The Rialto." To Paris, in 1878, he sent "Near the Pyramid of Sakhara" and "The Silk and Calico Bazaar." At the Mechanics' Fair, Boston, 1878, was exhibited "On the Lagunes, Venice, — Low Water," belonging to S. D. Warren.

**Gordigiani, Michele.** (*Ital.*) Born at Florence, 1828. Member of many academies. Son of the celebrated composer of music. He ranks very high in portraiture. Among his works are the very beautiful portrait of the Countess Tolomei of Rome, portraits of Prince Lucien and the Princess Bonaparte, Count Camillo Cavour, Andrea Maffei the celebrated translator of Schiller, all the members of the Royal Family of Italy, and many others in private collections. His pictures are known in the United States, as well as in Europe. To the Paris Exposition of 1878 he sent a portrait of the Queen of Italy.

**Gordon, Sir John Watson, R. A.** (*Brit.*) Born in Edinburgh (1798 – 1864). Student of Trustees Academy, Edinburgh. In his early life painted *genre* and historical pictures, but devoted himself almost exclusively to portraits in his later years, painting a large number of his more distinguished countrymen. He was one of the first members of the Royal Scottish Academy, and elected its President in 1851. He exhibited frequently in the London Royal Academy, of which he was made Associate in 1841, and Academician ten years later. He was appointed by the Queen Limner for Scotland, and received the order of knighthood.

"Sir John Gordon continued for many years the great Scottish portrait-painter, having in a considerable measure the qualities of neatness, vigor, and clearness, which from the days of Raeburn have become identified with the best Scottish portrait-painting, so as to be almost a tradition." — MRS. TYTLER'S *Modern Painters*.

**Gosling, William.** (*Brit.*) Contemporary English painter, living near London. Member of the Society of British Artists, devoting himself chiefly to landscapes. Among his later works are, "The Barley Field," "Counting the Flock," "Autumn," "On the Dait at Ditcham," "A Hot Day in the Harvest Field," "Church Pool at Wargrave on Thames," etc. [Died, 1883.]

"By William Gosling is a landscape of remarkable power, when we look back and consider his earlier performances. It is entitled 'Harvest Time at Hennerton' [S. B. A., 1873], and shows a field of corn already yielding to the sickle. The expanse of golden grain is bounded by a dense wood: and altogether the work is so much superior to others that have preceded it, that this artist must be estimated among those who have greatly advanced." — *Art Journal*, May, 1873.

**Gosse, Nicolas-Louis-François.** (*Fr.*) Born at Paris, 1787. Officer of the Legion of Honor. Pupil of André Vincent and of



*l'École des Beaux-Arts.* This artist is famous for his decorative and monumental paintings, which are seen in many churches, galleries, and other public buildings in France. His picture of "Saint-Vincent de Paul converting his Master" was purchased for the Luxembourg.

**Goubie, Jean-Richard.** (*Fr.*) Born at Paris. Medal in 1874. Pupil of Gérôme. At the Paris Exposition, 1878, he exhibited "Le vol de la corneille," "The Education of Fillette," and "The Wedding Journey." To the Salon of the same year he sent "Achat de juments dans une vieille poulinerie," "An Amorous Lion," etc.

**Gould, Thomas R.** (*Am.*) Born in Boston, 1818. He modeled his first figure in 1851 in the studio of Seth Cheney, who was his only master, and from whom he learned the principles of art. He practiced his profession in Boston until 1868, when he went to Italy, settling in Florence, where he spent ten years. He returned to Boston in the spring of 1878. Among the better known of Gould's ideal statues are, "The West Wind," in marble, seven repetitions of which are in private galleries in the United States; "Cleopatra" (belonging to Isaac Fenno, Boston Highlands); "Timon of Athens"; and "Ariel." "Christ" and "Satan," two colossal heads, were at the Boston Athenæum in 1863, and later at his studio in Florence. "The Ghost in Hamlet," front view of a large life-sized head in *alto rilievo*, was exhibited in Boston in 1878. "Steam" and "Electricity," two colossal heads also in relief, are in the vestibule of the Herald Building in Boston. His portrait statue of John Hancock, exhibited at the Centennial Exhibition of the Battle of Lexington in 1775, is now in the Lexington Town Hall. His portrait statue of Governor Andrew of Massachusetts, a commission from the soldiers of the Grand Army, was placed beside the grave of that statesman at Hingham, Mass., in 1875. Among the many portrait busts executed by Gould, may be named that of Emerson (in the Harvard Library), William Munroe (in the Concord Library), Seth Cheney (belonging to John Cheney of Connecticut), Governor Andrew (belonging to Mrs. Andrew), and Junius Brutus Booth (the elder Booth), in Booth's Theater, New York.

A copy of the "West Wind," belonging to Demas Barnes, was at the Centennial Exhibition at Philadelphia in 1876. [Died, 1881.]

"Gould's breezy 'West Wind' is another ingenious attempt to escape from the bondage of effete personifications with fresher pertinent styles, and his colossal head of 'Christ,' as an opposing conception to that of 'Satan,' also by him, is one of the finest felt and conceived idealisms in modern sculpture, . . . and the time will come in America when, as with Blake's compositions in England, their merits will be appreciated, if not by the multitude by those who comprehend what high art aspires to render." — JARVES, *Art Thoughts*.

"These two great energies are strongly and characteristically typified. 'Steam' is represented by a full, strong face, which impresses the beholder with an idea of vast

reserved power and force, strong, enduring, patient, yet potent and resistless. . . . It may be said therefore that while the head of 'Steam' represents force, that of 'Electricity' represents energy. The face finely portrays this, it being less robust but at the same time more energetic than that of 'Steam.' " — *Boston Herald*, 1878.

**Gould, Walter.** (*Am.*) Born at Philadelphia, 1829, where he studied drawing and perspective under J. R. Smith, and in painting received the advice and assistance of Sully. He was elected a member of the Artists' Fund Society of Philadelphia in 1846, working in his native city and in Fredericksburg, Va., where he painted a large number of portraits, nearly all of which were destroyed during the American Civil War. In 1849 he went to Italy, and with the exception of a few months' study in Paris and occasional sketching-tours in the East, he has since resided in Florence. His subjects have been almost exclusively Oriental in character, illustrative of the habits and customs of the Turks. In 1851, while in Asia Minor, he lived with and painted portraits of the imprisoned Governor of Hungary, Kossuth, and his more prominent friends and followers. At Constantinople he painted the Grand Vizier, Richid Pasha, and Sir Stratford Canning, English Ambassador. His most important work is "An Eastern Story-Teller," painted for and in the collection of Matthew Baird of Philadelphia.

"Gould has long held a high rank among original painters, being very successful with portraits as well as with fine conceptions of his own. His Eastern travels have given him large material for composition, in which Oriental scenes are shown with fine opportunity for the display of his powers." — IRENÆUS, *Letter to the New York Observer*, January 24, 1878.

**Goupil, Jules.** (*Fr.*) Died, 1883. Medals in 1873, '74, and '75. Pupil of A. Scheffer. At the Salon of 1878 he exhibited "A Village Woman" and "Le rendez-vous manqué"; in 1877, "The Visit of Condolence" and a portrait of Pierre Veron; in 1875, "In 1795" and "An Interior of an Atelier"; in 1874, "The Espousals"; in 1872, "News in the Province,—an Episode of the War," of which Jules Claretie says, in his "Peintres et Sculpteurs":—

"He represents three young women reading a letter, — that of a brother or a *fiancé*, — and he calls it an 'Episode of the War.' M. Goupil imitates Willems. The young girls are dressed in *grande toilette* expressly to read this letter. They are more like actresses of the Gymnase playing 'L'Invalid' of Amédée Achard, than like poor women separated from their dear ones, who fear to read that the bombshell has destroyed them."

**Gow, Andrew C., A. R. A.** (*Brit.*) Contemporary English artist residing in London. He is a member of the Institute of Painters in Water-Colors, exhibiting there and at the Royal Academy, and elsewhere. He devotes himself chiefly to the portrayal of scenes in the life of the soldier after the manner of the French School. Among his later works in oil may be noticed, "The Tumult in the House of Commons in 1629," "News from the Front," "A War-Dispatch at the Hotel de Ville," etc. In water-colors he has painted, among others, "The Attack Described," "The Laboratory," "Heavy Ground," and "A Loyal Bird, Hudibras." [A. R. A., 1881.]



"'Loot, 1797,' by Andrew C. Gow, is an entirely fine picture of its class, representing an ordinary fact of war as it must occur without any false sentiment or vulgar accent. Highly skillful throughout, keenly seen, well painted." — *RUSKIN'S Notes of the Academy*, 1875.

**Gower, Lord Ronald Leveson.** (*Brit.*) He belongs to the Sutherland family of Great Britain, and has turned his attention seriously to sculpture, exhibiting at the Royal Academy for some years. To the Philadelphia Exhibition of 1876 he sent "Marie Antoinette when Dauphiness hunting at Fontainebleau, 1773," "Marie Antoinette on her Way to Execution, 1793," and "It is Finished"; to Paris, in 1878, "La Garde meurt et ne se rend pas."

"The sculptor has imparted a dignity approaching to the sublime to the daughter of Francis I. as she leaves her prison on that 16th October, 1793, looking with pitiful contempt on the wretched rabble surrounding the tumbrel or cart which is to convey her to the place of execution. . . . In the stately figure Lord Gower has produced we recognize the embodiment of many of the noble qualities of the daughter of Austria." — *Art Journal*, September, 1878.

**Graeb, Karl-Georg-Anton.** (*Ger.*) Born at Berlin, 1816. Member and Professor of the Berlin Academy. Member of the Senate of the same Academy, and of the Academies of Amsterdam and Vienna. Member of the Society of Water-Color Artists in Brussels. Small and great gold medals at Berlin; two great gold medals at Amsterdam; medal at Vienna, 1873; studied under J. Gerst; traveled in Switzerland and France, and remained for some time at Paris. After his return to Berlin he sold the pictures and sketches made on his journeys. After still other wanderings in Germany and Italy he joined Gerst, whose daughter he had married, and they occupied the same atelier. King Frederick William IV. and Queen Elizabeth gave him commissions. Some of his decorative work may be seen in the New Museum. His architectural pictures take high rank; they are well conceived and skillfully executed; he seeks no unusual effects, but paints truthfully. His water-colors are much admired. Many of his oil pictures, and at least one hundred water-colors, have been purchased by kings and emperors. In the Berlin National Gallery are his "Graves of the Mansfield Family in Eisleben," "The Lettner in the Cathedral of Halberstadt," and a "Thuringian Landscape with a Water-Mill." At Berlin, in 1876, he exhibited "Interior of the Old Synagogue at Prague" and "Partie aus Ilanz."

**Graef, Gustav.** (*Ger.*) Born at Königsberg, 1821. Medals at Vienna, 1873; Berlin, 1874; and Philadelphia, 1876. Studied at Düsseldorf under Hildebrandt and Schadow. Visited Antwerp, Paris, and Munich, and settled in Königsberg, where he at first painted portraits and afterwards historical subjects. Among his earlier works are, "Jephthah," "Ariadne," and "The Judas Kiss." He traveled much in France, Italy, England, and Scotland, and in his later years has devoted himself again to portrait-painting, for which his talents are best suited. At the Königsberg University are his "Solon,"

"Phidias," and "Demosthenes." Graef made lithographs after some of his portraits. At the National Gallery of Berlin is his "Vaterlands liebe im Jahre 1813" ("Love of the Fatherland"). At Berlin, in 1876, he exhibited several portraits.

**Graham, Peter, R. A.** (*Brit.*) Born at Edinburgh, 1836. He studied in the School of Design, Edinburgh, under R. S. Lauder and John Ballantyne. His professional life was spent in his native city until 1866, when he removed to London, where he still resides. He was elected an Associate of the Royal Scottish Academy in 1860, resigning in 1877, when he was made an Honorary Member. He was elected an Associate of the Royal Academy the same year. His favorite subjects are Scottish highland-scenes with cattle, or rocky shores in misty weather. Among the better known of his works are, "A Spate in the Highlands" (R. A. 1866), "On the Way to the Cattle-Tryst," "Wind," "The Cradle of the Sea-Bird," "Our Northern Walls," "The Gently Heaving Tide," and "Wandering Shadows," all exhibited at the Royal Academy in different seasons, the last in 1878. [R. A., 1881.]

"When Peter Graham exhibited his 'Spate in the Highlands,' the whole public was moved as it never is moved except by work which is not only scientific but passionate and artistically powerful. We not only knew that the representation was true, but we felt the electric energy of the man who had painted the work passing and radiating through it from him to us. When an artist has this power of *moving* the world he almost always belongs to the most gifted class." — P. G. HAMERTON, in *English Painters of the Present Day*.

"We cannot forbear mentioning the observant truthfulness and masterly execution of Peter Graham's 'Crossing the Moor' [R. A., 1875], a very splendid example of landscape-painting, representing cattle crossing a misty, heather-clad Scottish moor." — *Art Journal*, June, 1875.

**Graham, William.** (*Am.*) He has spent many years in Rome, painting, generally, Roman and Venetian landscapes. As an artist he is comparatively self-taught. His "Venetian Lagoon," "Venetian Sunset," and "Winter Campagna," all belonging to J. M. Falconer, were at the National Academy, New York, in the winter of 1873. At the Mechanics' Fair, Boston, 1878, was exhibited his "Interior of St. Mark's, Venice," belonging to E. B. Haskell.

To the Centennial Exhibition of 1876, in Philadelphia, he sent "Angle Column of the Ducal Palace, Venice"; to Paris, in 1878, "View in a California Cemetery."

**Graham, Thomas.** (*Brit.*) A native of Scotland, he was educated in Edinburgh, but has lived for some years in London. He exhibits at the Royal Academy, Royal Scottish Academy, and elsewhere in Great Britain. Among his works are, "Monks playing at Bowls" (R. A., 1867); "The Dominie" (1868); "The Laird's Pew" and "The Billet-Doux," in 1869; "Wayfarers," in 1870; "Imogen in the Cave," in 1874; "The Philosopher's Breakfast," in 1878; etc. "The Tire-Woman" and "The Gypsy's Last Halt" were at the



Paris Exposition of 1878 ; "A Mudlark," at the Grosvenor Gallery, the same year.

"'The Wayfarers' is disposed in an easy, unconstrained, and unaffected way. In color the picture is very effective, though produced apparently by rapid touches. High finish is what this artist never seems to strive after. His manner generally is sketchy, but he tells his story, whatever it may be, with power and with full knowledge of the value of the pigments employed." — *Art Journal*, July, 1876.

**Graham-Gilbert, John.** (*Brit.*) Born in Glasgow (1794 – 1866). Brought up to mercantile pursuits in his native city, he turned his attention to the study of art when about twenty-one. He entered the Royal Academy, London, in 1818, and later spent two years in study in Italy. In 1827 he settled in Edinburgh, painting portraits and ideal figures, generally studies of Scottish and Italian peasant life. He was elected a member of the Royal Scottish Academy in 1830, when he was known as John Graham. In 1834, upon his marriage to a Miss Gilbert, he added to his own the name of his wife; about the same year he removed to Glasgow, where the rest of his professional life was spent. His works are mostly owned in Scotland.

**Grandsire, Eugène.** (*Fr.*) Born at Orleans. Chevalier of the Legion of Honor. Pupil of J. Noël and J. Dupré. Landscape-painter. At the Salon of 1877 he exhibited "The Mill of Simoneau at Pont-Aven" and the "Road to the Fountain of Saint-Guinolé," both in Finistère ; and in 1878, "View near Gratain, Vosges" and a sketch of "Pacage in Sologne."

**Grant, Sir Francis, R. A.** (*Brit.*) Born in Scotland (1803 – 1878). Studied for the bar, but relinquished that profession to become an artist about 1828, receiving no regular artistic education. He first exhibited, in 1834, "The Breakfast at Melton," and for some years devoted himself to pictures of a sporting character, which contained portraits of famous huntsmen and horses, and were very popular in England, being frequently engraved. Among these were, "Sir R. Sutton's Hounds," "The Meet of the Queen's Stag-Hounds," "The Melton Hunt" (which belonged to the Duke of Wellington), "The Ascot Hunt," etc. His equestrian portrait of the Queen, painted in 1841, has been engraved, as have many of his portraits of distinguished Britons. In 1841 he was elected Associate of the Royal Academy, in 1851 Academician, and President of the Academy in 1866, a position which he held at the time of his death. He succeeded Sir Charles Eastlake, and was knighted by the Queen upon his election. He was the accepted portrait-painter of the upper circles of England, and among his sitters at different times have been Sir Colin Campbell in 1861, Earl of Elgin and Gen. Sir Hope Grant, his brother, in 1862, Disraeli in 1863, the Duke and Duchess of Beaufort in 1864, Duchess of Sutherland and Lord Stanley in 1867, Duke of Cambridge in 1868, Duke of Roxburgh in 1873, Earl of Fife and Duke of Rutland in 1872, Duke of Buckingham in 1873, Palmerston in 1874,

besides such exalted commoners as Landseer, Lockhart, and Macaulay. In addition to his portraits he sent to the Royal Academy in 1874, "Knitting the Stocking" and "On Board the Harlequin"; in 1876, "Winter" and "Summer"; in 1877, "Suspicion"; in 1878, "Stag among Rocks" and "A Royal Group in the Highland Deer Forest."

"This eminent artist [Grant], remarkable for his excellence in painting horses, and the style of his portraits in general, the striking resemblances given in them, and the grand simplicity of character with which they are invested, is of ancient Scottish family. One of the first portraits he painted professionally was the well-known equestrian one of Count D'Orsay." — *Memoirs of the Countess of Blessington*.

"But the law is not a profession so easily acquired, nor did Frank's talents lie in that direction, — his passion for painting turned out better. Connoisseurs approved of his sketches both in pencil and oil, but not without the sort of criticisms made on these occasions; that they were admirable for an amateur, but it could not be expected that he should submit to the drudgery absolutely necessary for a profession, and all that species of criticism which gives way before natural genius and energy of character. In the mean time Frank saw the necessity of doing something better to keep himself independent, having, I think, too much spirit to become a *Jock*, the *laird's brither*, drinking out the last glass of the bottle, riding the horses which the laird wishes to sell, and drawing sketches to amuse the lady and children. He was above all this, and honorably resolved to cultivate his taste for painting, and become a professional artist. I am no judge of painting, but I am conscious that Francis Grant possesses with much cleverness a sense of beauty derived from the best source, that is, the observation of the really good society, while in many modern artists the want in that species of feeling is so great as to be revolting." — SCOTT'S *Diary*, March 26, 1831, in *Lockhart's Life of Scott*.

**Grant, Clement R.** (*Am.*) Born at Freeport, Me., 1849. Paints figures with landscapes and occasional portraits. Has spent his professional life in Portland and Boston, where his studio now is. At the age of eighteen he went to Europe, spending some months in study and observation in Great Britain. He is a member of the Boston Art Club. Among his more important pictures are, "Amy Wentworth," illustrative of Whittier's poem, and owned by Mr. Hamlin of Boston; "Marguerite," owned in Minnesota; "O for the Touch of a Vanished Hand!" in Paris, France; and "Delusions of the Past, 1692," exhibited in 1878.

"'Delusions of the Past, 1692,' deserves a more than ordinary mention. A visitor will pause before this picture and study its well-told story. Here are broad fields, girted in the horizon's broken lines by trees. The sun has gone down, and the new crescent is seen in the soft and atmospheric sky. In the foreground are the figures of three ladies clad in the costume of the times. They wear a melancholy look, and the cause is traced to a figure in the road, near the middle distance. It is that of an old witch, who stands facing toward the three figures and is muttering some strange things, and has doubtless told the ladies that 'a touch from me and you are weak with pain.' . . . The artist may be told that he is imitating Boughton, but we do not feel it so. It does have a Boughton feeling in it, as regards subject, but no more conspicuous to us than in Millet for his indistinctness, or Jules Breton in light effect, or even the younger Kaulbach for breadth. It is possible for an artist to be influenced by such masters and to show such influence in his work, but that Mr. Grant has stolen from any of these seems to us impossible." — *Boston Sunday Times*, January, 1878.

"Mr. Grant has shown a high and delicate artistic sense in the selection of the details and general composition of his picture, a certain repose and reserve in poetic invention,



which are even more gratifying and promising than his strength and steadiness in drawing, in management of colors, in values, and other technical matters." — *Boston Transcript*, January, 1878.

**Grass, Philippe.** (*Fr.*) Born at Walxheim (1801 – 1876). Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts and of Ohmacht and Bosio. This sculptor passed much time at Strasbourg, and many of his works are in that city. His portrait busts are excellent. At the Salon of 1873 he exhibited a bust in bronze, portrait of Charles Robert, and a bronze statuette of Émile Souvestre; in 1870, a plaster medallion portrait of Mlle. L.; in 1869, a portrait of Schimper of Strasbourg. Among his imaginary subjects are, "The Thinker," "The Sons of Niobe," "A Suppliant Slave," and "Susanna at the Bath."

**Graves, Robert.** (*Brit.*) (1798 – 1873.) Came of a family connected for several generations with the branch of the art he practiced himself, his father and brother being the largest publishers of engravings in Great Britain. Among the better known of his works are, "The Abbotsford Family," after Wilkie; "The Castaway," after Hawey; "The Highland Whisky-Still," after Landseer; "The Blue Boy" and portraits of the Duchess of Devonshire and Mrs. Siddons, after Gainsborough, and many more popular and valuable paintings, besides a great number of plates for book illustration. His last work was a portrait of Charles Dickens, after Frith.

"Graves' plates are characterized more by their refinement and delicacy — and in these qualities they can scarcely be surpassed — than by any remarkable vigor of line. . . . His best subject-plate is undoubtedly the 'Whisky-Still.'" — *Art Journal*, April, 1873.

**Gray, Henry Peters, N. A.** (*Am.*) Born in New York (1819 – 1877). Began the study of art under Huntington in 1839, and went to Europe a year later, spending some time in Rome and Venice. He painted portraits and *genre* pictures in New York, from 1843 to '46, when he made his second voyage to Europe, there producing several of his most characteristic works: "Cupid begging his Arrow," "Proserpine and Bacchus," etc. He was made full member of the National Academy in 1842, and held the office of President, succeeding Huntington, from 1869 to '71, when he went to Florence, remaining until 1874. He devoted himself principally to portrait-painting during the later years of his life. Among his better known pictures are, "The Pride of the Village," "The Apple of Discord" (belonging to R. M. Olyphant), "Wages of War" (bought for \$5,000 and presented to the Metropolitan Museum, New York), "Just Fifteen" (belonging to M. O. Roberts), "Twilight Musings," "Blessed are the Pure in Heart," "Truth," "Flower of Fiesole" (property of M. O. Roberts), "Ophelia," "Normandy Girl," "Jessica, or the Pride of the Rialto," "The Model from Cadore," "Immortality of the Soul" (belonging to Edwin Hoyt), and "The Birth of our Flag" (N. A., 1875). For his "Apple of Discord" he was "commended for emi-

nence in *genre* painting " by the judges at the Philadelphia Centennial Exhibition of 1876.

" Few of our artists exhibit so clearly the result of academic study as Henry Peters Gray. His careful and sympathetic knowledge of the masters of pictorial art is evident in all his pictures, the best of which have the mellow and finished tone which distinguishes the Italian school. . . . We are not surprised that his cabinet portraits are so much sought ; many of them are gems of art. . . . There is indeed something in Gray's best pictures that gives one the feeling of maturity, one of the most rare sensations of American life." — TUCKERMAN'S *Book of the Artists*.

" Mr. Gray has several fancy heads in the Exhibition [N. A., 1875], of which the ' Flower of Fiesole ' is the most striking example. The face is of rare beauty, and the refinement and delicacy of touch shown in its finish are winning, and will be remembered with pleasure long after this exhibition closes." — *Art Journal*, May, 1875.

" Mr. Gray is not always equal, and his pictures often remind one too strongly of the school that has influenced his style. But his ' Apple of Discord ' is, perhaps, in drawing, in purity of tone, and in the luminous quality of flesh-tints, unequaled in American art, and unsurpassed by any recent work of its kind in any country." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

" Classical subjects were favorites with Mr Gray, and the coloring of the old Venetian masters, especially of Titian, was his study, his passionate love. . . . History will certainly assign to him a permanent and most honorable place among the earlier American painters. It will perhaps be said of him that although his persistent study of the old Italian masters made him less original in subject and in treatment than otherwise he might have been, yet much of his work was in the highest degree spontaneous and alive ; that his insight into character was keen, his feeling for effect fine, his mastery of technique rare ; and that his art brought him its best gift, — the fame which is the sympathy of kindred spirits." — *New York Evening Post*, November 13, 1877.

**Greatorex, Eliza.** A. N. A. (*Am.*) Born in Ireland, 1820. Came to America in 1836. Studied art under Witherspoon and James and William Hart in New York, under Lambinet in Paris, and at the Pinakothek in Munich. In 1857 she visited England, in 1861 Paris, and Germany and Italy in 1870. She spent one summer in Nuremberg, and the summer of 1871 in Ober Ammergau. In 1872 she returned to New York, and spent the following summer in Colorado. She went with her daughters to Paris in the spring of 1878.

In 1869 Mrs. Greatorex was elected Associate of the National Academy, New York, the first woman who received that recognition. She is the only lady who is a member of the Artists' Fund Society of New York.

Among Mrs. Greatorex's more important works are, " Bloomingdale," in oil (belonging to Robert Hoe) ; " Château of Madame Cliffe " (belonging to Dykeman Van Doren) ; several pen-and-ink drawings in the collection of Charlotte Cushman ; " Landscape, Amsterdam " ; " Old St. Paul's " ; " Bloomingdale Church, painted on a Panel taken from the North Dutch Church, Fulton Street," and " St. Paul's Church " and " The North Dutch Church," each painted on panels taken from these churches (N. A., 1876).

Mrs. Greatorex has also illustrated with etchings, " The Homes of Ober Ammergau," published in Munich in 1871 ; " Summer Etch



ings in Colorado," published in 1874; and "Old New York from the Battery to Bloomingdale," published in 1875. Eighteen of her pen-drawings illustrative of "Old New York" were at the Centennial Exhibition of 1876.

**Greatorex, Kate and Eleanor.** (*Am.*) Daughters of Eliza Greatorex, who has been their teacher. Miss Kate Greatorex sent to the National Academy in 1875, "The Last Bit of Autumn"; in 1876, "Goethe's Fountain, Frankfort"; and in 1877, panels with "Thistles" and "Corn." Miss E. Greatorex exhibited, in 1876, "From Yuba's Kitchen, Ober Ammergau," and has turned her attention particularly to decorations of china, etc.

**Greenough, Horatio.** (*Am.*) Born in Boston (1805-1852). Displayed a marked taste for sculpture as a youth. Entered Harvard College in 1821; and going to Europe in 1824, he studied for some time in Paris and Rome, finally settling in Florence, where he lived and worked for many years. He returned to America in 1851. His statue of Washington in the National Capitol, and his group called "The Rescue" in the same building, are among the better known of his works. Among others may be mentioned, "Medora," "Guardian Angel and Child," "Chanting Cherubs," and busts of Fenimore Cooper, Lafayette, Francis Alexander, John Q. Adams, and many others. "The Chanting Cherubs," executed for Cooper, is said to have been the first original piece of marble sculpture cut by an American.

"I regard Greenough's 'Washington' as one of the greatest works of sculpture of modern times. I do not know the work which can justly be preferred to it, whether we consider the purity of the taste, the loftiness of the conception, the truth of the character, or, what we must own we feel less able to judge of, the accuracy of an anatomical study and mechanical skill." — EDWARD EVERETT, *Italian Letter*, 1841.

**Greenough, Richard S.** (*Am.*) He is a younger brother of Horatio Greenough, and practiced his profession as a sculptor in Paris for some time, meeting with much success in his portrait busts. After living several years in Newport, R. I., he went again to Europe in 1874, where he still remains. He is the author of the statue of Franklin in the City Hall Square of Boston, and his "Boy and Eagle" are in the Boston Athenæum. His bust of Shakspeare, an ideal work founded on the Chandos portrait, has been highly praised.

**Greux, Gustave-Marie.** (*Fr.*) Born at Paris. Medals for etching in 1873 and 1876. Pupil of Gleyre. This artist sent a painting to the Salon in 1859, which afterwards took a medal at Besançon. His first exhibited etching was in 1861, after Rousseau, called "Storks taking a Siesta." His "Screen of Saint-Étienne-du-Mont" received honorable mention in Paris and a medal at Vienna. Greux has contributed to the "Gazette des Beaux-Arts." At the Salon of 1878 he exhibited four engravings, three being for "L'Art," and one, "The Setting Sun," after Claude Lorraine, for the Society of Engraving at Vienna.

**Grigoletti, Michel-Ange.** (*Ital.*) Born at Pordenone, 1801. Member of the Academy of Venice, and correspondent of several foreign societies. Studied five years at the Academy at Venice. His first work, "Jupiter caressing Love" (1825), was bought by the Prince of Lucca. In 1828 he was commissioned to decorate the church of Saint-Antoine at Trieste. He visited Florence and Rome, and settled at Venice. Many of his important works were placed by the Austrian government in the Gallery at Vienna, and others were purchased by Italian and English amateurs. He has painted many portraits. Among his works are, "The Last Interview of the Two Foscari," "Francesca da Rimini," "Odalisks at the Bath," "Jacob receiving Joseph," "Saint Paul preaching at Ephesus," and the "Prodigal Son."

**Griswold, C. C., N. A.** (*Am.*) Born in Ohio, 1834. Showed a taste for art at an early age, and studied wood-engraving in Cincinnati. In 1851 he removed to New York, where he first used the brush with success. His first picture was exhibited at the National Academy in 1857; he was elected Associate in 1866, and Academician the following year, and was one of the original members of the Artists' Fund Society in 1859. Among his earlier works are, "Autumnal Scene," "Last of the Ice," "December" (1864); "Winter Morning" (1865); and "An August Day, Newport" (1866). In 1869 he sent to the National Academy, "Early Spring"; in 1870, "Seaside Landscape" and "Purgatory Point, Newport"; in 1874, "Lago de Nemi." He has been a resident of Rome for some years. At the Mechanics' Fair, Boston, 1878, was exhibited his "Ponte Molle across the Tiber," belonging to E. B. Haskell.

**Groiseilliez, Marcellin de.** (*Fr.*) Born at Paris. Medal in 1874. Pupil of Boyer and Pasini. Landscape-painter. At the Salon of 1878 he exhibited "Mantes, — Morning" and "A View of Amélie-Bains (Pyrénées-Orientales)." [Died, 1880.]

**Grönland, Theude.** (*Dane.*) Born at Altona (1817–1876). Member of the Academy of Copenhagen. Two medals at Paris. Studied at the Academy of Copenhagen, and passed more than thirty years in Italy, England, and Paris. In 1868 he settled in Berlin, and received many pupils in his studio. He still continued to travel for the purposes of study. He painted landscape and still-life, and was called one of the best fruit-painters in Europe. He exhibited at the Salons at Paris, for several years, fruit and flower pieces, and there is a fine fruit-piece by him in the National Gallery at Berlin.

**Gros, Lucien-Alphonse.** (*Fr.*) Born at Wesserling. Medals in 1867 and '76. Pupil of Meissonier. At the Salon of 1876 he exhibited "Une séance de portraits"; in 1875, "The *Importants* conspiring against Cardinal Mazarin," "A Smoker," and "House of a Peasant near Nice"; in 1878, "Le guet-apens" and "The Critic."

**Gross, Richard.** (*Am.*) Born at Munich, Bavaria, in 1848, but taken to America as a child. He began his art studies in the schools



of the National Academy, New York, studying also for some years in Munich, and receiving the bronze medal of honor of the Royal Academy of Bavaria. He returned to New York, his professional home, in 1877. Among his more important pictures are a portrait of William Chambers, "Old Nuremberg," "The Savant," and "The Lady of Shalott."

**Groux, Charles Cornelius Auguste.** (*Belgian.*) Born at Comines (1825 - 1870). Member of the Academy at Brussels. Studied under Navez. His subjects are scenes from every-day life, such as, "The Last Adieu," "The Sick Infant," "Winter Scene in Brussels," a very popular work in that city. During the later years of his life he was occupied in designs for the decoration of the Market Hall at Ypres.

**Grundmann, Otto.** (*Ger.*) Born in Dresden, 1848. Two medals at Dresden. Director of the Art School of the Art Museum of Boston. Studied at the Academies of Dresden and Antwerp, and at Paris, also under Professor Hübner and Van Lerius. He established himself in Düsseldorf, where he remained until 1876, when he accepted his appointment in Boston. He has exhibited his works in various public exhibitions in Germany and Belgium. He has painted many portraits, and *genre* pictures of interiors with figures, taken from the life of the fishermen in the islands of the Zuyder Zee. Among his other works may be mentioned "The Lorelei" and a scene from Schiller's drama of "Kabale und Liebe."

**Gruner, Guillaume-Henri-Louis.** (*Ger.*) Born at Dresden, 1801. This celebrated engraver studied in various European cities under such masters as Klinger, Krüger, and Fuhrich. He traveled much on the Continent (in Spain), and in England. Among his principal works are the "Spanish Shepherd," after Velasquez, several Madonnas, after Raphael, and the cartoons of that master at Hampton Court, which last he engraved for the Museum at Berlin. At one time, owing to an affection of his sight, he devoted himself to decorative painting, and executed some frescos in the garden pavilion at Buckingham Palace, of which Mrs. Jameson wrote a description. Later he so recovered as to resume engraving, and devoted himself principally to the reproduction of Raphael's works. [Died, 1882.]

**Grunewald, Gustav.** (*Ger.*) Born at Gnadau, 1805. Studied at the Dresden Academy, and worked for a time in a porcelain manufactory. He returned to Gnadau, and afterwards came to America. In the National Gallery at Berlin is his "Evening Landscape."

**Gruyère, Théodore-Charles.** (*Fr.*) Born at Paris, 1813. Member of the Institute since 1875. Chevalier of the Legion of Honor. Pupil of Ramey and l'École des Beaux-Arts, where he took the grand prize for sculpture in 1839. His "Chactas" and "Mutius Scevola" (1846) were purchased for the Luxembourg. His statues of "St. Basile" and "Ezekiel" are in the church of Saint-Augustin at Paris.

He executed some bas-reliefs for the New Opera, and other works of his are in various public places in Paris, such as the "City of Laon" and the "City of Arras," for the façade of the station of the Northern Railway, etc. The smaller works of this artist are very numerous. Many of his later exhibitions at the Salons have been portrait busts. In 1869 he exhibited a group, called "Maternal Tenderness," and in 1868 several bas-reliefs for the church of Saint-Thomas Aquinas and the New Opera.

**Guarnerio, Pietro.** (*Ital.*) Of Milan. At Philadelphia he exhibited "The White Rose," "The Orphan," "Raphael in his Youth," "Vanity," "Aruns in the Act of Shooting the Virgin Camilla," and "George Washington" (executed for the Centennial), and received a medal. This sculptor exhibited at the Royal Academy, London, in 1872, "Evening." "The Forced Prayer," now in the Corcoran Gallery, Washington, was also at the Centennial Exposition. The catalogue says: "Though verging upon caricature, the sculptor has made it a general favorite by skillfully relieving its serio-comic suppressed grief by the winning sweetness of the child's form and folded hands." Three of the above works were also at the Paris Exposition of 1878.

**Guay, Gabriel.** (*Fr.*) Born at Paris. Pupil of Gérôme and Lequien. Medal of the third class at the Salon of 1878, where he exhibited "The Levite of Ephraim." In 1877 he exhibited "In the Absence of the Master" and "Latona and the Peasants"; in 1876, "In Carnival" and "Incorruptible."

**Gude, Hans Frederic.** (*Norwegian.*) Born at Christiana. Chevalier of the Orders of St. Olaf of Norway, the Lion of Zähringen of Bade, of the Red Eagle of Prussia, of Francis Joseph of Austria, etc. Member of the Academies of Stockholm, Copenhagen, Vienna, Berlin, Amsterdam, Rotterdam, etc. He has also received many medals in several countries of Europe, and also at Philadelphia in 1876. Gude is often called the best landscape-painter of his country. He studied at Düsseldorf. The figures in his pictures were sometimes executed by Tidemand. His works have been several times exhibited at the Paris Salons, and were seen at Vienna in 1873. At the Wolfe sale, New York, 1863, his "Early Morning in the Mountains of Norway" brought \$950. At the Paris Exposition, 1878, he exhibited "A Scotch Landscape."

"People have said that this painter's art is like a growth in Nature, gradual, calm, constant; it certainly has ever been near to Nature when, in her tenderest moods, it infuses beauty into grandeur, and throws gentleness over forms rugged and defiant. Gude's lake-scenes are lovely; and a beech-wood by a mountain stream, in the Gallery at Christiana, displays knowledge which can come only of German training."—J. BEAVINGTON ATKINSON, *Art Tour to Northern Capitals of Europe*.

**Gudin, Jean-Antoine-Théodore.** (*Fr.*) Born at Paris, 1802. Commander of the Legion of Honor. He has also been decorated by



numerous foreign orders. Pupil of Girodet-Trioson. He became later a disciple of the romantic school, and placed himself by the side of Géricault and Delacroix. He has painted exclusively landscapes and marine subjects. His "Hurricane of Wind in the Roadstead of Alger, January 7, 1831" (1835) and "The Burning of the Kent in the Bay of Biscay" (Salon of 1827) are at the Luxembourg; more than twenty-four of his marines are at the Gallery of Versailles. At the Salon of 1872 he exhibited "The Steamship Lafayette in the Night of August 18, 1871," a pastel belonging to Mr. D. R. At the Exposition of 1867 were "The Arrival of the Emperor at Genoa" and "The Arrival of Queen Victoria at Cherbourg." Gudin married a Scotch lady, and is well known in the Parisian world for the literary and artistic reunions given at his hotel. At the Museum of Leipsic are two of his marine pictures. [Died, 1880.]

**Guérard, Eugène von.** (*Austrian.*) Born at Vienna, 1814. Pupil of his father. This painter has traveled much. He passed six years in Sicily, and now lives in Australia, from which place he sends to Europe numerous landscapes. His pictures have been rapidly sold to amateurs for some years. Numbers are in America. Between the time of his residence in Italy and his departure for Australia he studied at the Academy of Düsseldorf under Schirmer and W. von Schadow.

**Guffens, Godefroid.** (*Belgian.*) Born at Hasselt, 1803. A medal *en vermeil* at Brussels in 1848. Chevalier of the first class of the Order of the Red Eagle of Prussia, of the Order of Léopold of Belgium, of the White Falcon, and of various other orders. Pupil of Nicaise de Keyser. He made his début at Brussels in 1824, and settled at Antwerp. He painted historical subjects and portraits. In the church of Saint-George at Antwerp there are numerous mural paintings by Guffens. Among his easel-pictures are "Lucretia," "Julia and her Mother," "Blanche of Pompeii," etc. In 1858, in company with J. Swerts, this painter published a volume called "Souvenirs d'un voyage artistique en Allemagne."

**Guillaume, Jean-Baptiste-Claude-Eugene.** (*Fr.*) Born at Montbard, 1822. Member of the Institute. Commander of the Legion of Honor. Director of l'École des Beaux-Arts in 1864. Member of the Imperial Council of Public Instruction in 1866. After studying at the college of Dijon, he went to Paris, where he entered the atelier of Pradier, and took at l'École des Beaux-Arts the grand *prix de Rome* in 1845. His "Anacreon," figure in marble, (1852), "The Gracchi," group in bronze (1853), and "Monseigneur Darboy," bust, in marble (1875), are at the Luxembourg. At the Salon of 1877 he exhibited the plaster cast of a fine group called "Roman Marriage" and a bust of Ingres in plaster; in 1876, "Un terme" and a bust, both in plaster; in 1873, "The Source of Poesy," statue, plaster; in 1870, "Napoleon Bonaparte, Lieutenant of Artil-

lery," statue, plaster ; in 1869, portrait bust of Dr. Michau, marble ; etc. Guillaume executed bas-reliefs of the lives of St. Clothilde and St. Valerie for the choir of the church of Saint-Clothilde, some caryatides and other sculptures for the Pavilion Turgot, and a statue of L'Hôpital at the Louvre. He made the monument to Colbert at Rheims, and eight busts of Napoleon I., representing him at various epochs of his life ; these were all purchased by Prince Napoleon, and were at the Exposition Universelle of 1867. Guillaume was President of the section of Sculpture at the Exposition of 1878.

"Our readers are not ignorant of the truth that Guillaume is to-day the master *par excellence* of the French school of sculpture, which is the first, or, better, the only school of sculpture which still exists in Europe. Guillaume is not, however, properly speaking, a genius ; he is a man of eminent mind, of profound sense, of well-regulated imagination, of an exquisite delicacy of sentiment, which he presents with rare firmness of execution. Many things concur to make him a master ; the principal one is, that in his eyes art is neither a manual trade nor a debauch of the imagination. For him, composition is not independent of thought ; art, in a word, is in his eyes an exact science, at the same time that it is a sort of religion. Guillaume is not one of those who lavish and profane their talent in a vain display of sterile fruitfulness. He often and willingly remains silent ; he never speaks without having long and profoundly meditated on what he is to say. . . . Guillaume — and it is his glory — has a horror of charlatanism ; he expresses his thought only by simple and true means." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*.

**Guillemet, Jean-Baptiste-Antoine.** (*Fr.*) Born at Chantilly. Medals in 1874 and '76. Landscape-painter. His "Bercy in December" (1874) is in the Luxembourg. At the Salon of 1878 he exhibited "The Beach at Villers."

**Guillemin, Alexandre-Marie.** (*Fr.*) Born at Paris, 1817. Chevalier of the Legion of Honor. Studied under Gros. Paints *genre* subjects. In 1877 he exhibited at the Paris Salon, "Los Pordioseros," a souvenir of Upper Navarre, and "La Maraposa," Aragon ; in 1869, "La Trilla," souvenir of Aragon, and "The Atelier of a Sculptor" ; in 1864, "Sunday Morning" ; etc. At the Walters Gallery, Baltimore, is his "Print-Vender." [Died, 1880.]

**Guillon, Adolphe Irénée.** (*Fr.*) Born at Paris. Medal in 1877. Pupil of Gleyre and J. Noël. His picture at the Salon of 1877 was "October at Vézelay" ; in 1878, "Evening" and "Washerwomen on the Banks of the Cure (Yonne)."

**Gunkel, Friedrich.** (*Ger.*) Born at Cassel (1820–1876). He first studied in the Academy of Cassel, and then in that of Berlin, where he came under the influence of Cornelius, with whom he worked in the Museum. In 1847 he went to Rome. There he received some commissions, through the influence of Émil Braun, from the Archæological Society, which helped to support him, so that he could pursue his own studies. Among his works are an altar-piece, "The Resurrection," painted for the Vice-Governor of Poland, and "The Battle-Field of Hermann," for the Maximilianeum at Munich. This is his *chef-d'œuvre* ; when he left it he expected to add his last



touches after it was in its place, but the long time which elapsed before this was accomplished prevented his doing so.

**Günther, Otto Edmond.** (*Ger.*) Born at Halle, 1838. Professor at the Academy of Königsberg. Small gold medal at Berlin, 1876. Studied at the Düsseldorf Academy, and at the Art School of Weimar. A disciple of Preller and Von Ramberg. He has traveled for purposes of study. During the Franco-German war he was at Versailles. Günther has executed some decorative works in Cologne and Leipsic. In the Berlin National Gallery is his picture of the "Widower." At Berlin, in 1871, he exhibited "A Wedding Procession in Thuringia"; at Berlin, 1876, "A Thuringian Family Scene," "Grand-papa, a Kiss!" and "Disputing Theologians." [Died, 1884.]

**Gurlitt, Louis.** (*Dane.*) Born at Altona, 1812. Member of the Academies of Copenhagen and Madrid. Studied at Copenhagen and Hamburg, and traveled in Denmark, Norway, and Sweden. Went to Munich and to Italy, and returned to Copenhagen, but settled in Vienna. Many of his landscapes are in the Gallery at Copenhagen; "A View in the Albanian Mountains" is in the National Gallery, Berlin. "The Lake of Como" was purchased by the King of Hanover. Some of his works have been engraved. At Berlin, in 1876, he exhibited "A Portuguese View" and "Plöhne in Holstein."

**Gussow, Carl.** (*Ger.*) Born, 1844. Professor and member of the Royal Academy of Berlin. Pupil of the Academy of Saxe-Weimar, where he was made a professor when twenty-six years old. Subsequently he was made Professor of Figure-Painting at the Ducal Academy at Baden. Having taken the gold medal at Berlin, he was appointed to his position there in 1876, where he is associated with Von Werner and Knaus. His "Artilleryman's Story of the Battle" was purchased by the Belgian government, and is in the Museum at Ghent. At the London Academy of 1878 he exhibited "The Fruit-Seller," and at the Paris Exposition, same year, "A Portrait of an Old Lady," "Still-Life," and "The Studio." In 1877 Gussow took the gold medal at the Amsterdam International Exhibition with his picture called "The Widow." Among his later works are, "The Welcome Home," "The Lovers," and "The Old Man's Treasure."

"Professor Gussow ranks high in portraiture; he is also successful sometimes in *genre*. His treatment and rendering of character are often just and, in some respects, admirable. But in almost all his faces there is a certain spot—a gloss—where the light strikes on the countenance, which he evidently considers a great beauty, for he contrives to bring it into every painting of his we have seen. It is certainly peculiar to his works, and may, perhaps, be sometimes a beauty in nature; but as he represents it with a dab of crude white, it enables the observer to realize, as never before, the questionable advantages of the pearl powder so universally found on the toilet-table of the Berlin ladies of the nineteenth century."—S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Guthers, Carl.** (*Am.*) Born in Switzerland in 1844. Taken to America by his parents in 1851. His father settled in Cincinnati, Ohio, and introduced terra-cotta works as objects of art to this coun-

try. The son in his father's studio began his career as an artist by modeling in clay ; later, he studied under a portrait-painter in Memphis, Tenn., going to Paris in 1868. Here he was a pupil of Cabasson and of Pils and of the Académie des Beaux-Arts. At the breaking out of the Franco-Prussian war he went to Belgium, studying in Brussels and Antwerp under Stallaert and Robert. He settled in Rome in 1871, executing in that city his first important work, "The Awakening of Spring," on the strength of which he was elected in 1872 a member of the Cercle Artistique Internationale. After spending some time in Munich he returned to Memphis in 1873, painting portraits and figure-pieces in oil and water-colors. In 1874 he removed to St. Louis, Mo. Since 1875 he has been connected with the Art Department of the Washington University, and has been instrumental in the organization of an Academy of Fine Arts in that city.

To the Centennial Exhibition of Philadelphia in 1876 he sent his "Ecce Homo" and "Awakening of Spring," receiving for the latter work a medal and diploma. Among his other works are, "Evening on the Nile" (belonging to Gen. Colton Greene), "Sappho," "L'Américaine," and portraits of Governors Ramey and Austin of Minnesota, in the capitol of that State.

"In the picture he has made [a portrait of a lady by Carl Guthers] he has certainly shown that independence which characterizes genius. So far as we know he is the only artist who has dared to choose for his study the typical American young lady, surrounded by the objects that denote the culture and refinement of her home, and treated with the force that only genius knows how to wield. The painting is of the Paul Veronese school, and shows a masterly knowledge of colors and their effect." — *St. Louis Journal*, January 12, 1877.

**Guy, Seymour Joseph, N. A.** (*Brit.-Am.*) Born in England, 1824, studying art in his native country at an early age. In 1854 he moved to New York, painting portraits with considerable success, but soon turning his attention to the production of *genre* pictures, in which his success has been more decided. He was elected Associate of the National Academy in 1861, and Academician in 1865, and was one of the original members of the American Society of Painters in Water-Colors in 1866. In 1868 he exhibited at the National Academy, "The Good Sister" (belonging to Marshall O. Roberts); in 1869, "After the Shower" (belonging to A. H. Ritchie), "More Free than Welcome," and his portrait of the late C. L. Elliott, N. A.; in 1870, "The Little Stranger" (belonging to J. H. Sherwood), and "Playing on the Jew's-Harp"; in 1871, "The Street Fire"; in 1874, "Going to the Opera" (family portraits, belonging to William H. Vanderbilt), and "Fixing for School"; in 1875, "The Little Orange-Girl" and "Studying the Gamut" (belonging to P. Van Valkenburg); in 1876, "Carnival Time"; in 1877, "Cash on Hand." To Paris, in 1878, he sent his portrait of Elliott, "Baby's Bedtime," and "Learning the Gamut." His "Supplication" is in the collection of J. H. Sherwood; his "Solitaire" belongs to J. N. Falconer. His "Trying



on Borrowed Robes," in the Johnston collection, was sold in 1876 for \$ 400. Among his portraits is one of William Scott of New York.

"Guy is a painter of considerable merit and decided progress in *genre* art, as witness his 'Field Day,' 'Feeding the Ducks,' and 'The Picture-Book,' in the collection of M. O. Roberts." — TUCKERMAN'S *Book of the Artists*.

"Mr. Guy's subjects mostly relate to scenes and incidents drawn from child-life, and in their composition and treatment he has no superior in American art. His style is fresh and unconstrained, and is marked by great richness of coloring and delicacy of finish. . . . There is a delicious feeling of quiet expressed in the foreground [of the 'Orange-Girl'] which is not disturbed by the busy hum of commerce, illustrated in the shipping and many trucks, which are strongly felt and yet pushed off into the misty background. The figure with its sweet face, which is so prettily relieved by the worsted cloud, is expressive of much of the feeling and sentiment which is apparent in nearly all of Mr. Guy's recent work." — *Art Journal*, September, 1875.

"Mr. Guy contributed three pictures, 'Evening,' 'Solitaire,' and 'Supplication,' all domestic in character. His pictures are painted with skill, but over-elaborated and wanting in distinction of texture. They are too studied, and consequently often lack spirit and life." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"Take, for instance, a figure-piece like Mr. S. J. Guy's 'Love's First Labor,' a young woman engaged in working a pair of slippers. To persons acquainted with this artist's methods, it is unnecessary to say that the extraordinary minuteness and delicacy of detail in this picture — a minuteness and delicacy which cordially invite the magnifying-glass, and which make the scene a transcription faithful enough to satisfy the interest of the pre-Raphaelites — are by no means the greatest of its excellences." — *New York Evening Post*, November 9, 1877.

**Gysis, Nicolas.** (*Greek.*) Studied at Munich, where at the Exposition of the Piloty school, in 1871, he exhibited "Judith by the Couch of Holofernes" and "Hundevisitation" (dogs taken to an officer for licenses). His "Street Scene in Smyrna with Poultry-Thieves" is a mirthful picture, and vivid in its life-like characterization. To the Paris Exposition of 1878 he sent "Betrothal in Greece," "An Arab Fête," "L'Art jouant," and "A Negro."

"His art life and methods are so entirely German, that he may with propriety be included among the artists of the Munich school. His color seems scarcely inferior to that of Decamps, in the rendering of Oriental scenes, while his native familiarity with them has given him remarkable skill in catching the traits of Eastern character." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**Haag, Carl.** (*Bavarian.*) Born at Erlangen, 1820. Pupil of Reindel at Nürnberg, and of Cornelius at Munich. He traveled in Belgium, France, Italy, Egypt, Syria, and England. In the last country he became so enamored of water-color painting, that he has devoted himself to it and lives in London. He is a member of the Society of Painters in Water-Colors, and sends works to its annual exhibitions. His landscapes with figures are very successful, especially those of Italian and Tyrolese scenery. In 1876, at the German Athenæum in Mortimer street, London, there was an exhibition of eighty-eight studies, sketches, and finished works by Haag. His Oriental pictures are fine, such as, "The Swooping Terror of the Desert" (a vulture about to alight on a traveler's camel, while an Arab

watches ready to kill the bird), and "Danger in the Desert" (in which the wife and child crouch behind a camel while the father stands with rifle ready for two hostile horsemen who approach with spears) The pictures of Haag which represent the architecture of the East are much admired, also his single heads or figures, such as "A Sabine Woman," "A Nubian Youngster," etc. At a sale in London in 1876 "The Bedouin's Devotion" by Haag sold for £735 (water-color). Haag was appointed Court-Painter to the reigning Duke of Saxe-Coburg and Gotha some years since. His "Evening Scene, Balmoral" belongs to Queen Victoria, and his "Head of an American" was purchased by Prince Albert. His "Tyrolese Huntsmen," "Danger in the Desert," and "The Koran Reader" were at the Paris Exposition of 1878.

**Haanen, Remi A. van.** (*Dutch.*) Born in Osterhout, 1812. Member of the Academies of St. Petersburg, Amsterdam, Milan, and Venice. Honorary Member of the Art Society in Utrecht. Painted in Hilversum, and then went to Vienna, where he settled. He has traveled much in nearly all European countries. Landscape-painter, and very fond of moonlight effects. Haanen has given considerable attention to etching, and has reproduced thirty or forty of his own pictures in this manner. At the Berlin National Gallery is "A Winter Landscape" by Haanen. At the Paris Exposition of 1878 he exhibited "A Study of a Forest, — Winter."

**Haden, Francis Seymour.** (*Brit.*) Born in London, 1818. Son of a distinguished English physician, he was brought up to the same profession. After graduating at the University of London and studying in Paris, he practiced medicine with success in his native city. Having a strong predilection for art, he turned his attention to etching about 1859, his work when exhibited receiving high praise from English and continental critics. Among his earlier plates, besides portraits, are, "Thames Fishermen," "Egham Church," "Fulham," "Studies in Kensington Garden," "The Thames at Old Chelsea," "Brentford Ferry," "Kew Village," etc. To the Royal Academy in 1869 he sent "A Rough Passage, from Nature"; in 1871, "Breaking up of the Agamemnon"; in 1875, "The Calais Pier," after Turner. His "Shere Mill-Pond, Surrey" (belonging to J. H. Maghee) was in the Exhibition of the Water-Color Society at the National Academy in 1875, and other etchings of his have been seen in New York and Boston in other seasons. To the Centennial Exhibition at Philadelphia in 1876 he sent "The Breaking up of the Agamemnon" and "The Calais Pier," — "commended for excellent specimens of etchings, boldly etched, great spirit shown," in the official report of the judges.

**Haghe, Louis.** (*Belgian-Brit.*) Born in Belgium, in the early part of the present century. He has been for many years a resident of England. He began his professional life as a lithographer, publishing a great number of landscape views of English, Belgian, and German scenery. Later he turned his attention to painting, chiefly in water-



colors, and was elected a member of the Institute of Painters in Water-Colors in 1835, holding the office of President for some seasons, and contributing annually to its exhibitions. His specialty is old interiors, and his works are highly prized by connoisseurs. Among them may be mentioned, "The Interior of the Hall at Bruges," "The Brewer's Hall, Antwerp," "Interior of St. Mark's, Venice," "Tomb in the Church of St. Bavon, Ghent," "A Flemish Cabaret," "Cross-Bow Practice," "Courtyard of the Hotel Tiberio, Capri," "St. Peter's Day at Rome," "The Choir of Santa Maria Novella" (in oil), etc. His "Council of War at Courtray," dated 1839, in the Vernon Collection, is at the National Gallery, London. "The Night-Watch" he sent to Philadelphia in 1876.

**Hähnel, Ernst Jules.** (*Ger.*) Born at Dresden, 1811. Professor and member of the Academy at Dresden. Studied architecture at first, then sculpture under Rietschel and Schwanthaler. The works which first gave him reputation were some bas-reliefs at the theater at Dresden. Among these was a Bacchic scene, full of life and movement. He executed a statue of Beethoven, erected at Bonn in 1845; one of Charles VI. for the University at Prague, of Ch. Marie de Weber for the city of Dresden; also a colossal statue of Cornelius, a Madonna, etc. At the Leipsic Museum there is a collection of models of his larger works.

**Hale, William Matthew.** (*Brit.*) Contemporary English artist, residing in London. Associate of the Society of Painters in Water-Colors. He paints landscapes and marine views. Among his works are, "Glen Logan," "Twilight after Rain," "Tenby, — Twilight," "Swansea Bay," "South of the Alps," "A Lonely Moor," "At the Head of Loch Maree," "St. Luke's, — Summer," etc. To the Paris Exposition of 1878 he sent "On the Coast of Somerset" and "Great Rock of Coigach."

"'Swansea Bay' is a delightful sketch of ships in smooth water, carefully and even precisely drawn; and yet overspread with the warmth and light of things seen and realized with atmospheric truth." — *Art Journal*, March, 1875.

**Hale, Susan.** (*Am.*) Born in Boston, 1833. She received no regular instruction in art, studying from Nature, and devoting herself particularly to water-color painting. She is greatly interested to show the charm and possibility of water-color landscape, hitherto, she considers, too much overlooked and neglected in America. She went abroad to study this branch of the art, spending the years 1871 and '72 in close observation in London, Paris, and Germany. The rest of her professional life she has passed in Boston, where her paintings have been exhibited, and where they are in the collections of Thomas G. Appleton, Mr. Kidder, Mr. Shimmie, and others. At the Mechanics Fair, Boston, 1878, Miss Hale exhibited "A Rocky Landscape," "The Capitol from the Soldiers' Home, Washington," and "The Capitol from Arlington Heights."

"Miss Hale has a collection of about fifty water-color sketches in her studio at the Art Club rooms, where they may be seen by the public. They represent the work of the summer of 1878 at Mt. Monadnock, N. H., Matunuck, R. I., Magnolia, Mass., and Washington, D. C. The sketches are all done in Miss Hale's broad, bold, free, characteristic style, with which the public is quite familiar. Among the number are many very pleasing pictures. They are not merely effects, although, as a whole, very sketchy, and have many qualities which might easily be obscured in finishing, detrimentally to the paintings. The studies of Nature in action are far more effective than the others. And it is not the subjects alone that make them so. The artist — as we see her in these sketches — seems to be more in sympathy with Nature when there is real action in the scene, — something, at least, that, representing force, needs to be interpreted forcibly. She seizes upon the prominent features, presents them faithfully and with true artistic enthusiasm." — *Boston Daily Advertiser*, November 12, 1878.

**Hale, Ellen Day.** (*Am.*) Born, 1855. Daughter of Rev. Edward Everett Hale. She has spent her professional life in Boston, receiving her first instructions in art from Dr. Rimmer, later studying under W. M. Hunt and Helen M. Knowlton. At the Mechanics' Fair, Boston, 1878, she exhibited "Wheeling Iron," an oil-painting. Her life-size portrait of her young brother, which was exhibited at Blakeslee & Noyes', a few years since, was a promising work for so young an artist.

**Hall, George Henry, N. A.** (*Am.*) Born in Boston, 1825. He began painting in 1842, without a master. In 1849 he went to Düsseldorf, remaining one year. After a residence of some time in Paris, he opened a studio in New York in 1852, painting fruit and flower pieces and subjects from Shakspeare. In 1860 and '66 he visited Spain, making many pictures of heads and figures from Spanish rural life. He painted for some time in Italy in 1872, and made a journey to Egypt and Cairo in 1875. Mr. Hall was elected a full member of the National Academy in 1868, contributing regularly to its exhibitions. In 1867 he sent "The Precious Lading" (painted in Seville, Spain); in 1868, "A Group of Spanish Children"; in 1869, "The Thursday Fair of Seville"; in 1870, "Young Lady of Seville and her Duenna" and "Lilacs"; in 1871, "The Seasons" (a series of four pictures belonging to Richard Butler); in 1874, "The Roman Fountain" and "Pomegranates"; in 1877, "Autumn"; in 1878, "Winter," "In the Rug Bazaar, Cairo," and "An Oven at Pompeii." His "April Showers," sold to Goupil & Co. in 1856, was engraved. William T. Blodgett bought "Spanish Grapes." "The Duenna" belongs to John F. Denny; "Graziella," to Governor Fairbanks; a fruit-piece, to Samuel V. Wright of New York; and "The Curiosity Bazaar of Cairo," to Mr. Cook of New York.

**Hall, Sydney P.** (*Brit.*) Born at Newmarket, England, 1842. He studied art at Heatherley's school, in the Royal Academy, and under his father and Arthur Hughes. He is best known as special artist to the London Graphic, abroad and at home. He furnished many spirited sketches to this journal of the Franco-German war, the originals of which are in his own possession. He accompanied the



Prince of Wales to India, as private artist attached to the Royal suite ; the originals of his drawings relating to that tour being now in the possession of the Prince of Wales. Among his oil-paintings are, "Her Majesty presenting Colors to the 79th Highlanders," seen at the Royal Academy in 1875, and "The Marriage of the Princess Louise to the Marquis of Lorne," never publicly exhibited, belonging to the Marquis of Lorne. In water-colors his best-known works are, "The Review in Windsor Park, July 10, 1877," and "The Queen visiting the Camp on Ascot Heath, July 9, 1877," both at the Grosvenor Gallery in 1878, and both belonging to the Queen.

"The picture ['Her Majesty presenting Colors to the 79th Highlanders'] is worked out with great minuteness, yet is broad in treatment and most effective ; the drawing of the horses is excellent, and their action very spirited. The portraits of the Royal personages and others are unmistakable, and the skill which has brought the gayly costumed throng into harmonious yet brilliant coloring merits great commendation."—*Art Journal*, August, 1873.

**Halsall, William Formby.** (*Brit.-Am.*) Born at Kirkdale, England, 1841. At the age of twelve he went to sea, following the life of a sailor for seven years. In 1860 he began fresco-painting with W. E. Norton. At the outbreak of the Civil War he enlisted in the Federal navy, and served two years. In 1863 he again painted in fresco, but gave it up, devoting himself, finally, to marine painting, occupying for some time the same studio with William E. Norton. He studied in the Lowell Institute eight years. His "Chasing a Blockade-Runner in a Fog" and "Rendezvous of the Fishermen" were at the Mechanics' Fair in Boston in 1878.

**Halse, G.** (*Brit.*) A sculptor, residing and practicing his profession in London. As an artist, he is self-taught. He exhibits frequently at the Royal Academy, sending there in 1858 a bust of the Duke of Devonshire. Among his ideal works, exhibited in different seasons since that time, are, "Nora Creina," "Nydia," "The Tarpeian Rock," "The Dawn of Thought," "Madeline," "Defending the Pass," "Australia," "Blind Girl Reading," "After the Bath," "The Coming Storm" (rilievo), "The Vigil," etc., besides portrait busts. He is also the author of several works of fiction in prose and verse, illustrated by himself.

"I venture to name 'Mrs. Cornwallis West' by G. Halse as an exemplary piece of chiseling, carefully and tenderly composed in every touch. If the hair on the forehead were completely finished, this would be a nearly perfect bust."—*RUSKIN'S Notes of the Academy*, 1878.

**Halswelle, Keeley.** (*Brit.*) Born at Richmond, 1834. At present a resident of London, he has painted in Edinburgh and Rome, devoting himself particularly to the portrayal of incidents of modern Italian peasant life. He was elected an Associate of the Royal Scottish Academy in 1866. Among his more important works are, "Roba di Roma" (exhibited in London, Paris, and Vienna), "Contadina in St. Peter's," "The Quack Doctor," "Non Angli sed Angeli," "The Play Scene in Hamlet," etc.

"Halswelle has dwelt in Venice until he has caught the spirit of its beauty. He has closely watched the varying tones into which the tints of the palaces are thrown by the changing weather, and the consequence is that each design has a superior quality of veracity that can only belong to work begun and executed in presence of its subject. . . . This style is fitted to deal with broad and decided effects of color."—*Art Journal*, January, 1875.

**Hamerton, Philip G.** (*Brit.*) Born in 1834. Began the study of art in 1853. Studied in Paris in 1855. He is better known as a writer than as a painter. He early turned his attention to etching, and published in 1868 "Etching and Etchers," illustrated by original plates. He is founder and editor of the *Portfolio*, a valuable monthly art magazine, devoted particularly to etchings. Among his works are, "The Painter's Camp," "The Intellectual Life," "Painting in France," and "Contemporary French Painters."

Among his pictures are, "Crossing the Loch," "The Keeper's Cottage," "Kilchurn Castle," "River Yonne," etc.

"Hamerton belongs to no school of painting, acknowledges no leader, in writing he aims to be clear and readable, and is always very careful not to go beyond the limits of what he has really learned and observed. In this probably lies the secret of his very considerable degree of literary and artistic success."—*Art Journal*, October, 1876.

**Hamilton, James.** (*Am.*) Born in Ireland (1819–1878). Removed to America at an early age, settling in Philadelphia. He was brought up to commercial pursuits, but, displaying talents for art, he adopted it as a profession while still a young man. He was assisted by John Sartain and other Philadelphia gentlemen, and obtained employment as a professor of drawing in that city as a means of support while pursuing his art studies. In 1854 he went to England, spending some time in London. He returned to Philadelphia in 1856, and, having turned his attention to drawing upon stone and wood, he furnished the illustrations for Dr. Kane's "Arctic Explorations," "Arabian Nights," "Ancient Mariner," and other popular works. Among his oil-paintings may be mentioned, "Capture of the Serapis," "Old Ironsides," "Wrecked Hopes," "Egyptian Sunset," "Moonlight Scene near Venice," and "Morning off Atlantic City" (belonging to Mrs. C. S. Longstreet of New York).

He was particularly successful in his marine views.

"The engravings of Dr. Kane's book are eminently happy, the productions of a man who is a real poet in art, and who invests the whole work with a halo of romance, mysterious as the effects of light in those northern regions, and which could scarcely have been produced by the power of words."—*Blackwood's Magazine*.

"Hamilton's style is bold; he does not aim at high finish; but he is the reverse of little, and aims to give emphatically his own feeling and sense of a subject."—TUCKERMAN'S *Book of the Artists*.

**Hamilton, J. McLure.** (*Am.*) Born in Philadelphia, 1853. He studied art in the Royal Academy at Antwerp under Van Lerius and in l'École des Beaux-Arts, Paris, under Gérôme. His professional life, which began about 1875 or '76, has been spent in his native city. His most important work so far probably is "Le Rire," at the Na-



tional Academy, New York, in 1877, and Paris Exposition of 1878. Associated with others in Philadelphia, he published in 1878 a brochure called "L'Académie pour Rire," founded on the French publication of the same title, which attracted some attention, being the first thing of its kind issued in America.

"The figure and face [in 'Le Rire'] are foreshortened in a way not easy to handle, but treated with firmness and spirit. The picture possesses that power which very few painters possess, — the power of telling much more than they say." — *New York Times*, April 8, 1877.

"It is a very clever performance, this, and the satire is of so kindly a tone that the artists who are parodied can but join in the laugh against themselves. The drawings are full of spirit, and for the most part are true caricatures in that they really represent the essential characteristics of the original, carried to an extreme. . . . The title of the work is 'L'Académie pour Rire.'" — *Philadelphia Journal*.

**Hamman, Eduard-Jean-Conrad.** (*Belgian.*) Born at Ostende, 1819. Chevalier of the Order of Léopold and of the Legion of Honor. Studied under De Keyser at Antwerp, and at first painted historical subjects, several of which were purchased by the Museum at Brussels. In 1846 he went to Paris, where he settled. He has executed much work for the government. His "Infancy of Charles V., — a Reading of Erasmus, Brussels, 1511" (1863) is in the Luxembourg. At the Salon of 1877 he exhibited a portrait and "The Lesson in Water-Colors"; in 1876, "The Romance"; in 1873, "The Secrets of Madame" and "The Secret of the Soubrette"; in 1870, "A Fugitive Protestant Family after the Revocation of the Edict of Nantes" and "A Study of a Head." His "Dante at Ravenna" and "The Entrance of Albert and Isabella to Ostende" are in the Museum at Brussels. His "Pearl Necklace" belongs to Mr. T. R. Butler of New York. At the Paris Salon of 1868 he exhibited "Souvenirs of the Father, — Good Blood cannot lie!" and a portrait, in oils; also "The Waiting," in water-colors.

**Hamon, Jean Louis.** (*Fr.*) Born at Plouha (1821 – 1874). Chevalier of the Legion of Honor. Pupil of Delaroche and Gleyre. He first exhibited in 1848, "A Panel or Frieze of a Door" and the "Tomb of Christ" (at the Museum of Marseilles); in 1849, "A Roman Placard," "Equality in the Seraglio," and "A Paroquet chattering with Two Young Girls." About this time he went to the manufactory at Sèvres. He there executed a casket in enamel, for which he received a medal at the London Exposition of 1851. This same casket, with some vases also executed by him, were much noticed and admired in the first French Exposition. But however good work of this kind may be, an artist gains small reputation by it. In 1852 he left Sèvres. At the Salon of 1853 a Greek idyl called "Ma sœur n'y est pas" was awarded a medal of the third class, and was purchased by the Minister of the Emperor's household. At the Expositions of 1855 and '67 he received medals of the second class, and in 1855 was made Chevalier of the Legion of Honor. His life was a sad one, although

he met with success professionally. As a youth, when too poor to take proper care of himself, he contracted the disease of which he died. He was unsuspecting to the last degree, and when he had money, his purse was open to many who proved ungrateful. In 1862, being much in debt, he left for Rome without announcing his departure. In 1852 he visited Naples, Pompeii, and Capri, where he remained. In 1871, having nearly paid his debts in Paris with the proceeds of his labor while absent, he returned there and announced his intention of marrying. He made a home at Saint-Raphael, where he lived quietly and happily. At this period he painted "La Blanchisseuse d'amour." In 1872 he visited Lake Lucerne and there sketched the principal groups for his "Sad Shore," of which he had first thought when at Capri. He finished this work for the Salon of 1873. In May, 1874, he found himself very ill, and made his preparations to go to Vichy, but died before he was ready for the journey. His works are too numerous to be mentioned. Among them are, "Boutique à quatre sous," "Aurora" (sent to Paris from Rome and purchased by the Empress), "The Muses at Pompeii," "Butterfly Enchained," "The Promenade," "The Elder Sister," "The Juggler," "The Orphans," etc. At the Johnston sale, New York, 1876, "Spring Flowers" (42 by 32) was sold for \$4,600, and "Old China Shop" (16 by 19) for \$1,350. At the Latham sale, New York, 1878, "Girl watering Flowers" (18 by 15) sold for \$750.

"There are few painters whose careers are as full of good as that of Hamon; there are few in our age who are more generally known. His pictures are in all countries. France has the smallest number of them, the Museum of the Luxembourg none. Hamon was not intriguing; ambitious only for his art, he knew not how to employ the means by which one rises to all distinctions. He remained, nevertheless, as an original personality, as a marked personality of our epoch. He had no pupils, poesy teaches not; he has had many imitators, whose outside only has some analogy to him, but in whom the depth is totally wanting. His death has taken a master from us." — WALTHER FOL, *Gazette des Beaux-Arts*, February, 1875.

"Hamon has seldom allowed himself full color, but has a natural preference for harmonies of grays. . . . I have heard English spectators criticise Hamon's color as being false, but this is unfair; his work is not strictly color in the ordinary sense at all, that is, he does not attempt the full hues of Nature, but contents himself with certain modified harmonies, — artificial, if you like, but often very beautiful. It may be observed in this place, that for some years past the little band of classicists have been pursuing the most careful researches, accompanied by very delicate experiments, in color harmonies, of a kind which is not easily explicable in words. Their color is just as much nature as music is, and is no more to be blamed because it is not just like natural objects than symphonies by musical composers are to be blamed because they are not like the noises we hear in the mountains or by the sea." — P. G. HAMERTON, *Contemporary French Painters*.

**Hanoteau, Hector.** (*Fr.*) Born at Decize, 1820. Chevalier of the Legion of Honor. Studied under Gigoux, and gave himself up to landscape-painting. He has exhibited his works at nearly every Salon since 1855. At the Luxembourg are two of his pictures. In 1877 he exhibited "The Mill" and "Le chef de l'âtre"; in 1876,



"The Laughing Water" and "The Kids"; in 1875, "The Frogs"; etc. His "Pool in the Nivernais" (1857) was bought by the King of Portugal. "The Nurse of the Poor" (1863) is at the Museum of Nevers. The "Paradise of Geese" (1864) is at the Museum of Marseilles. At the Paris Salon of 1878 he exhibited a portrait of General Hanoteau and "La tournée du meunier."

**Harding, Chester.** (*Am.*) Born at Conway (1792–1866). Began life as a peddler in Western New York, painted signs for some time in Pennsylvania, and finally, although entirely self-taught, turned his attention to portrait-painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston. Going to London at the height of his fame, he painted Rogers the poet, Alison the historian, and several members of the Royal Family and nobility of England. Among his American portraits are those of Daniel Boone and General Sherman (one of his latest works). His portrait of Washington Allston, belonging to S. Batchelder, was at the Centennial Exhibition of 1876. His portrait of Daniel Webster, painted for Hon. George Ashmun of Springfield, Mass., is now in the possession of the Bar Association of New York. His "John Randolph" is in the Corcoran Gallery. At the time of Harding's death the Boston Post said:—

"He ranked with the representative painters of America, and in him American art was made honorable at home and respectable abroad. When most who are now turned of ripe age were children, Harding was engaged in painting, on durable canvas, hosts of private men of worth, and an illustrious band of the public men associated in public life at Washington and elsewhere. . . . Although master of the great principles of his art, he needed only the human face divine and the pencil of his own genius to give life to the moving canvas. Hence he belongs to the order of original artists. He copied no man, and he flattered no man. He aimed in the practice of his art to be truthful, accurate, and just."

The Springfield Republican said of him:—

"As a portrait-painter he was one of the first in point of excellence that America has ever produced, and in his time he was the first without dispute. . . . Nor had age dimmed his power, though it had tempered his ambition and checked his industry; he only last week gave the finishing touches to a remarkable likeness of General Sherman, which he began in St. Louis during the past season, from pure enthusiasm for the soldier and the man. It is among the finest of his works, and can hardly be excelled by any other likeness for spirit and fidelity."

**Harding, James D.** (*Brit.*) (1798–1863.) A pupil of Samuel Prout, devoting himself to landscapes in oil and water, and exhibiting frequently at the Royal Academy and the Society of Painters in Water-Colors. Among the better known of his works are, "Anglers on the Loire," "View of Fribourg," "Falls of Schaffhausen," "The Alps at Como," etc. He is also the author of several text-books for schools, and other highly regarded works on art subjects.

**Hardwick, Philip, A. R. A.** (*Brit.*) (1792–1870.) Son of Thomas Hardwick, an architect, in whose office his youth was spent. The buildings at St. Katherine's Docks, London, brought him first into popular notice. He furnished the designs for Goldsmith's Hall, the

City Club, the hall and library of Lincoln's Inn, the Euston Square Railway Terminus in London, the Roman Catholic Cathedral, Limerick, and other prominent buildings throughout the kingdom. He was made an Associate of the Royal Academy in 1839 and Academician in 1841, and, at his own request, was placed on the retired list in 1869. He was also a Fellow of the Royal Society.

**Hardy, Frederick Daniel.** (*Brit.*) Born, 1826. Began the study of music as a profession, but relinquished it for art. First exhibited in the Royal Academy in 1851. In 1855 he sent "Interior of a Kitchen"; in 1859, "The Foreign Guest"; in 1860, "The Crash"; in 1862, "The Sweep," which was sold in 1875 for 610 guineas, three times the price originally paid for it to the painter. In 1863 he exhibited "The Doctor"; in 1865, "The Leaky Roof"; in 1866, "The Threatened Deluge"; in 1869, "The Broken Window" (sold at the Eden sale, in 1875, for 270 guineas), "The Afternoon Nap" (same sale, 290 guineas), and "The Early Risers" (170 guineas). His "Reading the Will" (exhibited in 1870) was sold for 500 guineas. In 1870 he had, at the Royal Academy, "Christmas Visitors"; in 1871, "Housekeepers Alarmed"; in 1872, "Explorers" and "A Quartette Party"; in 1873, "Looking for Father"; in 1875, "Stirring News"; in 1876, "Fatherless"; in 1877, "A Misdeal"; in 1878, "A Fairy Tale" and "The Gladdened Hearth."

"Few of our living painters of *genre* subjects are more deservedly popular than Frederick Hardy. As a rule he selects themes that are attractive, and they are treated with judgment, feeling, and good taste, and without the slightest tinge of vulgarity in their humor. His coloring is bright and harmonious, although we have noticed of late a tendency towards heaviness in his shadows and backgrounds." — *Art Journal*, March, 1875.

**Hargitt, Edward.** (*Brit.*) Born in Edinburgh, 1835. Began the study of art in the School of Design in his native city, and, later, was for two years in the studio of McCulloch. He has been for some years a resident of London and member of the Institute of Painters in Water-Colors. Among his works exhibited in London and elsewhere are, "Red Deer, — Evening," "On a Highland Road," "The Highlander's Home," "Culver Cliffs, Isle of Wight," "A Scotch Shepherd," and, in 1878, "On the Moor," "The Twa Drovers," "On the Coast, Shetland," and others.

**Harnisch, Albert E.** (*Am.*) A native of Philadelphia, he displayed a taste for art at an early age, modeling his first work, a "Cupid," while still a lad. This was followed by "Love in Idleness," "Wandering Psyche," "Little Protector," "Little Hunter," etc. He was a pupil of Joseph A. Bailly in the Philadelphia Academy of Fine Arts; later, going to Italy to study, he has been a resident of Rome for eight years, executing there his "Boy in the Eagle's Nest," etc. Mr. Harnisch is bold in his designs and original in his conceptions. His ideal subjects usually represent some action which requires



striking attitudes, such as only a sculptor who is an anatomist can model.

To the Philadelphia Exhibition of 1876 he sent a statue of William J. Mullen and "A Sketch for a Monument to the Prisoner's Friend." His portrait busts are especially characteristic of his subjects, and give their best and strongest personalities. He has recently been engaged upon a model for the proposed equestrian statue of General Lee, to be erected at Richmond, Va., of which the Boston Evening Transcript of October 25, 1878, says : —

"It is remarkable in respect to its simplicity, and presents the General in a calm and dignified attitude, and with uncovered head. Leading the horse is a typical figure in the form of a youth or genius, in classic costume, chanting from his scroll the praises of the hero, at the moment when he is being borne homeward from the anxieties of the ended war. The group is mounted upon a simple base, the lines of which converge towards the point of interest, and the whole action is decidedly suggestive of an assembled multitude, of whom the spectator involuntarily feels himself to be one."

**Harpignies, Henri.** (*Fr.*) Born at Valenciennes, 1819. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Achard. He visited Italy, and made his début at the Salon of 1853. The first picture which really showed his talent was that of 1861, "The Edge of a Wood on the Banks of the Allier." In 1863 his works were refused admission to the Salon, and the artist was so angry that in a moment he destroyed his picture of "Wild Ducks," which had cost him months of labor. In 1866 his "Evening in the Roman Campagna" received a medal, which was so unanimously voted him that it in a sense repaired the slight he had received. This picture is at the Luxembourg. Among his works is "The Little Village of Chasteloy" (1877), which has been much praised. Louis Gonse, in the "Gazette des Beaux-Arts," speaks in high terms of his water-colors of 1877; they were "Souvenirs of the Allier" and "Various Souvenirs." In 1876 he exhibited "A Prairie of the Bourbonnais, — Morning Effect," and in water-colors, "L'heure de la bécasse" and "La place d'Hérisson" (Allier); in 1875, "The Oaks of Château-Renard" and "The Valley of the Aumance"; etc. The last is at the Luxembourg. At the Salon of 1878 he exhibited "The Old Walnut-Tree, — a Souvenir of the Allier" and "The Coliseum, Rome."

"Harpignies is always the poet, as one knows. Perhaps he has never been more characteristic in manner. Perhaps his writing has never been more personal, his design more ample, and at the same time more correct. He is always one of those who impose themselves upon us rather than seduce. He has a little will in his manner. The air does not always circulate in his landscapes, and the details sometimes have the effect of the *découpages juxtaposés* of a game of Patience." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

**Hart, Solomon Alexander, R. A.** (*Brit.*) Born, 1806. At the age of fourteen he was apprenticed to a line-engraver, but resolved to devote himself to painting, and entered the Royal Academy in 1823. In 1835 he was elected an Associate of the Royal Academy,

and Academician in 1840. In 1857 he was appointed Professor of Painting to the Royal Academy, holding that office until 1863. In 1865 he was appointed Librarian, a position he still retains (1878). Among his earlier works are, "Wolsey and Buckingham," in 1834; "Cœur de Lion and Saladin," in 1835; "Sir Thomas More receiving his Father's Blessing," in 1836; "Milton visiting Galileo in Prison," in 1847; "The Three Inventors of Printing," in 1852; "Columbus," in 1854. To the Royal Academy, in 1860, he sent "Sacred Music"; in 1861, "Dilettanti"; in 1863, "Desdemona and Othello"; in 1864, "Benvenuto Cellini and Francis I."; in 1868, "The Eve of the Sabbath"; in 1869, a portrait of Sir Moses Montefiore; in 1873, "Oliver Cromwell and Manasseh Ben Israel"; in 1874, "Troy Weight"; in 1875, "A Reminiscence of Ravenna"; in 1876, "Dinner-Time at Penshurst in 1655"; in 1877, "Reflection"; in 1878, "Perfidy." [Died, 1881.]

**Hart, Joel T.** (*Am.*) Born in Kentucky (1810–1877). After a very slight common school education Hart was apprenticed to a stone-cutter in Lexington, Ky., where he began to model busts in clay. In 1849 he went to Florence, where he executed a marble statue of Henry Clay for the Ladies' Clay Association, which is erected in Louisville, Ky. He is also the author of a colossal bronze statue of Clay, standing on St. Charles and Canal streets, New Orleans. Mr. Probasco of Cincinnati has one of his portraits of Clay. He made busts and statues of many other eminent men. Among his ideal works are, "Charity," "Woman Triumphant," "Angelina," "Penserosa," etc. Mr. Hart had a vein of poetical sentiment which he sometimes expressed in verse. He was a faithful friend, and in his long residence in Florence gained the confidence and respect of many who knew him there.

"Hart had a delicate perception of the beauty of form and the faculty of reproducing it, skill in imitation, but little power of ideal invention. He excelled as a maker of portrait busts."—*Italian Letter to New York Times*, March 30, 1877.

"Speaking of Mr. Hart's 'Woman,' I am reminded that he had begun its composition when I was in his studio in 1866. It was his highest ambition to put into marble his ideal of the Christian woman, a triumph over the Pagan, sensual, and earthly woman of ancient art; on this idea, which required the loftiest power of human genius to produce anything that should express the sentiment, he wrought intently the last twelve or fifteen years of his life. He aimed at a perfect woman, and of course never realized his ideal. . . . He never satisfied himself. Even after he had done his best and had given up his model to the graver to be put into marble, he would work it over again and again, and so his life wore out with his work, and he died a year ago, leaving his perfect woman imperfect even in his own esteem."—IRENÆUS, *Letter to New York Observer*, January 24, 1878.

**Hart, William, N. A.** (*Am.*) Born in Paisley, Scotland, 1822. Taken to America by his parents in 1831, he lived for some time in Albany, N. Y., working in the establishment of a coachmaker in that city, for whom he painted panels, etc., but soon displaying artistic ability of a much higher grade than was required in that trade, he



became a professional artist, painting portraits in Troy and in some of the Western States. After a brief sketching-tour in the northern and more picturesque portions of his native Scotland, he opened a studio in Albany in 1848, settling in New York in 1853. He was made Associate of the National Academy in 1855, and Academician in 1858. At the organization of the Brooklyn Academy of Design in 1865, he was made its President, holding that position for some years. He was one of the original members of the American Society of Painters in Water-Colors, and President from 1870 to '73. Among the earlier works of William Hart may be mentioned, "The Gloamin'," "Coming from the Mill," "Up among the Hills," "Peace and Plenty," "Children on the Shore," "Castle Rock," and "Path by the River."

In 1867 he sent to the National Academy, "September Snow" and "Autumn in the Woods of Maine" (both in water-color), and to the Water-Color Exhibitions in other years, "Scene on the Peabody River," in 1868; "Gorham, N. H.," in 1870; "Lake George" and "Eastern Sky at Sunset," in 1871.

In oil he exhibited at the National Academy, in 1869, "Twilight on the Brook" and "Showery Day in Autumn"; in 1870, "Twilight," "Cedars of the Hudson," "Brook Study," and others; in 1872, "The Last Gleam" and "The Golden Hour"; in 1874, "Morning in the Mountains," "The Misty Morning by the Lake," "The Opening in the Clouds," and "Cattle in the Woods"; in 1875, "Keene Valley"; in 1876, several cattle and landscape pictures; in 1877, "Landscape with Jersey Cattle"; in 1878, "The Ford."

His "Keene Valley" (oil) and "Mount Madison, N. H." (water-color) were at the Centennial Exhibition of 1876; his "Morning after the Fog" belonged to John Taylor Johnston; his "After the Shower" is the property of S. J. Harriot; his "Mount Desert" (water-color) and "Near Keene" are in the collection of S. V. Wright.

"William Hart's landscapes admirably discriminate the diversities and coincidences of natural phenomena in North Britain and North America; they display characteristic features often rendered with consummate taste. . . . His pencil is alike chaste and living, true and tender, and many of his smaller landscapes are gems of quiet yet salient beauty." — TUCKERMAN'S *Book of the Artists*.

"William Hart's style is rich and glowing, and for subjects he prefers the brilliancy of a sunset sky, or the delineation of the gorgeous tints of autumn foliage, or Nature in her brightest rather than in her dark and gloomy phases. His paintings, illustrative of sunset effects on the coast, particularly those drawn on the Grand Menan, several of which he has sent from his easel during the past ten years, for exquisite treatment of detail, unity of sentiment and fidelity, give a good idea of his poetic fancy, and have been recognized as among his strongest works." — *Art Journal*, August, 1875.

**Hart, James M., N. A. (Am.)** Born in Kilmarnock, Scotland, 1828. Brother of William Hart. As a child, he was taken to America by his parents, who settled in Albany, N. Y. Here he entered the shop of a coachmaker, working with his brother as a decorator in the same establishment for some years, until he displayed decided talents for

art of a higher character, and became a landscape-painter. In 1851 he went to Düsseldorf, spending a year in the studio of Schirmer. He painted in Albany for four years, and opened a studio in New York in 1856, where he still resides (1884). In 1857 he was elected Associate of the National Academy, and Academician in 1859. Among James Hart's works are, "Cattle going Home"; "Moonrise in the Adirondacks"; "Autumn in the Woods"; "Sunday Afternoon in Berkshire County"; "Winter on the Adirondacks" (N. A., 1871); "Peaceful Homes" (1872); "In the Orchard" and "A Breezy Day on the Road" (1874); "Coming Out," "Buck and Bright," and "Landscape and Cattle" (1875); "Among Friends" (1876); "Threatening Weather" and "In the Pasture, — Morning" (1877); "In the Autumn Woods," belonging to Rush C. Hawkins (1878). His "Indian Summer" and "Summer Memory of Berkshire" were at the Paris Exposition of 1878. His "On the Croton" belongs to Launt Thompson; "Midsummer's Day" and "Morning in the Adirondacks," to M. O. Roberts. "Summer on the Boquet River" is in the Stewart Gallery. "A Summer Memory of Berkshire" belongs to E. D. Morgan; "Landscape and Cattle," to J. H. Sherwood. His "Trout Brook in the Adirondacks" and "A Misty Morning" were in the Johnston Collection (sold in 1876); his "View at Framingham," in oil, belongs to S. V. Wright. He was commended by the judges at the Centennial Exhibition of 1876.

"In James M. Hart's studies of cattle the same easiness is apparent which is so attractive in his more simple landscapes, and when the two are united the most delightful harmony is observed in every detail. . . . 'The Summer on Boquet River' shows throughout a thorough knowledge of the properties of light and shade, of atmosphere and perspective, and in gradations of color the result is masterly." — *Art Journal*, June, 1875.

"Mr. James Hart was represented by a single picture, 'A Summer Memory of Berkshire,' which was an agreeable rendition of quiet pastoral landscape." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"James M. Hart has long been remarkable for his cattle, and he seems to be one of our painters with improvement and progress in him. His 'Autumn Woods' [1877] is an excellent piece of work as to the cows that defile out from the trees, nor will it prove displeasing in respect to the leafage and background." — *New York Times*, January 26, 1877.

**Hartley, J. S., A. N. A. (Am.)** Born in Albany, 1845. He began his professional life as a worker in marble under E. D. Palmer. Going abroad to study, he spent three years in England, entering the Royal Academy and gaining a silver medal in 1869. After passing a year in Germany he returned to America, but made a second visit to Europe, when he went to Paris and Rome. He has been for some time a resident of New York. He is one of the original members of the Salmagundi Sketch Club, and was elected in 1878 Professor of Anatomy in the Art Students' League. Among his more important works are, "The Young Samaritan" (life size), "King René's Daughter" (N. A., 1872), and "The Whirlwind" (N. A., 1878). "The Young Samaritan" was at the Centennial Exhibition at Philadelphia in 1876.



“ ‘The Whirlwind’ should not displease robust tastes. Once the subject given, and Mr. Hartley has carried it out well, albeit a little too vigorously. The spiral of the drapery, like a great piece of kelp, is very cleverly managed, and the general pose of the figure good. What is most objectionable to our mind is the open mouth. This introduces a second element of horror, which might better have been left to be indicated by the writhing figure and drapery alone. . . . Nevertheless, Mr. Hartley may be congratulated on his success, though it be incomplete.” — *New York Times*, May 20, 1878.

“Mr. Hartley’s ‘Whirlwind’ is a serious, substantial, and thoroughly artistic work, full of epic passion under self-control. The management of the drapery is exceedingly skillful.” — *New York Evening Post*, May 4, 1878.

**Hartzer, Karl Ferdinand.** (*Ger.*) Born at Celle. Medal at Dresden, where he studied in the Academy, and in the atelier of Hähnel. He went to Munich in 1858, and remained two years. He then went to Nuremberg, visited Italy, and settled in Berlin. Among his works are the marble statue of Thaer for Celle, the monument of Victory at Gleiwitz, and in the National Gallery, Berlin, a relief representing “The United Arts.” At Berlin in 1871 he exhibited “Rejected Love”; and in 1876, “Vocal Music” (bronze), and “Cupid and a Satyr.”

**Harvey, William.** (*Brit.*) Born in Newcastle (1798 – 1866). At the age of sixteen he was apprenticed to Thomas Bewick, the reviver of wood-engraving, assisting his master in the execution of the illustrations for the famous book of “Fables.” In 1817 he went to London, and became a pupil of Haydon, producing in 1821 his large cut from Haydon’s picture, “The Death of Dentatus,” which is still considered a remarkable engraving, proofs of it being very rare, and highly prized by collectors. In 1824 Harvey abandoned this department of art, devoting his time for over forty years to designing for copper-plate and wood engravers, and during his remarkably industrious career furnishing a great number of accurate and artistic drawings. Among the many works illustrated by him may be mentioned, Shakspeare, “The Arabian Nights,” Northcote’s “Fables,” “The Tower Menagerie,” and “The Gardens and Menagerie of the Zoölogical Society.”

**Harvey, Sir George.** (*Brit.*) Born in Scotland (1806 – 1876). Entered Trustees Academy in 1824, and in 1826, although still a very young man, was one of the organizers and original Associates of the Royal Scottish Academy, of which he was made Academician in 1829, and President in 1867, when he was knighted by the Queen. Many of his works are well known through the medium of engraving. Among these are, “The Battle of Drumclog” (1836), “Covenanter’s Commission” (1840), “Highland Funeral” (1844), “The Curlers,” “Past and Present,” “The Penny Bank.” During the later years of his life he devoted much of his time to landscape-painting, exhibiting at the Royal Academy, London, in 1866, “Glen Dhu, Isle of Arran”; in 1867, “The Mountain Pool”; in 1869, “Glen Falloch”; in 1871, “School Dismissing”; in 1873, “Morning on Loch Awe.”

"Harvey's paintings were from the first popular in Scotland, while their extreme sobriety gave them a cold effect in English eyes, delaying and limiting his popularity in England. . . . But through every obstacle those who look for the qualities see in this painter's pictures manly earnestness, and thoughtfulness, and true poetic feeling, well, if gravely expressed." — MRS. TYTLER'S *Modern Painters*.

"'The Curlers' [R. A., 1873] shows the greatest possible variety of action and attitude which the human frame is capable of assuming in the different poses into which the tactics of the game compel the players to throw themselves. It will be understood that the variety of attitudes would render the drawing very difficult. This, however, Sir George has accomplished with masterly skill." — *Art Journal*, June, 1873.

**Haseltine, William Stanley, N. A. (Am.)** Born at Philadelphia. He began the study of art under Weber in his native city; later, he painted and studied in Düsseldorf. He has lived for many years in Rome and Venice, devoting himself to landscapes, particularly Italian and Normandy scenes. He was made a full member of the National Academy, New York, in 1861. Three of his earlier works, "Indian Rock, Nahant," "Castle Rock, Nahant," and "A Calm Sea, Mentone," were in the collection of John Taylor Johnston. To the Philadelphia Exhibition of 1876 he sent "Ruins of Roman Theater, Sicily," and "Natural Arch at Capri." He rarely exhibits in the National Academy.

"Few of our artists have been more conscientious in the delineation of rocks than Haseltine; their firm, superficial traits and precise tone are given with remarkable accuracy. His pencil identifies coast scenery with emphatic beauty." — TUCKERMAN'S *Book of the Artists*.

**Haseltine, Henry J. (Am.)** A native of Philadelphia. He served with distinction in the American Civil War, and at its close went to Italy in the practice and study of his profession, that of a sculptor. He settled in Rome in 1867, spending there the better part of his artistic life. Among his earlier works are, "Excelsior" (in the collection of the late Le Grand Lockwood), "Autumn Leaves," "Liberty," "New Wine," "Religion," and "Superstition." To the Philadelphia Centennial Exhibition of 1876 he sent "Spring Flowers," "Captivity," and "Lucretia."

"Haseltine has executed several allegorical groups which indicate much inventive expression and poetical significance. . . . Telling different stories in an ingenious and ideal way, these graceful forms of plastic art are conceived with vividness and executed with skill." — TUCKERMAN'S *Book of the Artists*.

**Hasenclever, F. P. (Ger.)** Born at Remscheid, near Düsseldorf (1810 – 1853). At the Johnston sale in New York, 1876, three scenes from the "Jobsiade," the "Departure," the "Examination," and the "Return," sold for \$4,200. These works were illustrative of a celebrated poem of student life, and were formerly in the old Düsseldorf Gallery of New York. "The Cellar Bacchantes" (18 by 24) sold for \$1,025. At the Munich Pinakothek is "Jerome Jobs in the Examination" (also from the "Jobsiade") and "A Man and his Wife in a Room lighted by the Moon." At the Wolfe sale, New York, 1863, "Introducing the New Scholar" sold for \$2,550, and "Artist Life in



the Studio" for \$ 1,425. Mr. T. R. Butler of New York has a portrait of J. W. Preyer, by Hasenclever.

**Hausmann, Frederic Karl.** (*Ger.*) Born at Hanau, near Frankfurt, 1825. Director of the Academy of Hanau. Studied under Pelissier and also at Antwerp. His subjects are historical. "Galileo before the Council of Constance" was much praised at the International Exhibition of 1862.

**Hayes, Edwin.** (*Brit.*) A native of Ireland, he is a member of the Royal Hibernian Academy, but has resided for some years in London, belonging to the Institute of Painters in Water-Colors, and contributing frequently to its exhibitions, chiefly marine views, among others, "Dutch Boats on the Scheldt," "A Fresh Gale off St. Ives, Cornwall," "Adrift," "Fishing Lugger getting under Way," "French Fishing Luggers, Ostend," "Fresh Breeze off Portsmouth Harbor," etc. Among his works in oil are, "Dutch Pinks returning to Katwyke from the Doggerbank," "Over the Bar," "The Lively Polly," and many more sent to the Royal Academy, the Royal Scottish and Royal Hibernian Academies, and elsewhere. His "North Sea Trawlers leaving Great Yarmouth" was at the Paris Exposition of 1878.

**Hayez, Francisco.** (*Ital.*) Born at Venice, 1792. First prize at the Academy of Milan. Pupil of Mengotto and of the Academy at Venice under Cicognara. One of the most distinguished modern Italian painters. Among his best works are, "The Laocoön," "Carmagnola," "The Two Foscari," "Ajax," and "The Thirst of the Crusaders." The last was purchased for the Royal Palace at Turin. His portraits are good. Hayez exhibited his pictures in Paris at the Expositions of 1855 and '67. His "Kiss of Juliet" and "The Sicilian Vespers" (now in Milan) are well-known works, and are much admired. Of his "Marie Stuart," "Maria Theresa," "Victor Pisani," and other kindred subjects, much praise has been said. Hayez has received the decorations of several orders.

**Hayllar, James.** (*Brit.*) Born, 1829. Entered the Royal Academy in 1849. Went to Rome in 1851, remaining some years in the Italian art centers. He first exhibited at the Royal Academy, in 1851, a portrait. Among his earlier works are, "The Teetotaler and the Tippler," "Book-Worm and Grub," "Birds of a Feather," "Carpenter's Workshop," "Once a Week," "A Stitch in Time," "Life or Death," "Going to the Drawing-Room," and "Two's Company, Three is None." In 1865 he painted "Queen Elizabeth's Toothache"; in 1866, "Miss Lilly's Carriage stops the Way"; in 1867, "Miss Lilly's Return from the Ball"; in 1869, "School"; in 1870, "The Rector's Little Daughter"; in 1871, "The Eve of the Wedding"; in 1872, "Links in the Chain of Life"; in 1873, "The Queen, God bless her!"; in 1874, "My Legal Adviser"; in 1875, "The Only Daughter" and "The Thames at Pangbourne"; in 1878, "As Careful as a Mother" and "Obstructives." He is a member of the Society of British Artists.

"Hayllar appears to have lapsed in his system of execution into the ways of the 'blo-tesque school,' as Mr. Ruskin named it. We trust he will resume his earlier and more careful manner. 'A French Fisherwoman,' which he exhibited a few years ago, was a capital piece of painting." — PALGRAVE'S *Essays on Art*.

**Hays, William J.** (*Am.*) Born in New York (1830 – 1875). In 1860 Hays visited Colorado, and was one of the first of our artists to go to the Rocky Mountains, where he painted many landscapes with deer and other animals. In 1852 he exhibited "The Head of a Bull-Dog," which at once established his claim to distinction as a painter of the brute creation. Among his works may be mentioned, "Stampede," "Herd on the Moor," "Prairie-Dog Village," "Dog in the Field," and "Noah's Dove." His portrait of "Ossossuag," Dr. Hayes' Esquimaux dog, and his "Adirondack Brook Trout" belonged to John T. Johnston, and his "American Elk" to Dr. F. N. Otis.

"Hays has visited the Far West, and has made accurate studies of buffalo, prairie-dogs, deer, squirrel, and other wild animals, and some of his portraits of the domestic race are very truthful and characteristic." — TUCKERMAN'S *Book of the Artists*.

"Although Mr. Hays was one of the most able painters in the country, his fame, except among connoisseurs, did not extend much beyond the limits of his native city, and this arose from the fact that of late years he withheld his pictures entirely from public exhibitions. He was a close student, and never sought after academic honors. . . . Hays' sketches made during his long trip to the Rocky Mountains possess unusual value; and those of his animals of the region are particularly spirited, and have not been excelled by those of any other American painter. Mr. Hays' largest picture, 'The Wounded Buffalo,' has been classed among the great works of the day." — *Art Journal*, April, 1875.

**Hayter, Sir George.** (*Brit.*) (1792 – 1871.) Son of Charles Hayter, an artist of some reputation. He entered the Royal Academy at an early age. In 1815 he received the appointment of Miniature Painter to the Princess Charlotte. He painted portraits in Rome from 1816 to '19, and in London from 1819 to '26, when he returned to Italy. In 1837 he was appointed Portrait Painter to Queen Victoria; in 1841 Historical Painter, and received the honor of knighthood in 1842. He first exhibited at the Royal Academy, in 1838, where he sent "The Queen on her Throne in the House of Lords," a picture presented by Her Majesty to the city of London. His pictures include those of many of the nobility of England and of the various Courts of the Continent. Among Hayter's historical pictures are, "The Trial of Lord William Russell at the Old Bailey in 1683," "Coronation of Victoria," "The Royal Marriage," "The Trial of Queen Caroline," and "The Meeting of the First Reformed Parliament." Many of these have been engraved.

"The earlier works of this eminent painter [Hayter] gave great promise of excellence; but it is the calamity of artists who have been early patronized by great personages to abandon Nature in her simple forms and humble aspects, for subjects appertaining to state ceremonials, court pageants, or Royal progresses, suggested by courtiers or commanded by sovereigns or their consorts. Sir George Hayter has been much patronized by the Queen and Prince Albert." — *Memoirs of the Countess of Blessington*.



**Heade, Martin J.** (*Am.*) Born in Bucks County, Pa. He began his professional career as a portrait-painter. After two years spent in study and observation in Italy he lived in the West, and for some time in Boston. Subsequently, with Rev. J. C. Fletcher, he went to Brazil, with the intention of publishing an illustrated book on the Humming-Birds of South America, a work which he was forced to abandon after a year's effort on account of the difficulties experienced in the proper execution of the chromos. The original designs, frequently exhibited, were purchased by Sir Morton Peto, and are now in London. During his stay in Brazil Mr. Heade received at the hands of the Emperor the decoration of Chevalier of the Order of the Rose. He has since made two visits to the tropics, making many studies, from which he has painted his most attractive pictures. He has been very successful in his views of the Hoboken and Newburyport meadows, for which the demand has been so great that he has probably painted more of them than of any other class of subjects. Among his coast-scenes the finest are, "Off the California Coast" and "Point Judith." John H. C. Gray and Mr. Colgate have in their possession some of his most important tropical scenes. His "Off the California Coast" was at Philadelphia in 1876. His studio has been in New York for some years.

"No one of our artists has a more refined sense of beauty, or a more delicate feeling for color. Mr. Heade has embodied the very soul of vernal bloom and tenderness in two or three modest lovely pictures of apple-blossoms. We could not have believed so simple and common an object could be made so suggestive; but they give the very keynote of the season; they sweetly hint not only an orchard but a landscape, we seem to inhale their odor, and see their pink and white flakes quiver in the breeze of May down on the new spring grass." — TUCKERMAN'S *Book of the Artists*.

"Heade's specialty is meadows and coast views in wearisome horizontal lines and perspective, with a profuse supply of hay-ricks to vary the monotony of flatness, but flooded with rich sun-glow and sense of summer warmth." — JARVES, *Art Idea*.

"There is another name that we shall add to the list of great masters [in American landscape art], that of M. J. Heade. A picture of large size is now on exhibition on Regent street, that will justify this high praise. It depends mainly on its art merit; for the subject, although original and startling, is not interesting. It would be difficult to find in the whole range of art better painting; with simple breadth of treatment every part is minutely finished. The scene is in Jamaica, the colony so long favored, now so hardly used, and it represents little more than the mountains, folded, so to say, one above another." — *Art Journal*, July, 1873.

**Healy, G. P. A.** (*Am.*) Born in Boston, 1808. Has resided in Europe principally since 1836, practicing his art in Paris and Rome. His American home is Chicago. He won a third-class medal at the Paris Salon in 1840, and a second-class medal in 1855, when he exhibited his "Franklin urging the Claims of the American Colonies before Louis XVI." Among his portraits of eminent men are those of Webster (burned at Marshfield in 1878), Clay, Calhoun, Guyot (in the Smithsonian Institute, Washington), William H. Seward (in the State Library, Albany), and those of several of the ex-Presidents

of the United States (in the Capitol at Washington). His "Webster's Reply to Hayne" (in Faneuil Hall, Boston) contains one hundred and thirty portraits. He sent to the American Centennial Exhibition of 1876 his portraits of E. B. Washburne, Lord Lyons, Thiers, the Princess of Roumania, and several more; and to the Paris Salon of 1878, a portrait of General Grant and one of Mlle. L.

Healy sometimes sends his works to the annual exhibitions of the National Academy of Design, of New York, of which he is an Honorary Member.

"Healy has done good things in historical composition, and forcible things in portraiture. He has much talent, but he is deficient in the language of color." — JARVES, *Art Idea*.

"Healy is one of the best American portrait-painters of the French school." — MRS. TYTLER'S *Modern Painters*.

"Rugged, forcible, and characteristic, the portraits of Healy, when the subject is favorable and the artist in earnest, are among the best of their kind. The vigor of execution apparent in the best works of Healy is not less remarkable than his facility and enterprise; his likenesses often want delicacy, but seldom lack emphasis." — TUCKERMAN'S *Book of the Artists*.

**Heaphy, Thomas.** (*Brit.*) Died in 1873. Son of a water-color artist of the same name. He began life as a portrait-painter, and was very successful, numbering among his sitters many distinguished persons. Upon the introduction of photography he gradually withdrew from this branch of the profession, devoting himself to subjects of another kind. In 1850 he exhibited at the Royal Academy, "Infant Pan"; in 1853, "The Parting of Catherine and Bianca"; in 1864, "Palissy the Potter taken by his Townspeople for a Coiner"; in 1865, "Lord Burleigh showing her New Home to his Peasant Bride"; in 1872, "Lizzie Farren, afterwards Countess of Derby, waiting at the Prison Bars with her Father's Breakfast"; and "Mary Stuart at Tutbury Castle." His "Unexpected Inheritance" was at the British Institution in 1865.

**Hébert, Antoine-Auguste-Ernest.** (*Fr.*) Born at Grenoble, 1817. Member of the Institute and Commander of the Legion of Honor. Director of the Academy of France at Rome, 1866. This painter was educated at the Lycée of Grenoble, and although fond of drawing and of art when very young, he also loved study, and brought with him to Paris, in 1835, his university diplomas. He entered l'École de Droit, because his family wished him to study law, but he also worked in the studio of David d'Angers, the sculptor, and was often with Delaroche, who urged him to paint. He worked much by himself, and in 1839 sent to the Salon "Tasso in Prison," which was purchased for the Gallery at Grenoble. This success decided his career, and he entered l'École des Beaux-Arts, where he soon gained the *grand prix de Rome*. The same year he finished his law studies and took the oath as barrister. His pictures excited no enthusiasm until 1850, when "The Malaria" (a Roman family flying from the



contagion), now at the Luxembourg, attracted much notice. In 1854 "The Kiss of Judas" was also purchased for the Luxembourg; in 1859 "Les Cervarolles" (Italian peasant-girls) was added to those already at the Luxembourg; and in 1875 M. d'Attainville bequeathed to the same gallery a portrait of Madame d'Attainville, by Hébert. In 1863 he exhibited "Young Girls at a Well," belonging to the Empress Eugénie, and "Pasqua Maria," belonging to the Baroness James de Rothschild. In 1877 he exhibited "The Wood Muse"; in 1875, three portraits; in 1873, "Madonna Adolorata," belonging to M. Paschkoff, and "The Knitter," belonging to M. Oppenheim; in 1870, "The Morning and Evening of Life" (sold in London in 1876 for £682) and "The Popular Italian Muse." At the Mechanics' Fair, Boston, 1878, was exhibited his "Water-Carrier," belonging to H. P. Kidder.

"M. Hébert remains at home to nurse his consumptives. He has created for himself outside of all the schools, except perhaps the school of medicine, a style original, sympathetic, touching, which succeeds, and deserves to succeed, but which it cannot be safe to carry to excess. Since his celebrated picture of 'The Malaria,' the popularity of which is not nearly exhausted, M. Hébert, from gratitude or some other motive, has cultivated disease as others cultivate health. He draws reasonably well, his coloring is fine, his art is full of sentiment, but it is not healthy. If I had in my room one of M. Hébert's pictures, I could not help looking at it frequently, and I should catch fever. . . . It is easy to criticise the art of M. Hébert; he may be reproached with a somewhat livid face here and there, with ground wanting in solidity and homogeneity, but nevertheless he is duly appreciated." — EDMOND ABOUT.

"As painter, he is a colorist; as artist, a dreamer, but at the same time a seeker after reality. His *genre* pictures, always directly inspired by nature, have little relation to the traditions of great historical painting. He is strongly imbued with modern ideas, and the friendship which unites him to our great landscape-painter, Jules Dupré, has singularly modified the teaching he received at l'École des Beaux-Arts, and enlarged the circle of his ideas. He has no wish to conceal the fact, as he writes to me, in a letter dated the 20th of February, 1875: 'You may say that my intercourse with Jules Dupré, on my return from Rome, has revealed to me an unknown region of academic painting, and that I am happy to give public expression to my gratitude.'

"Contemporaries often deliver verdicts which are not confirmed by posterity. Fashions change, tastes alter, and ideas are modified; some reputations grow with time, whilst others, after having shone with an ephemeral luster, gradually fade, until they disappear entirely. We venture to think, however, that M. Hébert's pictures will in the future keep the high rank now assigned to them by public opinion; because the charm found in them is due to two causes which may stand the test of time, — earnest study and a serious originality." — RENÉ MÉNARD, *The Portfolio*, April, 1875.

**Hédouin, Edmond.** (*Fr.*) Born at Boulogne-sur-Mer, 1819. Chevalier of the Legion of Honor. Studied under Celestin Nanteuil and Paul Delaroche. Paints landscapes and *genre* subjects, and has received medals for his engravings and lithographs. At the Luxembourg is his "Gleaners of Chambaudoin" (1857). At the Salon of 1877 he exhibited eight etchings of varied subjects; in 1876, "A Peasant-Woman of the Lower Pyrenees" and eight etchings, six being illustrations for "The Sentimental Journey"; in 1875, "The Market of Pigs at Saint-Jean-de-Luz"; and in 1878, "An Old Spanish Woman."

**Heilbuth, Ferdinand.** (*Ger.*) Born at Hamburg. Chevalier of the Legion of Honor. Jules Claretie, in his "*Peintres et Sculpteurs*," says of Heilbuth and other Germans, that they had received their education in Paris; had gained French medals and worn French decorations; had been loved, honored, and adopted by the French; but, in the day of struggle, they were suddenly inspired by a patriotism which has led them to desert their accustomed place and to exhibit their works elsewhere. At the Luxembourg is his "*Le Mont-de-Piété*" (1861). In 1871 he exhibited at the Royal Academy, London, "*Spring*" and "*On the Banks of the Seine*"; also, at Berlin, in 1871, "*The Autumn of Love*." Among his works are, "*The Antechamber of the Cardinal*," "*Job*," "*The Promenade*," "*The Vestibule*," etc. At the Glasgow Fine Art Loan Exhibition, 1878, was a picture by Heilbuth, belonging to A. Maxwell, called "*By the Thames*." "*A lady, in a light-blue dress, reclines in the grassy foreground. Behind her the river, and trees across the background.*"

"In Heilbuth, German *Biederkeit* seems to have survived a long course of Parisian experience. Of his four pictures, three, entitled '*In the Fields*,' '*On the Sea*,' '*On the River*,' are graceful figures, two of girls, one of a child, in healthy, innocent enjoyment of the *frée air*, the green grass, the growing corn, the quiet of the woodland. There is none of that suggestion of perfumed boudoir and overheated ballroom which Tissot awakens in us. The fourth picture presents a cheery old Cardinal, who in his red robes — their color balanced by a broad expanse of sandy ground and a background of green trees — stands pleasantly conversing with a group of shy Roman orphans in the white robes of a religious foundation, and their attendant priest. The picture suggests the paternal feeling in the kindly old man, which these white-robed orphans can never know from the parents they have lost." — *London Times*.

**Heim, François Joseph.** (*Fr.*) Born at Belfort (1787–1865). Member of the Institute, and Officer of the Legion of Honor. Studied at Paris under Vincent, and took the grand *prix de Rome* in 1807. His "*Jacob arrived in Mesopotamia*" (1814) gained a first-class medal, and was sent by the government to the Museum of Bordeaux. His "*Defence of the Château of Burgos in 1812*" is at Versailles. His works are at the Grand-Trianon, the churches of Saint-Gervais, Notre-Dame de Paris, Saint-Denis, and others. Heim also executed some large decorative works, among them the ceiling of the Museum of Charles X., at the Louvre. In 1859 he sent to the Salon sixty-four portraits of members of the Institute, which, after his death, were presented by his widow to the Imperial Museum.

**Helfft, Julius Eduard Wilhelm.** (*Ger.*) Born at Berlin, 1818. Royal Professor of the Berlin Academy, where he studied, and also under W. Schirmer. In 1843 he was sent to Italy by Frederick William IV., to make some pictures of views in and about Florence. Helfft also visited Rome, Naples, and Sicily. After his return he was appointed professor, but he continued to make frequent journeys for the purpose of sketching. At the National Gallery, Berlin, are his "*Sicilian Convent-Yard*" and the "*Palace of the Doge at Venice*."



**Hellrath, E.** (*Ger.*) Munich. At the Johnston sale in New York, 1876, "The Road to the Convent" (40 by 57) sold for \$ 1,275.

**Hemsley, William.** (*Brit.*) Born, 1819. Brought up to the profession of his father, who was an architect, he turned his attention to painting at an early age, receiving no instruction in his art. He has been a frequent exhibitor at the galleries of the Royal Academy and British Institution. Among his earlier works are, "A Pinch from Granny's Snuff-Box," "Come Along," "The Rustic Artist," "Sketching from Nature," etc. In 1862 he sent to the Royal Academy, "A Dangerous Playmate"; in 1864, "Shrimpers"; in 1868, "Reading the News"; in 1872, "Welsh Children"; in 1873, "For the Broth"; in 1874, "The Wanderer's Boy." To the Society of British Artists, of which he has been a member for some time, he contributed in 1877, "Granny's Charge" and "Feeding-Time"; in 1878, "The Impenitent" and "Bread and Butter," the last in water-colors.

**Henderson, Joseph.** (*Brit.*) Born in Perthshire, 1832. He studied art in the Royal Scottish Academy at Edinburgh, under Robert Scott Lauder and others. He opened a studio in Glasgow in 1852, where he still resides. In 1863 he was elected a member of the Glasgow Institute of Fine Arts; in 1877, a member of the Scottish Water-Color Society. He began his career by the painting of portraits and *genre* pictures, but has of late years devoted himself to marine views with marked success. His first portrait, one of himself, was exhibited in 1853. Among the more important of his works are, "A Lively Haul," at the Royal Academy in 1875; "Where Breakers roar," exhibited in Glasgow in 1874; "Glen Sannox," belonging to William Collins, Lord Provost of Glasgow; etc. To the Royal Academy, in 1878, he sent "Weeding the Garden" and "Under the Sand-Hills"; to the Royal Scottish Academy, the same year, he contributed "A Breeze from the South Ayrshire Coast," "Whelk-Gatherers," and "Harvest in the West Highlands."

"'Where Breakers roar' is magnificent. The amplitude of the surrounding sea, with the mountains looming in the distance, awes the heart like a choral psalm; while in 'The Return from Fishing' the twilight deepening over the expanse of water, with the small sailing craft in the foreground, is a soothing leaflet from the great book." — *Art Journal*, March, 1874.

**Henneberg, Rudolf Friedrich.** (*Ger.*) Born at Brunswick (1826 – 1876). Member of the Berlin Academy. Medals at Paris, Berlin, and Vienna. Studied at Antwerp Academy and under Couture in Paris. Lived two years in Rome, and visited the principal cities of Italy, making many copies, especially from Titian, and occupying himself principally with *quattrocentisti* matters. Leaving Italy he passed some time in Munich, and then again visited Paris and Berlin. His health failed, and a journey to Italy not benefiting it, he returned to Brunswick to die. At the Villa Warschauer at Char-

lottenburg he painted frescos representing German patriotic scenes. At the National Gallery, Berlin, is his "Fortune-Hunting," which was sent to the Paris Exposition of 1878.

**Henner, Jean-Jacques.** (*Fr.*) Born at Bernwiller. Chevalier of the Legion of Honor. Pupil of Drölling and Picot. At the Salon of 1877 he exhibited "St. John Baptist" and "The Evening"; in 1876, "The Dead Christ" and a portrait; in 1875, two portraits and a "Naiad"; etc. At the Luxembourg are his pictures of "The Chaste Susanna" (1865), "An Idyl," "The Good Samaritan" (1874), and a "Naiad" (1875). He sent to the Salon of 1878 "A Dead Christ" and "The Magdalene." The last was much praised by Roger Ballu in the "Gazette des Beaux-Arts," July, 1878, who says:—

"Let us rejoice that we have this *chef-d'œuvre*! How can we describe the ineffable poesy of this figure modeled in full light, the flesh of which has the agreeable brilliancy of a white camellia opening itself to the sun. 'In what pure snow at the summit of the glaciers' (as the poet says), has Henner found this beautiful, flowing *pâte* of which he has made a feminine nudity? You may accuse me of enthusiasm if you wish, but I was ravished at the sight of this Magdalene; it might take its place in a museum and proudly regard a Correggio. We have admired this painter a long time; now he has surpassed himself."

**Hennessy, William J., N. A.** (*Brit.-Am.*) Born in Thomastown, Kilkenny, Ireland, 1839, and taken to New York with his family in 1849. In 1856 he entered the National Academy, residing in New York until 1870, when he went to London, where his studio now is. He was elected an Associate of the National Academy in 1862, and Academician the following year. He has been a member of the Artists' Fund Society of New York since its organization, and is an Honorary Member of the American Society of Painters in Water-Colors. He has exhibited at the National Academy, the Royal Academy, the Grosvenor and Dudley Galleries, and in Liverpool and Manchester. Among his more important works owned in America are, "Springtime" and "In Memoriam" (the property of Edwin Booth), "The Wanderers" (belonging to Mr. Riggs), "On the Sands" (to J. R. Osgood), and "A By-Path, Normandy," in water-color (to Mrs. E. K. Post). Since his residence in England he has painted "Autumn,—the New England Hills" (belonging to Baroness Burdett-Coutts), "A Summer Sea," "The Sea Belle," "On the Way to the Fête," "Les bons amis," and "An Evening on the Thames" (to Mr. Harry Taylor), "In the Twilight," "Morning,—Edge of the Forest," and "The Gleaner's Return," water-color (to Mrs. E. W. Taylor), "A Gypsy Flower-Girl" and "New England Barberry-Pickers" (to E. Hermon, M. P.), "Springtime," water-color (to Moncure D. Conway), "By the River" (to William Neill), "Indian Summer, New England," "Summer Days," "An Artist's Holiday," "Notre-Dame des Flots," and "Drifting" and "The Votive Offering" (to Mr. Tom Taylor).

"Mr. Hennessy is a hard student and industrious illustrator. Though his pictures are sometimes deficient in vitality of tone and purity of color, they manifest no ordinary



facility in that kind of artistic aptitude which enables the pencil to outrival the pen in telling a story." — TUCKERMAN'S *Book of the Artists*.

" 'A Street Ballad' is a distinct advance upon what Mr. Hennessy has lately exhibited. There is about all this painter does the impress of taste and feeling, but too often the expression mars the first idea. He has more than once, as in the Academy of last season, attempted what lay clearly beyond his present technical resources, and as a consequence, the result has been calculated to convey an unjust and inadequate impression of this artist's merits. In this little study of a street singer wandering with a child in her arms, Mr. Hennessy has achieved greater success. The expression is truthful and unrestrained, and the painting is executed with a satisfactory regard for beauty of colors." — *Art Journal*, 1874.

Mr. Hennessy's "Summer Evening on the Thames" was engraved in "*L'Art*," October 6, 1878, and Mr. J. Comyns Carr wrote of it in that journal: —

"A simple and large style brings out marvelously well the simplicity of the subject. Hitherto, Mr. Hennessy has shown a tendency to exaggerate the opalescent hues of twilight, at the risk of imparting a twinkling glitter to the most delicate gradations of light. This habit he has conquered, and the success of his recent efforts proves, to his honor, that it was the carelessness of custom rather than a willful mistake. This view on the river, with its heavily laden barges floating softly down with the stream, is distinguished not only by truth of general effect, but also by that accuracy in the observation of details which alone can fix an impression and stamp its real character on the scene selected for painting."

**Henriquel-Dupont, Louis Pierre.** (*Fr.*) Born at Paris, 1797. Member of the Institute, and Officer of the Legion of Honor. This very eminent engraver studied under Pierre Guérin and Bervic. His engravings are numerous, and embrace the works of ancient and modern masters. His reproduction of the "Hemicycle," after Paul Delaroche, cost him ten years of labor, and is one of his celebrated works. Henriquel has sometimes made etchings and also a few works in *aquatinta*. Among his later works are, "The Disciples at Emmaus," after Paul Veronese; "Moses," after Paul Delaroche; "The Marriage of Saint Catherine," after Correggio; etc.

**Henry, Edward L., N. A.** (*Am.*) Born in South Carolina, 1841. He displayed a marked taste for art as a youth, studying in New York, in the Academy of Philadelphia, and later in Paris for two years under different masters, but not long enough in any particular school to be strongly influenced by its style. He was for a short time under Courbet. His professional life, with the exception of about five years passed in Europe, he has spent in New York. He was elected a member of the National Academy in 1870. The first important work of Henry's which attracted attention was, "The Railway-Station of a New England Road," in the Johnston Collection, sold in 1876 for \$530 to J. W. Garrett, President of the Baltimore and Ohio Railroad. He has painted numbers of interiors of old-fashioned colonial life in America, of which the "Old Corner Cupboard," engraved for Scribner's Magazine, is a good example. His "City Point, Va., — Grant's Headquarters" is in the Union League Club, New York. "The Ancestral Home" and "Off for the Races" belong to Fairman Rogers of

Philadelphia ; his "Battle of Germantown, 1777," to William Astor of New York ; "Departing for the Seat of War," to Charles E. Gregory ; "The Meeting of Washington and Rochambeau," to W. H. Raynor ; and the "Reception to Lafayette," to Samuel Chew, Germantown. He has contributed regularly to the New York National Academy for many years ; "The Middle Dutch Church, Fulton St.," "The Invalid," "Interior of a Library," "North Porch, Cathedral of Bergamo," "The Little Chicks," "Interior of an Old English Mansion," "A Paris Diligence," "The Departure of the Brighton Coach," being some of his pictures exhibited. To the Paris Exposition of 1878 he sent "Off for the Races."

"E. L. Henry, who approaches in the delicacy of his finish and in the brilliancy of coloring in his pictures nearer to the style of Meissonier than any other artist in this country, has recently painted an interior of the olden time, bearing the somewhat unmeaning title, 'The Peace which the World cannot give.' . . . The decoration of these objects is painted with marvelous care, and this same minuteness of finish is again shown in the portrait which hangs over the chimney-piece." — *Art Journal*, April, 1875.

"Mr. Henry exhibited 'The Old Clock on the Stairs' and 'A Morning Call in 1800,' both very characteristic of this artist's cheerful humor and elaborate work. Mr. Henry's style is often ragged and unskillful, but his aim is a compensation, and he attains happily the sentiment of olden times." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Herbert, John Rogers., R. A. (Brit.)** Born, 1810. Became a pupil at the Royal Academy in 1826. Studied in Italy. Originally painted portraits and designs for book illustrations. His first work of importance was "The Appointed Hour." He exhibited his "Brides of Venice" in 1839, his "Christ and the Woman of Samaria" in 1843, "St. John the Baptist reproving Herod" in 1848, and the "Virgin Mary," property of the Queen, in 1860. He was elected an Associate of the Royal Academy in 1841, and Academician in 1846, when he received a commission to paint the frescos in the new Parliament House, executing, among others, "Moses' Descent from Sinai," "King Lear," and "Human Justice." In 1862 he sent to the Royal Academy, "To Labor is to Pray" ; in 1868, "The Valley of Moses" ; in 1870, "The Bay of Salamis" ; in 1871, "All that's Bright must Fade" ; in 1873, "Mary Magdalene at the Foot of the Cross" ; in 1874, "The Adoration of the Magi" ; in 1878, "David while a Shepherd at Bethlehem" and "Our Lord after the Resurrection." In 1870 Mr. Herbert was elected Foreign Member of the Academy of Fine Arts, Institute of France.

"We cannot concede our impressions that as a veritable representation of a given event, Mr. Herbert's fresco ['Moses returning from the Mount'] completely fails. But at the same time we would, in conclusion, remind our readers once more, not only of the worth of his conscientious labors in other respects, but of the amazing, the almost insuperable difficulties of this subject. . . . There is indeed much which does credit to the painter. There is drawing, if not powerful yet more careful than the English school generally reaches ; a well-balanced distribution of masses, with a skillful conduct of the lines and as elaborate a study of Oriental dress and of characteristic figures as could be made by a painter who has not visited the East." — PALGRAVE'S *Essays on Art*.



**Herbsthoffer, Charles.** (*Hungarian.*) Born at Presburg. Died at Paris, where he resided. Medal at Vienna in 1873. At the Salon of 1876 he exhibited "After the Pillage" and "Les Convulsionnaires sur le tombeau du diacre Pâris, dans le cimetière de Saint-Medard." At the Johnston sale, New York, 1876, "The Visit to the Jewish Grandparents" (11 by 14) sold for \$ 650.

**Herdman, Robert.** (*Brit.*) A native of Perthshire, living, and practicing his profession, at present, in Edinburgh. He devotes himself to subjects relating to the history and romance of Scotland, and to the portrayal of Scottish and Italian peasant-life. He is a member of the Royal Scottish Academy, exhibiting there and in London. Among his works are, "The Covenanters," "Mary Queen of Scots and John Knox," "The Abdication of Mary Queen of Scots," "A Modern Roman," "A Reverie," "Lucy Ashton," "The Pleasures of Hope," etc. His portrait of Thomas Carlyle was at the Philadelphia Exhibition of 1876, and a portrait of Mrs. Shand at Paris in 1878.

"Herdman's 'Jeanie and Effie Deans in the Prison' [R. A., 1874] is a touching transcript of a familiar episode. Effie's tearful countenance moves to deep sympathy, and Jennie is the plain Scottish lassie of the novelist, exempt from all the ridiculous embellishment with which in other hands we have seen her clothed." — *Art Journal*.

**Hereford, Laura.** (*Brit.*) (1831–1870.) The first woman to whom the schools of the Royal Academy were opened, she became a pupil of that institution in 1861 or '62, and sent to the Exhibition of 1864, "A Quiet Corner"; in 1865, "Thoughtful"; in 1866, "Brother and Sister"; in 1867, "Margaret"; etc.

**Hering, George E.** (*Brit.*) (1806–1879.) Hering was educated in Germany, and intended for mercantile pursuits. He resolved, however, to devote himself to art, and studied in Italy and in the Bavarian schools, settling in London, and exhibiting landscapes frequently at the Royal Academy. He sent, in 1860, "Morning on Lake Lugano"; in 1865, "Amalfi"; in 1868, "The Head of the Glen"; in 1869, "The Old Red Sandstone Cliffs"; in 1872, "Sunset after a Storm"; in 1873, "The Outskirts of a Wood"; in 1875, "Kildonan"; in 1876, "Woodland Waters"; in 1878, "Shining after Rain, Loch Etive." To the American Centennial Exhibition in 1876, he sent "A Rift in the Gloom, Glen Sannox." He has also furnished the illustrations for several books relating to Hungarian, Italian, and Swiss scenery.

**Herkomer, Hubert, A. R. A.** (*Brit.*) Born in Waal, Bavaria, 1849. Grand Medal of Honor at the Paris Exposition of 1878. Member of the Liverpool Society of Painters in Water-Colors, of the Brussels Institute of Water-Colors, and of the Royal Society of Water-Color Painters at The Hague. His father is a wood-carver of singular taste and skill, and in 1851 emigrated to the United States, and again in 1857 removed to England, always seeking better fortune, and settled in Southampton. As a child, Hubert Herkomer was hindered in his education by ill-health and poverty. When thirteen years old

he entered the Art School at Southampton, and won a bronze medal during his first year. In 1865 he accompanied his father to Munich, where the elder Herkomer was commissioned to carve a series of figures after those of Peter Visscher. While at Munich the son attracted attention, and Professor Echter did much to aid him in his studies. In 1866 Hubert Herkomer entered the schools at South Kensington, but after five months was obliged to return to Southampton, where he was instrumental in establishing a life school for drawing. At Christmas of that year the young artists associated with him made an exhibition of their works, and Herkomer sold his first picture. In 1867 he went again to South Kensington for a few months. In 1868 he established himself in the little village of Hythe, where, in the midst of poverty and hardship, he painted two pictures, which he exhibited at the Dudley Gallery in 1869. He then went to London, where his genius fast gained him friends. In the spring of 1870 his "Hoeing" was hung in the place of honor at the Dudley. About this time he became connected with the Graphic, in which many of his compositions have appeared, and attracted much attention. In this same year he painted in Normandy, "Reading War News," which added much to his reputation, and as early as 1873 his first sketch of the "Chelsea Pensioners" appeared in the above-named publication. In 1871 Herkomer was asked to join the Institute of Painters in Water-Colors. From that time he has gone steadily forward from one success to another. To exhibitions of the Institute of Painters in Water-Colors he has sent, "Rest," "At the Well," "Abendbrod," "An Alpine Cheesemonger," "Weary," etc. He first contributed to the Royal Academy Exhibition of 1873, "After the Toil of the Day"; in 1874 he sent to the Institute, "Im Walde," which so decidedly proclaimed his originality and prepared the way for his great success, in 1875, with the "Pensioners." "It is said that when this work was brought before the Committee of the Royal Academy, weary as they were with a long day spent in judging mediocrities, they could not refrain from clapping their hands in genuine admiration. Some of them, Mr. Richmond and Mr. Leighton in particular, wrote to congratulate the artist before the day was over, and when the public was admitted to the galleries, every class of society unanimously confirmed the technical judgment of the artists. In 1876 Mr. Herkomer exhibited the melancholy Bavarian picture called 'At Death's Door.' In 1877 he painted a masterly portrait of Herr Wagner, and another Bavarian subject, the 'Bittgang.' It is not possible in so short a notice as this to enumerate nearly all the works of so fertile a painter. He was represented in the Academy of this year [1878] by a singularly striking and beautiful rendering of no less commonplace a subject than old women drinking tea in the work-house. He has filled this unpromising theme with the tenderest pathos and humor." To the Grosvenor Gallery, in 1878, he contributed



a portrait of Richard Wagner (also etched by him), "Who Comes Here?" and "A Souvenir of Rembrandt." In 1879 he was elected Associate of the Royal Academy.

To the Paris Exposition of 1878 he sent (in oil) "The Last Muster" and "After the Toil of the Day," and (in water-colors) "Wood-Cutters" and "The Poacher's Fate," besides several etchings.

An article in the *Graphic* of October 26, 1878, concludes thus :—

"It would not be just to give the details of Mr. Herkomer's career without mentioning that beneath the brilliant success which is all that the world sees, he has had, even of late, to struggle against such burdens and disabilities as few men have the courage to withstand at all. Every step he has taken upward in his art has been the reward of concentrated energy and determined resistance. In 1876 he accidentally discovered that he was possessed of extraordinary mesmeric powers, and he is of opinion that this discovery will be, and has been, of considerable service to him in painting. It may be mentioned, moreover, that among his many accomplishments he includes that of music, both as composer and executant."

"'The Last Muster, — Sunday at the Royal Hospital, Chelsea' [R. A., 1875] is the work of a young artist, and a series of studies of soldiers' faces. It is one of the best paintings in the whole exhibition. The Crimean and blue ribbons on the breasts of the war-worn veterans tell of the allotted threescore years that had passed since the hard days of the Peninsular war, while their wrinkled faces and grizzly white beards speak of the near approach to fourscore years of labor and sorrow. This picture is really a grand illustration of character-painting to the life, quite worthy to be classed with the very best works of the year." — *Art Journal*, June, 1875.

"'Der Bittgang' by Herkomer — peasants praying for a successful harvest while they descend a mountain path — is not nearly so good as former works have been. It is thin in composition, affected in the expression, and excessively hot in color." — *London Athenæum*, May, 1877.

"Of Herkomer's four pictures, the half-length of Richard Wagner, painted for presentation to the master by the members of the German Athenæum, will naturally attract most attention. It is an admirable likeness and an excellent picture, and conveys the exact impression of aggressiveness and self-assertion combined with power and intellect which the real face leaves upon us. It has been extremely well etched by the painter, and the etching is in the gallery. 'Who Comes Here?' is a life-like group of an old Bavarian peasant with his two children." — *London Times*, May 2, 1878.

"Hubert Herkomer's 'Eventide, — a scene in Westminster Union' [R. A., 1878] gives a group of aged pauper women at afternoon tea in the bare, long room of a workhouse. Every figure has been studied from the life with a rare truthfulness and appreciation, the general type and the individual character being equally well represented; and if in one instance the character is horribly disagreeable, the conscientious skill of the artist is no less evident there than in the old faces that are perfectly sympathetic. They are all drawn with that real power which shows itself in the treatment of the soft, feeble, and unknit forms of extreme old age, more triumphantly than in the firm lines of young and masculine features. Though less ambitious in size and subject, this picture is a worthy companion of the other realistic yet more heroic study of old age, which the artist made in his 'Chelsea Pensioners.'" — *Magazine of Art*, August, 1878.

**Herpin, Léon.** (*Fr.*) Born at Granville (1841–1880). Medals in 1875 and '76. Pupil of Daubigny and Busson. Landscape-painter. His pictures are mostly of views in France. At the Salon of 1878 he exhibited "Paris seen from the Bridge of the Saints-Pères, — Evening."

**Herring, John Frederick.** (*Brit.*) (1795–1865.) He was born in humble circumstances, and as an artist was entirely self-taught.

He began life as a sign and house painter, and was at one time driver of a mail coach, which may perhaps account for his specialty as an artist, namely, animals, and particularly horses. His works were numerous and very popular in England. Many of them have been engraved, and the lithographic prints of many of his racing and coaching pictures are familiarly known on both sides of the Atlantic. As preserving the manners and customs of travel in a past generation they are of great interest. At an exhibition of pictures illustrative of the "Coaching Days of England," held in London in 1877, were his "York Stage," "The Mail Change, 1839," and the "Mail Coach, 1841." His "Frugal Meal," painted in 1847, is in the Vernon Collection of the National Gallery. Among his other works are, "The Farm, — Autumn," "Watering the Team," "The Farm-Yard," "Horses and Poultry," "The Old Lodge," etc., painted in the later years of his life.

**Herring, John Frederick, Jr.** Son of the preceding. His pictures are of the same character as those of the elder Herring, including "The Home Farm," "The Homestead," "The Farm-Yard," etc.

**Hertel, Karl Conrad Julius.** (*Ger.*) Born at Breslau, 1837. Studied at Düsseldorf Academy, and under W. Sohn. Traveled in Germany, Belgium, and Holland. Settled in Düsseldorf. He early became distinguished. His conception is thoughtful, and his coloring fresh and pleasing. At the National Gallery, Berlin, is his "Young Germany." At the Leipsic Museum is his "Young Wounded Soldier of the Campaign of 1870," painted in 1872.

**Hess, Peter von.** (*Ger.*) Born at Düsseldorf (1792–1871). Member of the Academies of Munich, Berlin, Vienna, and St. Petersburg. This painter has been called the Horace Vernet of Central Germany. His "Battle of Arcis-sur-Aube" is a *chef-d'œuvre*. His "Entrance of King Otho into Nauplia" is probably his best work. "The Crossing of the Beresina" was painted for the late Emperor of Russia. Von Hess also painted *genre* subjects which are in some of the best European galleries. He has been so much employed by the Bavarian government that his easel-pictures are not numerous. His "Album of Greek Heroism," containing about forty illustrations, is a splendid volume. He was appointed keeper of the Pinakothek at Munich quite late in life. He traveled in various countries, and accompanied the King's son to Greece. At the National Gallery at Berlin are, "St. Leonard's Festival in Bavaria," "A Marketing Scene," "Plundering Cossacks," "A Grecian View with Soldiers," and "A Surprise." He was decorated by many orders; among others, that of the Bavarian Civil Service.

**Hess, Heinrich Maria.** (*Ger.*) Born at Düsseldorf (1798–1863). After studying in Munich he went to Rome, under the protection of King Maximilian, to pursue his studies there. When thirty years old he was made Professor at the Academy of Munich, and afterwards



became the Director of all the art institutions of that city. His commissions were so numerous that he gathered about him pupils whom he employed in subordinate labors, and thus only could he execute his vast mural works. The interior of the chapel of All-Saints was painted in fresco, also the Basilica of Saint Boniface. In the church of Maria Hilf nineteen large windows were executed under his direction, and these windows are the attraction of the church. The works of Hess are such as can be described only in many pages, but to any traveler interested in the history of German art they are of interest. Among his oil-pictures are, "St. Luke," in the Royal Collection at Berlin; "Faith, Hope, and Charity"; and "Christmas Eve." At the Leipsic Museum are some cartoons of his frescos at the Court Chapel in Munich (All-Saints).

Among his latest works were the designs for the great north window in the Cathedral of Glasgow.

"Hess, as a painter, wanting in the physical power of Cornelius, and in the spiritual fervor of Overbeck, does not, like these artists, rank among the chiefs of the German school. Yet he is a man holding honorable position; an artist not creating his age, but molded by it; an industrious, careful worker; a painter who utilizes known ideas, adapts existing modes, and thus makes pleasing pictures, and does much good service to art. Vigor in his outlines never obtrudes, as with Cornelius, in the form of rude ruggedness; rather as the Carlo Dolci of Germany would he be recognized, by sweet serenity, by delicacy of beauty, and by quiet unobtrusive goodness. Truly did Raczyński say, that Hess, by disposition, was destined to be the painter of evangelists, for in him dominate the tender emotions of love and religion." — J. BEAVINGTON ATKINSON, *Art Journal*, April, 1865.

**Hess, Karl.** (*Ger.*) Born at Düsseldorf (1801 – 1874). His father, Peter Hess the elder, was a copperplate engraver, and the son first studied that art, but soon turned to painting. His subjects are *genre*, animals, and landscapes. His pictures of the lesser beauties of the Alps, of the scenery and of the life of the people, are fine, — they are true, vigorous, and poetical. One of his best works is "An Animal Piece, — on the Starnbergersee." At the Berlin National Gallery are his "Tyrolese Landscape" and "Cattle in a Pasture."

**Hess, Georg.** (*Ger.*) Born in 1832. This sculptor made his studies under great difficulties. He was early left an orphan, without money; and he labored in America and Germany to gain the means to study in Munich. He went there at the age of twenty-five. His bust of Mme. Janauschek is well known, and is admired. Among his ideal subjects are "Echo" and "The Water-Lily." His humorous pieces, "Gold Up" and "Gold Down," are worthy of mention. Hess lives in New York.

**Hesse, Nicolas-Auguste.** (*Fr.*) Born at Paris (1795 – 1869). Member of the Institute and Chevalier of the Legion of Honor. Pupil of Gros. Grand *prix de Rome* in 1818. His works are historical and religious. He executed a great many decorative works in churches and galleries. He also executed some paintings on glass, and made the cartoons for others.

**Hesse, Alexandre-Jean-Baptiste.** (*Fr.*) Born at Paris (1806 – 1879). Nephew of the preceding. Member of the Institute and Officer of the Legion of Honor. Pupil of Gros. He passed some time at Venice, where he painted “The Funeral of Titian,” “Leonardo da Vinci giving Liberty to some Birds,” etc. He painted historical and religious subjects and portraits. In the chapel of Saint-François de Sales, at the church of Saint-Sulpice, are some of his mural paintings. His “Triumph of Pisani” (1847) is in the Luxembourg.

**Heyden, Otto Johann Heinrich.** (*Ger.*) Born at Ducherow, 1820. Doctor of Philosophy, Royal Professor, and Court Painter. Studied at the Berlin Academy, and under Wach and Von Klöber; at Paris under Cogniet. Passed four years in Italy. Visited Egypt in 1869. In 1866 and 1870 he was with the German army. Paints historical scenes and portraits. At the Berlin National Gallery is a “Scene on the Battle-field of Königgrätz,” by Heyden.

**Heyden, August Jacob Theodor von.** (*Ger.*) Born at Breslau, 1827. Commenced his art studies in 1859. In 1861 he was under Steffek in Berlin, and, later, in Paris with Couture. He passed considerable time in Italy studying the monumental painting of the Renaissance. He has executed frescos in the Hotel de Ville of Berlin, the drop curtain of the Berlin Opera House, the ceiling in the Grand Hall of the Emperor’s Gallery, and other works in the National Gallery. Some of his decorative paintings are in the Vienna Exhibition hall. Von Heyden paints the costumes and the customs of the times in smaller works, and his etchings are praiseworthy. In the National Berlin Gallery is his “Morning of a Fête Day” (or a young woman decorating an altar by morning twilight). At Berlin in 1876 he exhibited “A Martyr.”

**Hicks, George E.** (*Brit.*) Born, 1814. Studied medicine in the University of London for some time, but, determining to become an artist, he entered the Bloomsbury School of Art in 1843, and the Royal Academy in 1844. His “Lark at Heaven’s Gate,” at the Royal Academy in 1855, was his first important picture. It attracted some attention, as did his “Withe Peeling,” in 1857; but his “Dividend Day at the Bank,” exhibited in 1859, brought him at once into popular notice. This was followed by other works of a similar character, “The Post-Office” (1860), “Before the Magistrates” (1866), “Billingsgate Market,” etc. His “Changing Homes” and “Woman’s Mission” were exhibited in 1862; “Reflected Smiles,” in 1867; “Utilizing Church Metal,” in 1869; “The New Hope” and “The First Dip,” in 1870; “Black Monday,” in 1871; “Ruth the Moabitess,” in 1874; “The Return from Gleaning,” in 1876; “The Fisherman’s Wife” and “The Woodman’s Daughter,” in 1877; “Alone” and “Forget me not,” in 1878. Hicks’ “Will he do it?” was in the American Centennial Exhibition of 1876. His “Faith, Hope, and Charity,” at the sale of the Latham Collection in New York in 1878, brought \$ 525.



"There is much of the feeling of Murillo in 'The Mother and Child,' by George E. Hicks [R. A., 1873]. It is a group of the size of life. The heads are rendered captivating by an entire absence of affectation and a strong reference to nature. The drapery arrangement is far removed from commonplace, and the color, generally, is tender and harmonious." — *Art Journal*, June, 1873.

**Hicks, Thomas, N. A.** (*Am.*) Born in Pennsylvania, 1823. Devoted himself to art at an early age, studying in the Academy of Philadelphia and in the National Academy, New York. "The Death of Abel," his first important picture, was exhibited in 1841. In 1845 he sailed for Europe, remaining until 1849, painting in Rome and other Italian cities, and studying under Couture in Paris. He was made a member of the National Academy in 1851, and is President of the Artists' Fund Society. He is one of the best known and most popular of the American portrait-painters. His "Edwin Booth as Iago" (belonging to Mr. T. R. Butler), a very strong picture and powerful likeness, is well known, as well as his portraits of Dr. Kane, Henry Ward Beecher, William C. Bryant, T. Addison Richards, Bayard Taylor, Oliver W. Holmes, Longfellow, Harriet Beecher Stowe, Gulian C. Verplanck, and William M. Evarts. His Hamilton Fish and Mayors Tiernan and Gunther are in the City Hall, New York.

"Hicks usually catches a likeness with facility, and often indulges in warmth of coloring and elaborate accessories which have contributed to the popularity of his portraits. . . . Another point in which success is rare is obvious in his full-length portraits. They are well drawn and toned. The figures stand firmly and easily." — TUCKERMAN'S *Book of the Artists*.

**Hiddemann, Friedrich Peter.** (*Ger.*) Born at Düsseldorf, 1829. Medals at Vienna, 1873, and Philadelphia, 1876. Studied at Düsseldorf Academy under Theodor Hildebrandt and W. von Schadow. Traveled considerably for sketching and art studies. *Genre* painter and designer. At the National Gallery at Berlin is his picture of "A Recruiting-Officer in the time of Frederick the Great." Among his works is "At the Doctor's." At the Walters Gallery, Baltimore, is his picture representing an "Old Couple who look with Astonishment at a Ball which is sustained by a Jet of Water." It is most amusing, full of good-natured humor.

**Hildebrandt, Ferdinand Theodor.** (*Ger.*) Born at Stettin (1804–1874). Member of the Academy of Berlin. Studied at Berlin under Wilhelm Schadow, whom he accompanied to Düsseldorf, in which city he afterwards settled. This artist painted historical, religious, and *genre* subjects. He has illustrated many scenes from the works of Goethe, Shakspeare, and other poets. Theodor Hildebrandt stands as one of the best colorists of the Düsseldorf school. He had originality; his manner was that of moderate realism; and he has been much admired outside of his own country. His portraits were good, especially those of old men. Among his works are, in *genre*, "Children around the Christmas-Tree," "Children in a Boat," "The Children of the Choir at Vespers," and "The

Brigands." Of another sort are, "Othello recounting his Adventures to Desdemona," "The Death of the Children of Edward IV.," "Romeo and Juliet," "Judith killing Holofernes," and "Tancred and Clorinda."

**Hildebrandt, Eduard.** (*Ger.*) Born at Dantzic (1817-1868). Member of the Academy of Berlin. Chevalier of the Orders of the Rose of Brazil, of the Red Eagle, of Christ of Portugal, and of the Legion of Honor. Pupil of Isabey. He painted landscapes and *genre* subjects. He sent to Paris, in 1855, "Winter" and "Fishing-Boats of Hastings." Among his works are, "Boats leaving the Port," "Stormy Sea with Boats," "A Street in Lyons, and Another in Rouen," "Two Views of Heligoland," "Portrait of a Man with Dogs," "A Tropical Rain," "Market-Place" (probably in Mexico), "A View of Teneriffe," "A View on the Shore of the Baltic Sea," "A View in Rio Janeiro," etc. His views represent almost all countries; Italy, India, tropical and northern lands, have all come under his observation. At the Corcoran Gallery, Washington, is his "Moon-rise in Madeira," painted for Mr. Corcoran at the request of Baron Humboldt. Mr. Probasco of Cincinnati has a "Marine View, — Sunset off the Isle of Jersey," by this artist.

"A large part of the public of to-day is lost in admiration of the landscapes of Eduard Hildebrandt, and this admiration is all that they merit. We cannot imagine that their fame can be lasting. Hildebrandt, whose sketches were exhibited here a year ago, has given us oil-paintings of two sunsets, which were especially admired, — one, on the shore of the Ganges, swims in a golden light; the other, an evening in the tropics, shines in a red glow. The artist produces such remarkable effects of light that not only can no one else vie with him, but he even excels his own former works of this sort. He places together the most boldly contrasting colors, — the shadows, even, are full of bright tints, — and over the whole reigns the grandest harmony, united with a power of employing light which excels all imagination. But here the merits of his work end. Every other artistic property is wanting; the negligence of form, especially in the foreground, is greater than ever. Hildebrandt shows himself a virtuoso, and a virtuoso of the first rank, but that is not an artist. In these brilliant achievements he is incessantly showing himself to us and saying, 'I can do this.' Just for this reason the poetic sentiment is not heightened by his presentation of it, but is rather dimmed by exaggeration. We are too much dazzled to be truly affected." — *Correspondence from Berlin, in Zeitschrift für bildende Kunst*, 1866.

**Hill, David Octavius.** (*Brit.*) Born in Perth (1802-1870). He studied art in Edinburgh, and exhibited as early as 1823 several landscapes, considered then of great promise. Among his early works may be mentioned, "A Scottish Wedding," "A Lonely Shore," "The Valley of the Nith," "Fotheringay Castle," "Ruins of Dunfermline Palace," etc. "Sterling" and "The Carse of Monteith" were exhibited in 1864; "Windsor Castle" and "A Dream of Carrick Shore" followed. In 1866 he completed his great work, "The Disruption of the Scottish Church," a picture of large size, containing the portraits of nearly five hundred clergymen. It is now in the hall of the Free Presbytery of Edinburgh, and has been frequently photographed as well as engraved. He was elected a member of the Royal Scottish



Academy at an early age, and was its Secretary for over forty years. He was instrumental in the organization of the Fine Art Association of Scotland, and in the erection of the present National Gallery in Edinburgh. On the invention of photography in 1843, he turned his attention to that art, and devoted some time to its improvement and perfection.

"If Mr. Hill's works may not rank with the highest productions of British artists, even with the best of those of Scotland, he did much to maintain the honor of the school to which he belonged. His subjects were always judiciously selected, are treated with true poetic feeling and delicacy, rather than forcibly rendered, yet his management of light and shade gives to them a power which painters of greater vigor do not always attain." — *Art Journal*, June, 1870.

**Hill, Amelia R.** (*Brit.*) A native of Dunfermline, she has lived for many years in Edinburgh. She is a sister of Sir Noel and of Waller H. Paton, and wife of the late D. O. Hill of the Royal Scottish Academy. A sculptor by profession, she has made busts of Thomas Carlyle, Sir David Brewster, Sir Noel Paton, Richard Irven of New York, and others; has executed also many ideal figures, the Memorial to the Regent Murray at Linlithgow, statue of Captain Cook, and the statue of Dr. Livingstone, unveiled in Prince's Gardens, Edinburgh, in 1876, which is said to be the first work of its kind executed by a woman which has been erected in any public square in Great Britain.

"Mrs. Hill has mastered great difficulties in becoming a sculptor in established practice." — *MRS. TYTLER'S Modern Painters*.

"Mrs. Hill's 'Captain Cook' [R. S. A., 1874] is an interesting figure, and a perfectly faithful likeness, according to extant portraits of the great circumnavigator." — *Art Journal*, April, 1874.

**Hill, Thomas.** (*Am.*) Born in Birmingham, England, 1829. Taken by his family to America in 1841, he lived in Taunton, Mass. He went to Boston in 1844, and for some years was a member of painting and decorating firms of that city and of Philadelphia. In 1854 he entered the life class of the Philadelphia Fine Art Academy, but with the exception of a few months spent in the studio of Paul Meyerheim of Paris, he is self-taught as an artist. In 1861 he went to San Francisco, remaining some years. He was a resident of Cambridge, Mass., from 1867 to '71, and is a member of the Boston Art Club, exhibiting there his first important picture, "The Yosemite Valley," which was chromoed by Prang, and subsequently purchased by Charles Crocker of San Francisco. Among his better-known pictures are his "White Mountain Notch" (owned by E. Hamlin of Boston), and "The Great Cañon of the Sierras" (belonging to Judge Crocker of California). William Bement of Philadelphia has one of his forest scenes, and George Chickering of Boston, a wood interior. In 1871 he returned to San Francisco, where he still resides (1884). Since 1873 he has been an active member of the San Francisco Art Association, being its Vice-President in 1874. To the Centennial Exhibition at Philadelphia, in 1876, he sent "The Yosemite Valley," "The Home

of the Eagle" (belonging to John A. Faull), and "Donner Lake" (belonging to Hon. L. Stanford), for which he received a medal and diploma. He has also received medals from various societies for his decorative painting.

"Mr. Thomas Hill exhibited his 'Yosemite Valley,' a large picture, and superior to anything of the kind in the Exhibition, in the way of attractive and realistic representation of scenery strikingly grand in its own elements. Such representations have held a place in American landscape art. They appeal with force to the popular taste, and while they are very distinct in their aim from the ends sought in more mature art, which is less dependent on novelty of material, they are not without decided power when treated with the ability displayed by Mr. Hill, or as formerly rendered by Mr. Bierstadt." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Hillemacher, Eugène-Ernest.** (*Fr.*) Born at Paris about 1820. Chevalier of the Legion of Honor. Pupil of Léon Cogniet. At the Luxembourg is his "Confessional in St. Peter's at Rome" (1855). At the Salon of 1877 he exhibited "Archimedes" and "Phidias"; in 1876, "The Entrance of the Turks into the Church of Sainte-Sophie in 1453," and "Le ménage du serrurier"; in 1875, "The Sleeping Beauty of the Wood," "A Family Repast," and a portrait; in 1874, "The Young Turenne," "The Marriage-Chest," and "Voisinage"; in 1873, "The Bourgeois Gentleman and his Professors" and "Jame-ray-Duval."

**Hilliard, William Henry.** (*Am.*) Born at Auburn, N. Y., 1836. With a natural taste for art, he pursued his studies under many difficulties and discouragements in New York. Later, he painted landscapes in the West until he was able to go to Europe. After sketching in England and Scotland he went to Paris, where he entered the studio of Lambinet. Upon his return to America he painted for some time in New York, before removing to Boston, where he still remains. His specialty is landscapes and marines, and he has exhibited in many of the principal cities of the United States, receiving several medals. He is best known by his New England views, — of Maine, White and Franconia Mountains, Atlantic Coast, etc., including his "Campton Meadows," "Castle Rock," "Wind against Tide" (1878), and others. His "Battle-field of Lookout Mountain" (owned in Chicago) and "Alatoona Pass, Ga." attracted much attention when exhibited.

**Hillingford, Robert Alexander.** (*Brit.*) Born in 1828. In 1841 he entered the Academy at Düsseldorf, remaining five years in that city, and working and studying in Munich, Rome, Florence, and Naples before his return to England in 1864. While in Rome he painted "The Last Evening of the Carnival," which was exhibited in St. Petersburg in 1859. He sent to the Royal Academy, London, in 1866, "Petruchio"; in 1868, "Before the Tournament"; in 1872, "The Armorer and the Glee Maiden"; in 1873, "Munchausen"; in 1874, "During the Wanderings of Charles Edward Stuart"; in 1875, "A Manager's Troubles"; in 1877, "An Incident in the Early Life of Louis XIV."



Mr. Hillingford has exhibited at Leeds, in different seasons, "The Flight of Jessica" and "Julia's Mission," and among his other works (some of them never exhibited) are, "Evangeline," "Prince Charlie at Carlisle," "The King 'over the Water,'" "The White Cockade," "The Marriage Contract," and "The Anteroom." He is an Honorary Member of the Imperial Russian Academy of Fine Arts in St. Petersburg.

**Hinchliff, John James.** (*Brit.*) Died in Somersetshire, England, 1875. A well-known landscape-engraver, and son of John Ely Hinchliff, the British sculptor. He chose the profession of engraving at an early age. Among the best of his works are his illustrations of Beattie's "Castles and Abbeys of England" and Gastineau's "Picturesque Scenery of Wales," and other publications of the same class.

**Hinckley, Thomas Hewes.** (*Am.*) Born at Milton, Mass., 1813. At the age of fifteen he was apprenticed to a trade in Philadelphia, but, having a fondness for drawing animals, he attended during one winter an evening school, where he was instructed by Mason in perspective, and in light and shade. This is the only instruction Hinckley ever received. When eighteen years old he went to Boston, and two years later associated himself with a sign and fancy painter in order to learn the use of colors. He soon attempted portrait and landscape painting, to which, after a time, he devoted himself, occasionally painting also subjects from still-life. In 1843 he made a successful picture of dogs, and determined then to devote himself to animal-painting. In 1845 he established himself in a studio at Milton. In 1851 he went to Europe for the purpose of studying the works of Landseer and other English and Flemish masters. In 1858 he painted for a gentleman of Sheffield, England, two pictures of dogs and game, which were exhibited at the Royal Academy, London, the same year. Hinckley has never copied or imitated any other artist, believing Nature to be the only true source of knowledge. His pictures are in galleries in all the principal cities of the United States. A landscape with cows belongs to Mr. John Erskine of Boston; pictures of deer to Mr. C. H. Miller and to Mrs. E. D. Kimball of Salem, Mass., etc. Hinckley very rarely exhibits his works publicly.

**Hine, H. G.** (*Brit.*) A native of Sussex, he has lived for many years in London, where he is an active member of the Institute of Painters in Water-Colors. As an artist, he is comparatively self-taught. He devotes himself to landscapes. Among his works are, "Lewes from the Town Mill, Morning," "Sea-Roamers," "South Downs, Sussex," "On the Downs near Lewes," "Swanagh Bay," "Old Chalk-Pit, Eastbourne," "Cliffs at Cuckmere," "In Cowdray Park," etc. His "Folkestone Hill, — Haymaking," "Corfe Castle," and "Moonlight, Shoreham" were at the Paris Exposition of 1878.

"By H. G. Hine there is a light and breezy piece of scenery, but he distinguishes himself especially in his views of the 'Sussex Downs,' to which really it is extremely difficult to impart any lasting interest. However, his 'View on the Downs near Lewes' is a work of a very high degree of excellence." — *Art Journal*, June, 1873.

**Hiolle, Ernest Eugène.** (*Fr.*) Born at Valenciennes. Chevalier of the Legion of Honor. Pupil of Jouffroy. At the Salon of 1877 he exhibited a bronze bust of Carpeaux, to be placed on his tomb at Valenciennes, and a bronze bust of Jouffroy; in 1876 a plaster statue of "St. Jean de Matha" for the Pantheon, and a portrait bust in marble; in 1875, three portrait busts; and in 1874, an allegorical statue of the "Children of Cambrai who died for their Country," for a monument to be erected at Cambrai. At the Luxembourg are his "Narcissus" (1869) and "Arion seated on a Dolphin" (1870). At the Salon of 1878 he exhibited a statue in bronze of General Foy, a group in marble, called "A Child," and a marble statue of "St. Jean de Matha," for the church of Sainte-Geneviève (Pantheon).

**Höckert, Jean Frederic.** (*Swede.*) Born at Jonkôping (1826 - 1867). Member and Professor of the Academy of Fine Arts at Stockholm. Chevalier of the Order of Wasa, and of that of the Polar Star. Medal at Paris in 1855. After studying in Stockholm and Munich, this artist passed some years in Paris as a pensioner of King Oscar, and exhibited at several Salons works which were much admired. He made a journey to Lapland and took many sketches from which he afterwards painted. Later in life he visited Italy, Spain, Africa, England, Belgium, and Holland. Among his works are, "Preaching in a Chapel in Swedish Lapland," in the Museum at Lille; "A Lapland Woman rocking her Child," Museum at Stockholm; "Return from a Wedding in Lapland," a portrait of Charles XV. of Sweden, and a portrait of the Bey of Tunis, all three purchased by the King of Sweden. "Gustave Wasa rescued from the Danes," considered his best historical picture, ornaments the national monument of Mora in Dalecarlia, etc. Höckert was the intimate friend of Charles XV., and Oscar I. testified his appreciation of the artist by giving him a gold medal inscribed MEMORIÆ PIGNUS.

"Höckert is an artist of good parts. . . . He received at birth a sum, I would say almost a fortune, of solid, brilliant, and homogeneous qualities. He well knows what he wishes, and as the power of execution is not wanting to him, the part he takes is clearly written in his works. A Swede by birth, he brings the North to us in his portfolio. His beautiful 'Sermon' of 1855 charmed us like a magic evocation of an unknown country." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

**Hodgson, John E., R. A.** (*Brit.*) Born in London, 1831. Spent his early years in Russia, where his father was engaged in mercantile pursuits. Returned to England in 1853. Entered the Royal Academy in 1855, and exhibited his first picture the following year. Among his earlier works are, "The Arrest of a Poacher," in 1857; "Canvassing for a Vote," in 1858; "The Patriot's Wife," in 1859; "Margaret Roper in Holbein's Studio," in 1861; "The Return of Drake from Cadiz," in 1862; "The First Sight of the Armada," in 1863. He went to Tunis and Tangiers in 1868, and has since exhibited many pictures of Eastern life, notably, in 1869, "An Arab



Story-Teller"; in 1870, "The Basha's Black Guards"; in 1871, "An Arab Patriarch"; in 1872, "Army Reorganization in Morocco"; in 1873, "A Tunisian Bird-Seller." In 1879 he was elected full member of the Royal Academy. In 1874 he exhibited "Returning the Salute"; in 1875, "A Barber's Shop in Tunis"; in 1876, "Following the Plow"; in 1877, "Pampered Menials" and "Relatives in Bond"; in 1878, "An Eastern Question." His "Armorer's Shop," "Needy Knife-Grinder," and "Modern Acteon" were at Paris in 1878.

"In these Eastern pictures, as in his pictures from English history and past life, Mr. Hodgson has never deviated from the lines of honest workmanship, sober color, and unaffected earnest conception. . . . Mr. Hodgson is neither without dramatic power, sentiment, sense of feminine charm, or humor, as he has shown in his 'Taking Home the Bride' (1865), 'Jewish Maiden accused of Witchcraft' (1866), 'Evening' (1867), and 'Chinese Ladies' (1868). But after allowing for these merits in the pictures, the dominant quality that occurs to our mind in connection with this painter is modest honesty, and a conscientiousness pushed to what some might call timidity and tameness." — TOM TAYLOR, in *English Artists of the Present Day*.

**Hoff, Karl.** (*Ger.*) Born at Mannheim, 1838. Member of the Academy at Rotterdam. Medals at Berlin, Düsseldorf, and Vienna. Studied at the Art School of Carlsruhe, and at the Academy of Düsseldorf. He adopted the manner of Vautier. Traveled in Germany, France, Italy, and Greece, and settled in Düsseldorf. *Genre* painter. At the National Gallery of Berlin is his "Christening Scene." Among his works are, "The Unexpected Return" and "Vor der Haideschenke."

**Hoffmann, Heinrich Johann Michael Ferdinand.** (*Ger.*) Born in Darmstadt, 1824. Professor at the Academy of Dresden. He studied under the engraver, Ernst Rauch, at Darmstadt, and at the Düsseldorf Academy under Th. Hildebrandt and W. Schadow. He traveled in Holland, remained three months at the Academy of Antwerp, and went to Paris. After traveling considerably in Germany, he went to Italy. He was at one time a Professor at Munich. He is fond of scenic effects, and has made pictures of Bible scenes, and others from the dramas of Shakspeare, which have become well known by engravings. He has executed some decorative works, especially in the Court Theater at Dresden. At the National Gallery at Berlin is his picture of "Christ preaching from a Skiff."

**Hoguet, Charles.** (*Ger.*) Born at Berlin (1821–1870). Medal at Paris. Member of the Berlin Academy. Studied under Wilhelm Krause, and in Paris under Ciceri and Isabey. Visited England with Ed. Hildebrandt. Settled in Berlin in 1848. His industry was great. After 1859 he painted two hundred and twenty-four oil-pictures, and numerous water-color sketches. Landscape and marine painter. In the National Berlin Gallery are, "The Wreck" and "Mills at Montmartre." At the Johnston sale, New York, 1876, "The Windmill," water-color (9 by 18), sold for \$500.

**Holfand, Thomas R.** (*Brit.*) Son of Thomas C. Holfand, who

was one of the founders of the Society of British Artists. Died in England, 1876, aged about sixty. He painted little else than landscapes, and these chiefly in water-colors. He rarely exhibited at the Royal Academy. Of his works the *Art Journal*, June, 1876, said :—

“Many of them evince a fine appreciation of rural scenery, and an ability in reproducing it which, with culture and industry, might have led to eminence.”

**Holl, William.** (*Brit.*) (1807–1871.) Son of William Holl, an eminent portrait-engraver, who taught him his art. William Holl 2d, during his career, engraved many portraits, and illustrated Moore's works, Blackie's Bible, etc. His first large work, executed in 1851, was “The English Merry-Making,” after Frith, followed by Frith's “Village Pastor” and “The Gleaner,” “Rebekah,” after G. Richmond, and many more.

**Holl, Frank, R. A.** (*Brit.*) Son of the well-known engraver. Born, London, 1845. Educated at the School of the University College. Admitted at the Royal Academy as student in 1860; received a premium of £10 and a silver medal in 1862 for the best drawing from the antique. In 1863 he received a gold medal and a scholarship of £25 for two years, for the best historical painting, “Abraham about to sacrifice Isaac.” He first exhibited at the Royal Academy, in 1864, “Turned out of Church”; in 1865, “Fern-Gatherers”; in 1866, “The Ordeal”; in 1867, “The Convalescent.” In 1869, for a picture called “The Lord gave and the Lord has taken away,” he was awarded “the prize of two years' traveling studentship for painting.” His “No Tidings from the Sea,” exhibited in 1871, was painted for the Queen. In 1872 he sent to the Royal Academy, “I am the Resurrection and the Life”; in 1873, “Leaving Home”; in 1874, “Deserted”; in 1876, “Her First-born”; in 1877, “Going Home”; in 1878 (when he was elected an Associate of the Royal Academy) he sent “Committed for Trial.” His “Leaving Home” and “The Lord gave, etc.” were at Paris in 1878. [R. A., 1883.]

“‘Her First-born,’ by Frank Holl, is a holy and pathetic subject, skillfully and lovingly handled; a beautiful and rarely designed picture of childlike love, womanly sorrow, and manly devotion. . . . ‘The Convalescent’ is as remarkable for intuition as for high technical qualities; for color, the treatment of grays may be commended, and the execution is free as it is firm.” — *Art Journal*, January and August, 1876.

“‘The Lord gave and the Lord has taken away,’ by Mr. Holl, though painful in subject, is rendered with great delicacy and pathos. The expression of sorrow which pervades the figures and fills the place where death has left a void as with an atmosphere oppressively sad and afflicting, is wrought out with great power and truth. The picture manifests a most penetrating insight of heart-rending grief, yet so delicately and sympathetically depicted that while we condemn the choice of subject we cannot but admire the consummate skill of the artist evinced in this remarkable work.” — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Holland, James.** (*Brit.*) (1800–1870.) Settled in London in 1819, beginning his art career as a teacher of flower-painting. First exhibited at the Royal Academy, in 1824, “A Group of Flowers,”



and contributed similar subjects for some years. He went to France to paint and study in 1830, to Italy in 1835, to Portugal in 1837, and made many excursions through Holland, Normandy, Switzerland, and other Continental states. In 1835 he was elected an Associate of the Water-Color Society, and full Member in 1856. In 1841 he became a member of the Society of British Artists. Among his works are, "A View of London from Black Heath," "Interior of Milan Cathedral," "Rialto, Venice" (Brit. Ins., 1836), "Lisbon" (R. A., 1839), "Greenwich Hospital," "Saint Laurence, Rotterdam, — an October Morning" (at the International Exhibition of 1862), and "Hinkley Fair" (R. A., 1864).

**Homer, Winslow, N. A. (Am.)** Born in Boston, 1836. He was devoted to art from his childhood. At the age of nineteen he entered the employment of a lithographer in Boston where he remained until he was twenty-one. In 1859 he settled in New York, studying in the schools of the National Academy and under F. Rondel. He has furnished book and newspaper illustrations for the Harpers and other publishers. At the outbreak of the Civil War he went to Washington, D. C., sending war-pictures to "Harper's Weekly." His first works in oil were painted about this time, including "Prisoners from the Front," "Home, Sweet Home," "Zouaves pitching Quoits," and others of a similar character, which first brought him prominently before the public as an artist. He went to Europe in 1867 or '68, making a brief stay. He was elected an Associate of the National Academy in 1864, and Academician the following year. He is a member of the Society of Painters in Water-Colors, contributing regularly to its exhibitions, and to the annual exhibitions of the National Academy. Among Homer's works are, "The Bright Side," "As You Like It," "The Dinner-Hour," "School-Time," "Sunday Morning," "Course of True Love," "Milking-Time," "Uncle Ned at Home," "In the Field," etc. (in oil-colors); and "Fly Fishing," "In Charge of the Baby," "The Gardener's Daughter," "After the Bath," "The Blackboard," and many more (in water-colors). To the Philadelphia Exhibition of 1876 he sent "Snap the Whip" (belonging to John H. Sherwood) and "The American Type," in oils; "The Trysting-Place," "In the Garden," "Flowers for the Teacher," and "The Busy Bee," in water-colors. To the Paris Exposition he sent "A Country School-room" and "Snap the Whip" (both from the collection of John H. Sherwood), "A Visit from the Old Mistress" and "Sunday Morning in Virginia," all in oils. His "Four-Leafed Clover" (water-color) belongs to S. V. Wright; "Dad's Coming" (in oil), to Joseph Harper, Jr. His "Prisoners from the Front," at the Paris Exposition of 1867, was sold at the Johnston sale for \$1,800.

"Homer's 'Prisoners from the Front,' an actual scene in the War for the Union, has attracted more attention, and with the exception of some inadequacy of color, has won more praise, than any *genre* picture from a native hand that has appeared of late years."

—TUCKERMAN'S *Book of the Artists*.

"Winslow Homer was represented by two pictures, 'Snap the Whip' and 'The American Type,' the latter a characteristic example of this artist's pronounced individuality. The expression of the figures is intense, full of meaning, and the tenacity of his grasp upon the essential points of character and natural fact is very decided. No recent work of this artist has equaled the remarkable excellence of his celebrated 'Prisoners from the Front,' an incident of the late war, which is a unique work in American art; but all his pictures have the merit of genuine motive and aim. They are often bold and crude in treatment, and unskillful in technical method, while breadth is sometimes attained by the sacrifice of essential details which greater maturity of power would supply without loss to the former, for true breadth is not vacuity. It contains the sense of fullness, if not the actual facts of detail. But that this artist evinces unique power and originality the slightest of his works amply testifies, and his aim is a sincere and true one." — PROF. WEIR's *Official Report of the American Centennial Exhibition of 1876*.

"Homer paints with an apparent unconsciousness of all schools of art, and of every method other than his own. Without the least presumption he is always rigidly faithful to his own perceptions. He paints the life that he sees as he sees it, never softens a line or modifies a feature, or yields for a moment to any soft seductions of beauty." — *Art Journal*, May, 1877.

**Hook, James Clarke, R. A. (Brit.)** Marine and historical painter. Born in London, 1819. Grandson of Adam Clarke, the Bible commentator. Became a student of the Royal Academy in 1836, receiving in 1842 the gold medal for his "Finding of the Body of Harold." Went to Italy in 1846. Among his earlier works are, "Luff! Boy!" "Gathering Eggs," "Brambles in the Way," and "The Market Morning." In 1860 he exhibited at the Royal Academy, "Whose Bread is on the Waters" and "Stand Clear." In 1861, when he was made Academician (having been elected Associate ten years before), he sent "Leaving Cornwall for the Whitby Fishing" and "Sea-Urchins"; in 1864, "Milk for the Schooner" and "Cornish Miners leaving Work"; in 1865, "The Mackerel Take" and "Breton Fishermen's Wives"; in 1867, "Digging for Sand-Eels" and "Mother Carey's Chickens"; in 1868, "The Morning after a Gale"; in 1870, "Fish from the Doggerbank"; in 1871, "Salmon Trappers, Norway," "Market-Girls at a Fjord," and "Norwegian Haymakers"; in 1872, "As Jolly as a Sand-Boy" and "Between Tides"; in 1873, "Fishing by Proxy"; in 1874, "Under the Lea of a Rock," "Jetsam and Flotsam," and "Kelp-Burners, Shetland"; in 1875, "Hearts of Oak" and "The Samphire-Gatherer"; in 1876, "Seaside Ducks" and "Crabbers"; in 1877, "Word from the Missing" and "Friends in Rough Weather"; in 1878, "The Coral Fisher."

"If the giving of abundant delight be a source of happiness to men, Mr. Hook must be one of the most richly blessed in this generation. . . . Thousands of Londoners, jaded of eye, of heart, and of spirit, have, like myself, stood before his pictures and seemed to hear the far-off seagrow louder day by day, and thanked him in their thoughts for those vigorous and wholesome previsions of the sunlight and the shores." — F. G. STEPHENS, in *English Artists of the Present Day*.

"'The Samphire-Gatherer' [R. A., 1875] by J. C. Hook, a seaside piece, representing a lusty lass on the edge of sheer-down cliffs, pursuing her risky calling, while the deep blue sea at foot beats lazily against a long shore-line of perpendicular rock, is a



splendid specimen of sea-painting, intensely rich in tint and tone, and strikingly illustrative of what has been said of Hook, that he is one of the few artists of the day capable of painting Nature as Nature herself ought to be painted."— *Art Journal*, June, 1875.

"I believe that etching can go no further than this — 'Gathering Eggs from the Cliff,' by Hook — in the imitation of the effects produced in modern painting. This plate so entirely expresses Mr. Hook's manner on canvas, that it is not an exaggeration to say that we may see in it the rich copal glazes and the skillful dry touching of which as a painter he is such an accomplished master." — HAMERTON'S *Etching and Etchers*.

"Hook's 'Hearts of Oak' is beautiful, but incomplete; the painter wants more heart of oak himself. If he had let all his other canvases alone, and finished this, the year's work would have been a treasure for all centuries, while now it is only 'the Hook of the season.' It looks right and harmonious in its subdued sunshine. But it is n't. Why should mussel-shells cast a shadow, but boats and hats none? Why should toy-carts and small stones have light and dark sides, and tall rocks none?" — RUSKIN'S *Notes of the Academy*, 1875.

**Hopfgarten, August Ferdinand.** (*Ger.*) Born at Berlin, 1807. Royal Professor and Member of the Academy of Berlin. Studied at the same academy under Dähling, Niedlich, and Wach. He sold a picture in 1825 which enabled him to make the journey to Rome, where he remained five years. He passed two summers in Wiesbaden, in order to decorate the burial chapel of the Duchess of Nassau. At Berlin he decorated the castle chapel and executed other public works. At the National Gallery of Berlin are his "Tasso before Leonora d'Este" and "Studies of Female Heads."

**Hopley, Edward W. J.** (*Brit.*) (1816–1869.) Studied medicine as a youth, but abandoned that profession for art somewhat late in life, exhibiting at the Royal Academy his first picture, "Psyche," in 1851. Later, he sent to the Royal Academy and the British Institute, "A Primrose from England" (an Australian scene), "Awake," "The Cloister," "The Bouquet," "A Spanish Coquette," "Puck and the Moth," "The Last Rose of Summer," "A Daughter of Eve," "A Music-Lesson," "Marianne," and "The Race for the Apple," many of which have been engraved. He painted also several strong and successful portraits.

**Hoppin, Augustus.** (*Am.*) Born in Providence, R. I., 1828, graduating at Brown University at the age of twenty. He studied and practiced law for a short period in his native city, but turned his attention to art, and spent some years in study and observations in the famous galleries of Europe. He finally devoted himself to drawing on wood, and has been very successful in that branch of his profession. Among the earlier works illustrated by Hoppin are the "Potiphar Papers," "Nothing to Wear," "Sayings of Mrs. Partington," Dr. Holmes' "Autocrat of the Breakfast Table." In later years, his "Crossing the Atlantic," "Ups and Downs," "Up the Hill," and works of the same stamp, have been very popular.

**Hoppin, Thomas B.** (*Am.*) Elder brother of the preceding. Born in Providence, R. I., 1816. He displayed a talent for art at an

early age. Studied in Philadelphia, and later in Paris under Dela-roche. He returned to America in 1837, settling in New York, where he designed the figures of St. Peter and St. Paul for the great window of Trinity Church, New York, and later modeled a dog said to have been the first piece of sculpture cast in bronze in America. He has also modeled other works and paid some attention to illustrating.

**Horschelt, Theodor.** (*Ger.*) Born at Munich (1829–1870). Studied under Romberg, but went later to Hermann Anschütz, who confined his pupils much to the study of correct drawing. His first picture was the “Wild Huntsman,” bought by the Society of Arts at Munich. He painted many hunting-scenes, and also turned his attention to the war which then raged in the Caucasus. At Stuttgart he studied the horses in the Royal stables. In 1853 he made an illustration of “Chamois-Hunting in the Bavarian Mountains,” which was engraved. Soon after this Horschelt visited Spain and Africa. In 1854 he painted for the King of Würtemberg, “The Rest of Arabs in the Desert.” His “Arabian Horse” and “A Moorish Camp at Algiers” soon followed. He then went to Russia and the Caucasus. The Russian Emperor decorated him with the Order of Stanislaus, and with that of Saint Anna. He spent much time among the guerillas, and accompanied Alexander II. and Albert of Prussia in their inspections of the armies in the Caucasus. He remained about five years in these countries, and returned through Moscow and St. Petersburg. His later works are, “Schamyl a Prisoner before Bariatinsky,” and “Storming of the Entrenchments of Schamyl on Mount Gunib”; this took the first medal at the Exposition of 1867, and the artist was made Chevalier of the Order of the Iron Crown of Austria. His water-colors attracted much attention; among these are the “Morning in the Bedouin Camp” and “A Cavalry Attack.” Horschelt showed a vein of humor in little pen-and-ink sketches which he loved to make.

**Horsley, John C., R. A.** (*Brit.*) Born in 1817. Entered the Royal Academy schools in 1831. Was one of the head masters of the School of Design of Somerset House; received several money prizes for his cartoons exhibited at Westminster Hall in 1843, and later. He executed “The Spirit of Prayer” in the House of Lords, and “Satan touched by Ithuriel’s Spear” in the Poets’ Hall of the new Houses of Parliament. Among his early works are, “Winning the Game” and “The Pride of the Village,” in 1839; “Malvolio in the Sun,” in 1849; “Lady Jane Grey and Roger Ascham,” in 1853; and “A Scene from Don Quixote,” in 1855, when he was elected Associate of the Academy. His “Pride of the Village,” in the Vernon Collection, is now in the National Gallery, London. In 1860 he exhibited at the Royal Academy, “Showing a Preference”; in 1863, “The Morning of St. Valentine”; in 1866, “Waiting for an Answer” and “A Pleasant



Corner" (his diploma work on his election as Academician). In 1869 he sent "The Gaoler's Daughter"; in 1870, "Negotiating a Loan" and "Old Folk and Young Folk"; in 1871, "Mary, Queen of Scots in Captivity"; in 1873, "Stolen Glances"; in 1874, "Sunny Effects" and "The Healing Mercies of Christ"; in 1875, "A Page in Waiting" and "A Waiting-Maid"; in 1876, "Coming down to Dinner" and "Under Lock and Key"; in 1877, "The World Forgetting" and "Critics on Costume, — Fashions Change"; in 1878, "Cupboard Love," "The Salute," and several portraits.

"'Stolen Glances,' by Horsley, although a common incident, is open to many interpretations. Here a company of cavaliers are assembled in front of a window where three young ladies are criticising the young men outside. The purpose of the painter is plainly set forth. There is much power and good work in the picture, which perhaps will be considered thrown away on a subject so commonplace." — *Art Journal*, June, 1873.

"Mr. Horsley has etched a few really good things amongst others not so good. His touch is often free and right, and his still-life is usually admirable. When he spoils a plate, which he has done occasionally, it is from overwork in hatching." — HAMERTON'S *Etching and Etchers*.

**Hosmer, Harriet.** (*Am.*) Born in Watertown, Mass., 1831. Receiving her education in Lenox, Mass., she displayed a taste for art at an early age, and had a few lessons in modeling from an artist in Boston. After leaving school she spent some time in St. Louis, where much of her work is now owned. She traveled extensively in the Western country, later, opening a studio in her native town. Here she executed an ideal head, called "Hesper," which attracted much attention. In 1852 Miss Hosmer went to Europe with her father and her friend, Miss Charlotte Cushman, becoming a pupil of Gibson in Rome. She copied the works of the masters, and produced two original ideal heads, "Daphne" and "Medusa," which were purchased by Samuel Appleton of Boston, and highly praised by critics and connoisseurs. These were followed by the "Will o' the Wisp"; "Puck"; "Sleeping Faun"; "Waking Faun"; "Zenobia"; statue of Marie Sophia, Queen of the Sicilies; a monument, in one of the churches in Rome, to the daughter of an English lady; and other well-known works.

Her "Beatrice Cenci" is in the Public Library, St. Louis, and a statue of Thomas H. Benton, in bronze, is in one of the squares of the same city.

"Harriet Hosmer is an example of a self-made sculptor by force of indomitable industry and will. She, alone of the women of America who have essayed sculpture, has achieved a reputation. 'Puck' displays nice humor and is a spirited conception, but 'Zenobia' is open to the charge of mere materialistic treatment. The accessories of queenly costume overpower the real woman. Indeed, Miss Hosmer's strength and taste lie chiefly in that direction. She has no creative power, but has acquired no small degree of executive skill and force." — JARVES, *Art Idea*.

"The works of Harriet Hosmer are all of a robust, masculine character, even in details, as if wrought out by hard head-work and diligent study of models by a mind that

has forced itself, as with a manly energy, to achieve a mechanical mastery of a profession for which it has no supreme æsthetic predilection." — *London Art Journal*, January, 1871.

"Last August Miss Hosmer arrived in London from Rome, bringing with her the model of her latest statue, 'The Pompeian Sentinel.' This work of art was briefly noticed at the time; but, the season being over, there were too few of the *beau monde* in the city for the statue to receive the attention it deserved, and Miss Hosmer sent it back to Rome to be cut in marble. In the preparation of this model Miss Hosmer adopted a novel method of workmanship. Instead of using the traditional clay, she first constructed a rough shape in plaster of Paris. This was handled while soft, and with little difficulty the foundation of the statue, so to speak, was laid. When it had been brought into a general conformity with the idea existing in the artist's mind it was coated to the depth of about one inch in white wax. The delicate touches of the modeling knife were then all applied to this outer coating, and when the model was completed it retained its shape, to the finest line and furrow, without the constant care which a clay model requires. Miss Hosmer regards this method of modeling as far superior to the old. It gives much less trouble, and can be worked with far greater ease, besides giving the effect of marble instead of the dull, gloomy effect of clay." — *London Letter to New York Evening Post*, November, 1878.

"Mysterious hints came from Italy some time ago that Miss Harriet Hosmer had discovered a new force more powerful than water or steam, and more subtle than any motive agent yet brought under human control. The nature of the discovery was to be kept a profound secret until the experiments then going on had proved its quality, and shown that it could be applied like other forces, only with greater economy and to a greater variety of uses. The secret is out at last; the happy woman is rejoicing in the belief that she has solved the unsolvable problem; and has added one more to the immortal names that were not born to die. The great discovery—for Miss Hosmer has several minor ones strung to her belt—is the use of the permanent magnet as a motive power; requiring no battery, no electric currents, no induced magnetic action whatever; but simply a magnet applied, by a simple and wholly original principle, to the production of power through its own inherent and perpetual vitality. . . . Miss Hosmer refers to some authorities who have examined her discovery and found it genuine, among whom are Mr. Browning, a maker of scientific instruments in London, who is building her first engine, and John Penn, Jr., keeper of the works at Greenwich Observatory. . . . How the power is applied is still a secret, but, though it came to her only after fifteen years of experiment and study, it is still so simple and so obvious that she thinks it will prove the despair of inventors. This audacious woman, not content with bringing forms of life and beauty from the native quarries, has also turned her deft hand to transmuting limestone into marble. By an original application of pressure and moist heat, continued for exactly the right time, she claims to have found the secret of producing from the common and abundant limestones of Italy marbles of the purest quality, and as enduring as that stamped by Nature herself. And to show that this is no idle fancy, she has contracted with English builders in Rome, who are replacing the British embassy building, to furnish the tiling, wainscoting, and all the other decorative marbles required. Miss Hosmer has taken out patents, both in England and America, for this marble-working process, and is giving the owners of quarries and all workers in marble results worthy of their attention. To what scientific tests these discoveries have been put is not told. The permanent magnet has a fishy aspect, and must take its place with the Keely Motor until it is proved. The artificial marble is not new, though the process may be; and its utility must depend on tests not yet applied, or at least not made public. But, should they both fail, Miss Hosmer will still have greater consolation than falls to the lot of most women, in the heaven-sent gift of genius, which has already enabled her to give to the world objects of beauty and delight unknown before." — *Boston Daily Advertiser*, November 11, 1878.

**Hostein, Édouard-Jean-Marie.** (*Fr.*) Born at Pléhédél, 1812.



Chevalier of the Legion of Honor. This artist paints marine subjects, landscapes, and portraits. He has traveled in Russia, Switzerland, and Italy. Hostein has also made lithographs and designs for various illustrated works.

**Houghton, Arthur Boyd.** (*Brit.*) (1836–1875.) Before he became known as a painter, he made his mark by engraving on wood. Was a member of the Society of Water-Color Painters. He exhibited at the Royal Academy in 1861, “A Fisher” and “Here i’ the Sands”; in 1864, “The Mystery of Folded Sheep”; in 1866, “Mending the Jack in the Box”; in 1867, “Boy Martyrs”; in 1868, “In the Garden”; in 1870 “Sheik Hamil.” His “Enchanted Horse” and “Transformation of King Beden,” at the Water-Color Exhibition of 1875, attracted some attention.

“Neither in subject nor in matter of treatment are Mr. Houghton’s paintings generally of a character to attract the attention of the many, though his genius is not for a moment to be disputed.” — *Art Journal*, February, 1876.

**Houston, John Adam.** (*Brit.*) Born in Wales, of a Scottish family, in 1802. He was educated at the Trustees Academy, Edinburgh. When about twenty-one years of age he went to London, sending his first picture, “Don Quixote in his Study,” to the British Institute in 1836. He studied for a short time in Germany and France, spending the year 1844 in Paris, but making his home in Edinburgh from 1840 to ’58, when he settled permanently in London, where he still resides. He was elected an Associate of the Royal Scottish Academy in 1841, and Academician in 1844. Among his early works, which were exhibited at the British Institute, the Royal Academy, and the Royal Scottish Academy, may be mentioned, “An Incident of the Crusades,” “The Jew Curiosity-Dealer,” “The Se-creting of the Regalia of Scotland,” “A Border Raid,” “Roslyn Glen,” “Sunday in the Highlands,” “One of Garibaldi’s Men,” “What’s o’ Clock?” and “Prospero and Miranda.” His later works have been, “The Foragers,” “Early Sorrow,” “The Captured Banner,” “Faithful unto Death” (R. A., 1869), “A Sad Story” (1873), “Fugitives from Culloden” (1875), “After the Foray” (1876), and “The Banner of the Guild” (1877).

“Mr. Houston’s works are generally of comparatively small dimensions. In thus limiting himself he has not done justice to his own powers, which in one less ambitious would have tempted to higher flights. He possesses refined and poetic feeling; his manner of painting is decisive yet delicate, and his coloring brilliant, harmonious, and quietly effective. His aim has evidently been to do well rather than to do much.” — JAMES DAFFORNE, in *Art Journal*, March, 1869.

**Hovenden, Thomas, N. A.** (*Brit.-Am.*) Born in Cork, Ireland, 1840. He received his early art education in the Government Art School, Kensington Department, in his native city, and, coming to America in 1863, was a pupil of the evening classes at the National Academy. He devoted only his leisure hours to painting, however, until 1874. when he resolved to adopt art as a profession, going to

Paris for the purpose of study. Here he entered the studio of Cabanel, remaining about a year. He now lives in Plymouth Meeting, Pa. To the National Academy of New York in 1874 he sent "The Two Lilies"; in 1876, "A Brittany Woman Spinning" and "Pleasant News"; in 1877, "Thinking of Somebody" and "News from the Conscript"; in 1878, "Pride of the Old Folks" and "Loyalist Peasant Soldier of La Vendée, 1793" (belonging to John W. McCoy of Baltimore, Md.). To the Paris Salon of 1876 he sent the "Image-Seller," and a portrait in 1878. He contributed to the Paris Exposition of 1878 "A Breton Interior," 1793. [N. A., 1882.]

**Howland, Alfred C.**, N. A. (*Am.*) Born at Walpole, N. H., 1838. He spent one year in study in the Academy of Düsseldorf, two years in the studio of Professor Flamen of Düsseldorf, and was pupil of Émile Lambinet for two years in Paris. Returning to America, where the rest of his professional life has been spent, he was elected a member of the Artists' Fund Society in 1873, and an Associate of the National Academy in 1874. He exhibited in 1869, "A Bovine Retreat" (belonging to W. H. Bradford); in 1870, "Morning on the River-Banks"; in 1871, "The Sunlit Path" (belonging to George De Forest Lord); in 1874, "Old Mill on the Bushkill"; in 1876, "On the Connecticut at Brattleboro'" (belonging to Dr. W. H. Draper) and "The Old Mill, Williamstown, Mass."; in 1877, "The Village Band"; in 1878, "Winter Sunset, Williamstown, Mass." His "Ford's Glen" (1875) is in the collection of G. P. Wetmore; "Spring," of John L. Riker; "Autumn," of H. Trison. "On the Delaware at Belvidere" belongs to D. C. Blair; and the "Valley of the Connecticut near Windsor" and "On the Road to Senlis," to William M. Evarts. To Paris, in 1878, he sent "Ford's Glen." [N. A., 1882.]

**Hows, John A.**, A. N. A. (*Am.*) (1832-1874.) A graduate of Columbia College, where he was made Master of Arts. For some years a journalist in New York, connected with the Churchman and Home Journal. Turning his attention to art, he furnished successful illustrations for Appletons' Journal, the Aldine, Bryant's "Forest Hymn," etc. To the National Academy, of which he was an Associate Member, he contributed, in oil, in 1867, "An Adirondack Lake" and "The Sanctuary of St. Alban's Church, New York"; in 1869, "Adirondack Woods"; in 1871, "Paul Smith, St. Regis"; etc. His "On the Knysna River," belonging originally to Francis Barbour Ogden, is now the property of the Arcadian Club. One of his later works, a church interior, is in the possession of Oliver B. Bunce.

**Hubbard, Richard W.**, N. A. (*Am.*) Native of Middletown, Ct. Resided for some years in New York; at present has a studio in Brooklyn. He was elected a member of the National Academy in 1858. Is President of the Artists' Fund Society of New York and of the Brooklyn Art Association. Among his early works are, "Mansfield Mountains at Sundown," "Showery Day, Lake George," etc.



To the National Academy in 1869 he sent "Meadows near Utica"; in 1870, "Twilight"; in 1871, "High Peak, North Conway"; in 1874, "Vermont Hills"; in 1875, "Coming Storm"; in 1877, "Along the Sound"; in 1878, "Hilltop" and "The Valley of the Connecticut." To Philadelphia, in 1876, he sent "The Coming Storm," "Early Autumn" (belonging to Judge Benedict), and "Glimpse of the Adirondacks" (belonging to R. M. Olyphant). His "Hudson River at Hastings" is in the possession of Samuel V. Wright.

"The repose of Hubbard's landscapes appeals mainly to the contemplative and patient, we had almost said pensive, observer. Their tone is usually subdued, their beauty poetic; occasionally the effects are exquisite. They may lack vigor, but rarely meaning and grace." — TUCKERMAN'S *Book of the Artists*.

"Mr. Hubbard exhibited his 'Early Autumn,' 'Coming Storm,' and 'Glimpse of the Adirondacks'; the latter a characteristic example of his style, and luminous in its cloud effects. Mr. Hubbard is particularly pleasing in his treatment of summer landscapes and afternoon skies, in which class of subject his art is attractive and often brilliant in its rendering of light and atmosphere, yet with a quiet and subdued tone. His style is not always equal, but it is expressive of true artistic sensibility and sincere motive." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Hübner, Rudolf-Jules-Benno.** (*Ger.*) Born at Ols, Silesia, 1806. Member of the Academies of Berlin, Dresden, and Philadelphia. Professor at Düsseldorf. Director of the Royal Gallery at Dresden. Large gold medal at Brussels. Studied at Berlin under Wilhelm Schadow, whom he followed to Düsseldorf. His subjects are historical and religious. He has executed an altar-piece, "Christ and the Evangelists." His "Christ amidst the People" was for the principal church at Meissen. At the National Gallery, Berlin, are his "Infant Jesus," "A Protecting Angel," "Ruth and Naomi," and "The Golden Age." He painted a fine portrait of the Emperor Frederick III. for the city of Frankfort. [Died, 1882.]

**Hübner, Karl Wilhelm.** (*Ger.*) Born at Königsberg, 1814. Chevalier of the Order of Léopold. Royal Professor at Düsseldorf. Member of the Academies of Amsterdam and Philadelphia. Medal at Metz. Studied at Düsseldorf Academy and under W. von Schadow and K. Sohn. Resides in Düsseldorf. Has visited America. His picture of "The Poacher's Death" (38 by 53) was sold at the Johnston sale, New York, in 1876, for \$1,600. This picture made such an impression in Germany that the game laws were changed on account of the argument it presented. His *chef-d'œuvre*, "The Rescue from the Flames," is in a private collection in San Francisco. At the Avery sale, New York, 1878, "The End of Litigation" sold for \$300. In the National Gallery at Berlin is "A Sinning Woman near the Church Door." Among his other works are, "The Widow's Mite," "Das Seltene Familienglück," "The Soldiers' Quarters in Weinlande," and "The Twins." At the Walters Gallery, Baltimore, is his "Emigrant's Adieu." Mr. T. R. Butler of New York has his "Reading the Scriptures." [Died, 1879.]

**Huet, Paul.** (*Fr.*) Born at Paris (1804 – 1869). Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts, of Guérin and Gros. He traveled much, and in 1839 painted views of "The City of Rouen" and "The Château d'Arques," for the Diorama Montესquieu, which were much admired, and of which M. Sainte-Beuve wrote a flattering critique. Huet has employed water-colors, crayons, lithography, and etching in his work. Among his pictures may be mentioned "A Landscape" (1831), purchased by Victor Hugo; "A Thicket" (1835), purchased by the government; "Château d'Arques" (1840), Museum of Orleans; "The Beach at Houlgatt" (1863), purchased by the Ministry of State. In 1869 Huet exhibited "The Laita at High Tide in the Forest of Quimperlé, Brittany," "Fishermen drawing a Net on the Beach at Houlgatt, High Sea," also five sketches and ten etchings; in 1868, "Ruins of the Château of Pierrefonds" and "Fontainebleau"; in 1867, "The Château of Pierrefonds Restored," purchased by the Ministry of the Beaux-Arts, and "Summer Evening, — the Bathers"; in 1866, "The Wood at the Hague, — Setting Sun with a Fog in Autumn"; etc.

"Paul Huet will live by his works; he will mark the history of art in our time by the part which he took in the first movements of the romantic renaissance. He is the first of our lyric landscape-painters. He was more of a precursor than a revolutionist. By the episodes which he introduced into his compositions, by the tendency to effect, he appears more as a literary than as a bold landscape-painter. . . . But, for his time, he has been bold and sincere. We will not forget that the powerful putting forth of Théodore Rousseau and Jules Dupré has grown in the soil which Paul Huet has cleared and plowed." — PHILIPPE BURTŷ, *Gazette des Beaux-Arts*, April, 1869.

**Hughes, Ball.** (*Brit.-Am.*) Born in London (1804 – 1868). He evinced a decided taste for art at an early age, was a pupil of the Royal Academy in London, gaining several medals for sculpture while still a youth; and was for six or eight years in the studio of Edward H. Baily, R. A., making busts of George IV. and other members of the Royal Family. He went to America in 1829, where the rest of his professional life was spent. His statue of Alexander Hamilton was destroyed by fire, with the Merchants' Exchange, in New York in 1835. He is the author of the monument to Bishop Hobart in Trinity Church, New York, and of the statue, in bronze, of Nathaniel Bowditch in Mount Auburn. Several of his works are in the Boston Athenæum.

**Hughes, Arthur.** (*Brit.*) Born in London, 1832. He was a student of the Royal Academy, gaining a silver medal in the antique school. He has spent his professional life in his native city. His earliest picture exhibited at the Royal Academy was "First Love," painted about 1854. In 1864 he sent "The Eve of St. Agnes," "The Music Party," "Sunbeam in Church," and "Silver and Gold"; in 1865, "Home from Work" and "The Mower"; in 1866, "Good Night"; in 1870, "Sir Galahad" and "Endymion"; in 1873, "The Lady of Shalott" and "The Convent Boat"; in 1878, "Vanity" and



"Uncertainty." His "Convent Boat" was at the Philadelphia Exhibition in 1876.

"Mr. Hughes maintains the place which he has long taken as one of our best poetical inventors within the range of idyllic art. . . . A peculiar mannerism in color interferes with the popular recognition of the merits of this artist, and gives a kind of monotony to his work. We cannot but wish he would quit for a time that delicate and graceful line of subjects with which he has familiarized us, and try his powers on rougher and stronger scenes. There is such a mark of individuality in all he does that he need not fear he would lose himself." — PALGRAVE'S *Essays on Art*.

"Although not one of the originating pre-Raphaelite painters, Mr. Arthur Hughes was, from a very early date in the movement, an interested and deeply sympathetic auxiliary. . . . His drawing is delicate and mostly sound, without having any of that strength which is needed on great attempts; his color is clear, attractive, and even harmonious, although with a kind of false note in an extra tendency towards hues of purple, and of green and orange in combination with these. His main characteristic might be defined as a spirit of grace, speaking chiefly through the domestic sympathies; of grace in an artistic sense, and almost in the religious sense as well, so deeply and purely expressive is it." — WILLIAM M. ROSSETTI, in *English Painters of the Present Day*.

**Hugues, Dominique-Jean-Baptiste.** (*Fr.*) Born at Marseilles. Pupil of A. Dumont and Bonnassieux. Medal of third class at the Salon of 1878, where he exhibited a plaster bas-relief of the "Baptism of Christ."

**Hulme, Frederick William.** (*Brit.*) Born, 1816. Son of an artist who had considerable reputation in Yorkshire, and under whom he studied. Hulme settled in London in 1844, exhibiting at the Royal Academy and the British Institution, from time to time, and furnishing book illustrations for several publishers. He sent to the Royal Academy, in 1860, "Sweet Summer-Time"; in 1862, "Sunday Afternoon"; in 1865, "An English Pastoral"; in 1867, "Autumn Time"; in 1869, "The Close of Day"; in 1870, "Near Ripley, Surrey"; in 1871, "On an English River"; in 1872, "Sermons in Stones"; in 1873, "Rest"; in 1874, "Ins and Outs of a Welsh River"; in 1877, "Snowdon, North Wales"; in 1878, "At Pont Ceffying, North Wales."

"There is nothing careless or untutored about 'The Rest' [B. A., 1873], of F. W. Hulme. Rather, if it errs, it is by lack of warmth and sympathy. But, making allowance for a certain coldness, there is much merit in the painter's treatment of cloud and the impression of breezes, which he manages to convey." — *Art Journal*, July, 1873.

**Humbert, Ferdinand.** (*Fr.*) Born at Paris. Medals in 1866, '67, and '69. Pupil of Picot, Fromentin, and Cabanel. His "Virgin, Infant Jesus, and St. John the Baptist" (1874) is in the Luxembourg. At the Salon of 1877 he exhibited "Christ pardoning the Adulteress"; in 1876, a portrait of a lady; in 1875, "Christ at the Column"; in 1878, "The Rape of Dejanira."

**Hunin, Alouis-Pierre-Paul.** (*Ger.*) Born in Bavaria (1808–1855). Several medals at Belgian Expositions. Studied under his father and Braekeleer, and under Ingres and Cogniet at Paris. *Genre* painter. At the Berlin National Gallery is his "Reading of the Will."

**Hunt, William Henry.** (*Brit.*) (1790–1864.) Student of John

Varley, an eminent water-color painter. He also studied at the Royal Academy, and first exhibited there, in 1807, "A Scene near Hounslow." Hunt was a member of the Society of Painters in Water-Colors, but not of the Royal Academy. He painted "The Attack" and "The Defeat," humorous pictures of the struggle of a small boy with a huge pie, made familiar by engraving, and a "Brown Study," "Study of Gold," "Study of Rose Grey," "Study of Hyacinths," and "Dead Humming-Bird."

"Hunt was fond of rustic life and of common familiar things, but treated the homeliest subject with a delicate perception of its merits which removed it from vulgarity. Hunt's fruits and flowers were wonders of loving fidelity and exquisite color." — MRS. TYTLER'S *Modern Painters*.

"Hunt had a remarkable power of rendering the effect of daylight on the surface of objects, — a power equal to that of the Dutch painter, De Hooghe." — REDGRAVE'S *Century of Painters*.

"Hunt's style was marked by the simplicity and modesty which we have mentioned as characterizing his disposition. From first to last it was the same quiet, incessant, humble-hearted obedience to the nature which he wished to reproduce and to fix in art. . . . Passing from the materials of the work to the artist's power in applying them, Hunt may be said to have united in a very rare degree the two great elements of painting. His absolute command of drawing (within a certain range of subjects) enabled him to lay on color with certainty of effect. His natural instinct for color enabled him to give the fullest expression to the subtleties of the natural form which he had so completely mastered. . . . A peculiar refinement of feeling and sense of the poetic in nature led him, lastly, to give his subjects, whether in their idea or in their execution, a grace, we might almost say an elaboration, in which he stands almost alone." — PALGRAVE'S *Essays on Art*.

**Hunt, William Morris.** (*Am.*) Born in Brattleboro', Vt., 1824. In 1846 entered the Academy in Düsseldorf. It was his original intention to become a sculptor, but he soon abandoned this design and studied painting under Couture in Paris. For three years he exhibited in the Paris Salons, and since completing his art studies had lived and painted much in Europe. In America, his studios were in Boston, and Newport, R. I. Hunt has painted many portraits of noted people, and is the author of many original sketches of types of Parisian life, made familiar to the public by means of his own lithographic copies; among them are, "The Street Musician," "Girl at the Fountain," and "Child selling Violets." Among his larger and more important works are, "The Morning Star," "The Lost Kid," "The Marguerites," "The Drummer Boy," "The Bugle-Call." "The Boot-Black" was at the Centennial Exhibition of 1876. Among his portraits may be mentioned those of Judge Shaw of Massachusetts (belonging to the Essex County Bar), Governor Andrews, James Freeman Clarke, James M. Beebe, Charles Sumner, and Oakes Ames. Ex-Governor Claflin of Massachusetts has in his collection, "A Roman Girl," "Tennyson's Mariana," and two portraits by Hunt. Mr. John Duff of Boston owns his "Plowing." Thirty of his pictures were exhibited in Boston in 1877, and several in the Mechanics' Fair in 1878. He was commended by the judges at Philadelphia in 1876 for artistic excellence in a portrait exhibited there. [Died, 1879.]



The following extract from the Albany Argus gives an account of Hunt's mural paintings (1878) in the Assembly Chamber of the new State Capitol at Albany :—

"Against the walls on the north and south sides of the chamber, some fifty or sixty feet above the floor, and connected by a light gallery supported by trusses, are the scaffolds upon which Mr. William M. Hunt, the celebrated Boston artist, stands to reach the large spaces between the upper series of windows and the ceiling, which he is filling with two allegorical paintings. . . . The subjects adopted have been chosen with great care, having been sketched and done in colors, in various sizes, a score of times or more. They are appropriate in every respect, and will be finished in such a manner that New-Yorkers may rest assured their ears will never burn at hearing such criticisms as are visited upon the decorations of the rotunda of the Capitol at Washington. Upon the north side of the Chamber is represented the East and Morning. In the center of the picture are three horses of different colors, rearing and plunging in the full tide of the most animated career, among the mists of the upper regions, preceding a female figure representing Luna, the fair guardian of the night and sleep, sitting in the curve of the thin crescent moon. A little below and slightly in the rear of the goddess are depicted a mother and child, locked in sweet and peaceful repose screened from the disturbing rays of the rising sun, before which Luna flees away, by a veil of cloud upheld by attendants of the mistress of the night. As it would be unseemly to burden the goddess with the guidance of her steeds, and they must needs have some direction, a swarthy Doeg, with one hand upon the nostrils of one of the fiery animals, peers forward into the darkness toward which they are plunging. His touch is the only suggestion of restraint in any of the figures. All else is full of the most free and vigorous action. On the south side of the chamber is a complementary, although quite different conception, typifying the West and Evening. The mists of the upper air are here replaced by the waves of the sea, and upon the crest of a swelling billow rises a fragile boat. In the center of the vessel stands an ideal representative of Discovery gazing on the setting sun, whose course he seeks to follow in his search for new worlds to be added to the dominion of civilization. Winged Fortune governs his way, with left hand on the helm, and upon the right arm upraised a banner to catch the favoring breeze which wafts them onward. In advance of the boat, prone on the surface of the deep, blind Faith leads the train. Hope, resting on one arm on the prow of the boat, encourages Discovery by her looks, and with outstretched hands points forward. Beside the boat Science, riding the flood, spreads before the central figure the charts which show the discoveries of others, and upon which he is to spread the results of his observations. This work being all above the openings by which light enters the room, daylight does not serve for it; and Mr. Hunt and his assistants find the best time to draw their lines and spread their colors at night. . . . Then by the concentrated rays of the calcium light, the figures take form and life which soon shall delight the eye and promote the culture of every visitor to our magnificent Capitol."

"William M. Hunt is one of those who are overinclined to disregard force of design for subtleties of expression and color, but it is so deliciously done, and with so tender or fascinating a sentiment, that one scarce notes the deficiency of special artistic virtue in the attractiveness of the whole picture. . . . His style is vaporous and diaphanous, and unpronounced in outline, in fact too unsubstantial, but singularly clear, broad, and effective." — JARVES, *Art Idea*.

"The landscapes are less marked in coloring or treatment than some of the figures: one of these latter, of an Oriental youth, is especially remarkable for exquisite expression and graceful drawing, and a portrait of a little girl was also worthy of attention." — *Art Journal*, July, 1877.

"In all the landscapes and landscape studies, which formed so large a part of Mr. Hunt's two exhibitions, will be recognized the power to see rightly, and the ability to express briefly and strikingly. The union of these two qualities constitutes what is called

strength in art. United with these will also be found, in all of Mr. Hunt's works, however rough and unfinished, a refinement which is always the concomitant of 'true strength.'" — *Three Boston Painters, Atlantic Monthly*, December, 1877.

**Hunt, William Holman.** (*Brit.*) Born in London, 1827. Received his art education in the schools of the Royal Academy, and exhibited his first picture in 1846. Among his earlier works are, "Valentine rescuing Sylvia from Proteus," in 1851; "Hireling Shepherd," in 1853; "The Awakened Conscience" and "The Light of the World," in 1855; and "The Scapegoat," in 1856. He exhibits rarely at the Royal Academy, of which he is not a member. His "Isabella and the Pot of Basil" was sold at the Johnston sale in 1876 for \$ 2,650. His "Christ discovered in the Temple" was sold for £ 5,000 in England. One of his latest works is "The Flight into Egypt," upon which he has spent several years of labor and study. He has at present a studio in Jerusalem, making that city his home, with occasional visits to England.

" 'The King of Hearts' [R. A., 1863], by Holman Hunt, is one of those brilliant little works, true and complete in every touch, which we know will speak as clearly to spectators five hundred years hence, if paint and canvas keep together so long, as in 1863. . . . The child's eyes are full of life and light, and the sunny smile on his face seems to presage success. His features and dress, with a lovely landscape background, are handled with Mr. Hunt's well-known faithful delicacy." — PALGRAVE'S *Essays on Art*.

"Mr. Holman Hunt's 'Isabel' is a miracle of disappointment, or rather, not to speak at random concerning an artist so laborious and so eminent, a miracle of labor and of technical resource, and yet a total miscarriage of conception of the beautiful poem of Keats. . . . However, when I confess that I greatly admire some of Holman Hunt's pictures, I must in common honesty not deny that I cannot, for instance, bring myself to like his pea-green Christ in 'The Light of the World.' . . . His 'Afterglow,' one of his most ambitious pictures, I really admire sincerely." — BERNARD CRACROFT, in *Fortnightly Review*, 1866.

"When thirty-four years of age, Holman Hunt painted 'Christ discovered in the Temple,' which thousands flocked to see, not only in London, but in every town where it was exhibited, for the public verdict on it was that, whatever its imperfections, it was the one modern English picture which thrilled the spectators as with a glimpse of the divine." — MRS. TYTLER'S *Modern Painters*.

"And Mr. Hunt himself, as slow and reflective, as thoughtful and as fastidious, as Leonardo, only more concentrated, is the most perfect example of active transcendentalism in our art, and his 'Christ in the Temple' its noblest result." — HAMERTON'S *Thoughts About Art*.

"Yet neither that picture ['Christ in the Temple'], great as it is, nor any other of Hunt's, is the best he could have done. They are the least he could have done. By no expedient could we have repressed him more than he has been repressed; by no abnegation, received from him less than we have received." — RUSKIN'S *Modern Painters*.

"Mr. Holman Hunt exhibits a portrait of himself which is rather curious than pleasing. It is thoughtful and serious, as Mr. Hunt's work always is; but the coloring is disagreeable. It is to be regretted that this artist was not more adequately represented. Certainly no pictures would have had greater interest for his many friends in this country than those which have made his name so widely and favorably known." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Hunt, Richard M.** (*Am.*) Born in Brattleboro', Vt., 1828. After studying architecture in his native country, he went to Europe in



1843, entering the School of Fine Arts in Paris, and spending some time under Hector Lefuel. He visited Greece, Asia Minor, Egypt, and the art centers of the Continent, and assisted Lefuel in the erection of the buildings which unite the palaces of the Tuileries and the Louvre. He returned to America in 1855, and was engaged upon the extension of the Capitol at Washington. Among the prominent American buildings designed by Hunt may be mentioned, the Tribune Building, the Lenox Library, the Presbyterian Hospital, and others in New York ; the Divinity College, connected with Yale, in New Haven ; and many more in Boston, Newport, and elsewhere.

**Hunt, Alfred William.** (*Brit.*) Born in Liverpool, 1831. Son of a landscape artist, from whom he received his art education. He graduated at the University of Oxford, and did not turn his attention to painting as a profession until he was about twenty-five years of age. He has been an active member of the Society of Painters in Water-Colors for some years, sending regularly a large number of drawings to its exhibitions, and contributing frequently to the Royal Academy. To the latter gallery he sent, in 1860, "Flow and Wind" ; in 1862, "Debatable Ground" ; in 1870, "Morning Mist on Loch Maree" ; in 1871, "Goring Lock on the Thames" ; in 1872, "Moon rising over Bamberg" ; in 1874, "From Moor to Mount" ; in 1876, "Summer Days for Me !" ; in 1877, "On the Coast of Yorkshire." Among his water-color paintings may be mentioned, "Durham Misty with Colliery Smoke," "Loch Torridon," "Streatley on the Thames," "Bam-borough from the South," "When Summer Days are Fine," "Going Nutting," "Cloud March at Twilight," etc. Several of his landscapes were at the Paris Exposition of 1878.

"Mr. Hunt is among the very few of our landscape-painters who have gained a new mastery over the realities of landscape without sacrificing the poetical qualities of noble art." — *Art Journal*, August, 1874.

"I am at some pains in expressing my pleasure in the realization of this beautiful scene ['Summer Days for Me!'], because I have personal interest in it, my own familiar summer walk being through this very field. As, however, I was far away at Assisi when the artist painted it, and had nothing whatever to do with either the choice or treatment of his subject, it is not indecorous for me to praise a work in which I am able so securely to attest a fidelity of portraiture happily persisted in without losing the grace of imagination." — *RUSKIN'S Notes of the Academy*, 1875.

**Hüntten, Emil Johann.** (*Ger.*) Born in Paris, 1827. Medals at Berlin and Vienna, and other honors. Member of the Berlin Academy. Pupil of H. Flandrin, Wappers, and Dyckmann. He also associated himself with Camphausen at Düsseldorf, and through his influence devoted himself to battle-painting. In 1864 he saw the battle-field for the first time in Denmark, and since then has seen much service in various campaigns. His pictures have often been lithographed ; they illustrate Prussian history of all times. At the National Berlin Gallery is his "Struggle with French Cavalry at Elsasshausen, August 6, 1870."

**Hunter, Colin, A. R. A. (Brit.)** Born in Glasgow, 1842. As an artist he was self-taught, studying directly from nature. His studio was in his native city for some years. At present he is a resident of London. He has turned his attention particularly to sea and shore pieces, and has been a frequent exhibitor at the Royal Academy and the Royal Scottish Academy. Among his more important works are, "Trawlers waiting for Darkness" (at the Royal Academy in 1873, at the Philadelphia Exhibition of 1876, and at Paris in 1878), "The Salmon Fishers" (R. A., 1874), and "Stores for the Cabin" (R. A., 1878). [A. R. A., 1884.]

"'Trawlers waiting for Darkness,' by Colin Hunter, is a picture of very exceptional power both in sentiment and in the admirable vigor of its treatment. The breezy expanse of sea at twilight and the fisherman resting in his boat are rendered with great truth. The picture is full of the solemnity of nature." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"In 'Stores for the Cabin' Mr. Colin Hunter paints with nothing less than his wonted effect the full-colored shore and sea; the storing of the boat by a picturesque group of seafaring folk, including one admirable figure of a girl, not drawn with quite the correctness of an academic painter, but refreshing to look upon by reason of the greater charm of healthy color and free gesture, and a certain large gracefulness of form and movement that comes of out-door life." — *London Standard*, June 14, 1878.

**Huntington, Daniel, N. A. (Am.)** Born in New York, 1816. Studied under Professor Morse in 1835, and later under Inman. Went to Florence in 1839, where he painted his "Florentine Girl" and "The Sibyl." At Rome he produced his "Early Christian Prisoner" and "The Shepherd Boy." After painting portraits for some years in New York, he returned to Rome in 1844, when he executed his "Sacred Lesson," "Black Penitents," and others. At an exhibition of his works in New York in 1850, which attracted some attention, were his "Bar-Room Politician," "Woodland Scene," "Little Falls," "Coast near Newport," "Swiss Lake," "Recollections of Italy," "Christiana and her Children," "Mercy's Dream," "Almsgiving," "Piety and Folly," "Henry VIII. and Catherine Parr," etc. He was elected a member of the National Academy in 1840, and President in 1862, holding that office until he was succeeded by Henry Peters Gray in 1869. He was again elected in 1877.

Among the more important of Huntington's portraits are those of President Lincoln (in the Union League Club, New York), of Chancellor Ferris (New York University), Eastlake (New York Historical Society), R. B. Minturn (in St. Luke's Hospital, New York), Governor Morgan and Mayors Duane, Varick, and Livingstone (in the City Hall, New York), George T. Trimble (in the New York Hospital), Dr. Alonzo Clark (in the College of Medicine), President Van Buren (in the State Library, Albany, N. Y.), William E. Dodge, William H. Appleton, James Lennox, Robert C. Winthrop, John Taylor Johnston, Bishop Whipple, Rev. Morgan Dix, Bishop Potter, etc.

Among his later works are, "Science and Christian Art," belonging



to Robert Hoe (N. A., 1869); "Sowing the Word," in 1869; "Juliet on the Balcony," in 1870; "Narrows, Lake George," in 1871; "Titian, Clement VII., and Charles V. at Bologna," in 1874. His "Republican Court" (the property of A. T. Stewart) was at the Paris Exposition of 1867; his "Sowing the Word" (belonging to Anson P. Stokes) and his "Titian and Charles V.," commended by the judges and others, were at the American Centennial Exhibition in Philadelphia in 1876. James Lennox owns his "Columbus"; M. O. Roberts, his "Venice," "Old Lawyer," and others. "The Cromwellian" was in J. T. Johnston's collection. To the Paris Exposition of 1878 he contributed "Philosophy and Christian Art" and "A Portrait of a Lady."

"Few of our painters have exhibited greater versatility of talent, or more broad and pure artistic sympathies. He has great skill and fine feeling in landscape. . . . His figures generally have the roundness which distinguishes several of the best Italian masters, and his tints are subdued and harmonized like many of the favorite pictures both of the Roman and the Tuscan schools. . . . A striking merit in his compositions is their simplicity." — TUCKERMAN'S *Book of the Artists*.

"Huntington is said to be a thoughtful, quiet painter, and a sincere, unassuming man. In historical and *genre* pictures he is understood to rely on his intelligent and sometimes highly wrought transfer of a scene to canvas. In his portraits truth and simplicity are reckoned his conspicuous merits. His execution is considered good, though subdued." — MRS. TYTLER'S *Modern Painters*.

**Hurlstone, Frederick Yeates.** (*Brit.*) Born in London (1800–1869). Was a pupil of Haydon and Sir Thomas Lawrence, entering the Royal Academy in 1820, and winning several gold and silver medals. As a young man he painted portraits, and exhibited his first picture, "The Boy and the Parrot," at the British Institute in 1823. In 1835 he went to the Continent, spending some time in Italy, and later made frequent and extended sketching-tours in Spain and Morocco. He was elected a member of the Society of British Artists in 1830, and was its President for thirty-four years, exhibiting almost exclusively in its gallery. Among the better known of his works are, "The Prisoner of Chillon," "Scene in St. Peter's, Rome," "The Enchanted Garden of Armida," "Constance and Arthur," "A Venetian Page," "Italian Peasant Boys," "The Game of Mora," "Haidee," etc.

**Hutchison, John.** (*Brit.*) Native of Edinburgh. Member of the Royal Scottish Academy, residing in the Scottish metropolis. By profession a sculptor, he is the author of the statue, in bronze, to Adam Black, in the Prince's Gardens, Edinburgh; the bust of Robert Scott Lauder, in the National Gallery of Scotland; besides other portrait busts and statues and ideal works.

**Imer, Édouard.** (*Fr.*) Born at Avignon about 1820. Two medals at Paris. Painter of landscapes. Has traveled in the Orient. At the Salon of 1876 he exhibited, "The Oaks of Dauphiny, in the Brenne" and "The Bay of Somme"; in 1875, "Banks of the Creuse" and the "Plain of Cayeux"; in 1874, "Coast of Saint-Jean-

d'Orbeitier," "Pool of Hiot," and "Piedmont-Abruzzi"; in 1873, "The Oaks of Voulliers" and a "Marine." [Died, 1881.]

"He is a painter of talent, whose works are remarkable for a grand sentiment for truth, for firmness of touch, for masterly execution, and, in short, for the real qualities of a colorist." — LAROUSSE.

**Induno, Girolamo.** (*Ital.*) Born at Milan, 1815. Several medals at Genoa, and one in Paris in 1855, and another at Vienna in 1873. Pupil of the Academy of Milan and of François Hayez. He took the grand prize in 1837. After his return from Rome he settled in Milan. He sent his works to the Expositions at Genoa for several years. Among them are, "Samuel and David" (at the Vienna Gallery), "The Soldier's Grief," "The Rosary," "Bread and Tears," and "Refugees from a Burning Village." At Munich, in 1870, he exhibited "Leonora d'Este." The "Bivouac near Capua" is a fine work, and the "First Snow" is exquisite in treatment. His "Battle of Palestro" and "Battle of Cernaia" are very fine. Not long since he exhibited at the Brera, Milan, "The Entry of the King of Italy into Venice" and a "Dancing-Lesson in the Last Century"; both were much admired, as has also been a later work, called "A Domestic Scene." He sent several pictures to the Paris Exposition of 1878; among them was "Italy, 1866," which was commanded of the artist by Victor Emmanuel, King of Italy.

**Ingham, Charles C., N. A.** (*Brit.-Am.*) Born in Dublin, Ireland (1796–1863). Studied art in his native city, and received a premium, from the Dublin Academy, for an oil-picture representing "The Death of Cleopatra." He came to America in 1816, and was one of the original members of the National Academy of Design in 1826. He was frequently on its council, and was Vice-President for many years. He was also one of the originators of the old "Sketch Club." Among his prominent works may be mentioned, "Girl Laughing," "Flower-Girl," and "White Plume," besides many portraits noticeable for delicacy and beauty of finish. He was particularly happy in his portraits of women and children.

**Ingres, Jean-Dominique-Augustin.** (*Fr.*) Born at Montauban (1781–1867). Senator; Grand Officer of the Legion of Honor; Member of the Imperial Council of Public Instruction; Knight of the Order of Civil Merit of Prussia; Commander of the Order of S. Joseph of Tuscany; Knight Grand Cross of the Order of Gaudaloupe; Member of the Institute of France, and of the Academies of Florence, Berlin, Vienna, Antwerp, and Amsterdam. His father was a painter, sculptor, and musician. He desired that his son should excel in music, and educated him to that end. The boy played the violin so well that when thirteen years old, it is said, he was applauded in a theater at Toulouse. But even in childhood he had a passion for painting, and commenced drawing and designing at an incredibly early age. He entered the atelier of David, at Paris, when seventeen,



and had already studied under MM. Roques and Briant. Ingres took the second prize at the Salon of 1800, and the first prize the following year. On account of his poverty he could not go to Rome, as he was entitled to do, until 1806 ; he remained there fourteen years. After that he lived four years in Florence, and returned to Paris in 1824, where for ten years he received pupils in his atelier. In 1824 he succeeded Baron Denon in the Académie des Beaux-Arts.

In 1834 he had become discouraged under the severe criticisms upon his works, and decided to leave France. He was made Director of the Villa Medici, and passed seven years in Rome. His second return to Paris in 1841 was a triumph ; and the enthusiastic praise then lavished upon him must have done much towards healing the wounds of former years. From this time until his death honors were showered upon him, and his works commanded enormous prices. At the Exposition of 1855 one Salon was devoted to his pictures ; the principal works of his life were there collected, and so placed that all the world could see and judge impartially of what had been now so highly praised, and again so severely censured. The jury of the Exposition gave to him (and also to his rival, Delacroix) a grand medal of honor.

It is said that during the years of his poverty his first wife, whom he married at Rome in 1813, stood between him and the petty troubles of his life. He was forced to support himself by making portraits in pencil. Madame Ingres arranged the prices, and showed great practical ability in business matters ; she assumed all his cares, and gave him days of quiet labor when he dreamed not of the trials she endured for his sake.

Ingres was a classicist and a man of one idea, and had no charity for any other form of art than his own. The portraits of him are disagreeable, and make him appear to be always in bad temper ; but extreme determination of character gives much the same expression to the face as bad temper, and this is probably what we find in the face of Ingres. Many of his paintings were exhibited at l'École des Beaux-Arts in 1868. After carefully studying them, Hamerton says : —

“The impression left upon me was that the will that produced those works had been truly extraordinary, but the intellect was very ordinary ; that as to artistic faculty there had been a certain moderate gift developed into a semblance of greatness by intense labor, and owing much of its development to its extreme narrowness. The secret of success in this instance was concentration, and the patience to hammer for sixty-five years on one nail. . . . He added nothing to our stock of ideas, but, to use Browning's words, ‘by no immoderate exercise of intellect and learning, and the tact to let external forces work for him, bade Raphael's creed exalt him over his fellows in the world.’ How well it did so the list of his honors shows.” — *Contemporary French Painters*.

We give a list of his principal works, with some facts concerning them. “The Arrival in the Tent of Achilles of the Ambassadors sent to him by Agamemnon” (exhibited at the Salon of 1801).

The first grand prize was accorded to this work, and it was placed in l'École des Beaux-Arts. A portrait of the first Consul, 1804 (now at Liège). A portrait of the Emperor, 1806 (purchased for the Hotel des Invalides). During his four years of official study at Rome he sent to the Salons, an "Odalisque," a "Sleeper," "Œdipus and the Sphinx," a second "Odalisque," and "Jupiter and Thetis." The last two works were so coldly received in Paris that Ingres resolved to remain at Rome. While there he did an enormous amount of work, including "Raphael and the Fornarina," "Romulus, the Conqueror of Acron" (painted in distemper for the palace of the Quirinal) (15 by 20 feet), "The Sleep of Ossian" (a ceiling painted in oil at the palace of Monte-Cavallo), the "Sistine Chapel," "Pius VII. holding Chapel at Rome," "Cardinal Bibiena affiancing his Niece to Raphael," "Virgil reading the Æneid to Augustus and Octavia," "Francesca di Rimini and Paolo Malatesta," "Philip V. of Spain giving the Order of the Golden Fleece to Marshal Berwick," and "Aretino, receiving with Disdain the Chain of the Order of the Golden Fleece from Charles V." All these works were much admired in Italy, but much less praised in France, where they were sent to the Expositions of the Louvre. He also painted at Rome, "Jesus giving to St. Peter the Keys of Paradise," which is in the church of La Trinità de' Monti, and a second picture of "Pius VII. holding Chapel." At Florence he painted "Charles V. entering Paris," and the "Vow of Louis XIII.," which is in the Cathedral of Montauban. This last work was exhibited at the Salon of 1824. By it Ingres was raised to the highest position, received that year the Cross of the Legion of Honor, and was called to the Academy. From this time all he did, or ever had done, received much notice, and the discussions between the "Classicists" and "Romanticists" ran high, and attracted the attention of all artists and connoisseurs. In 1827 he painted the "Apotheosis of Homer" on a ceiling at the Louvre, which was then considered his *chef-d'œuvre*. At the Salon of the same year he exhibited his "St. Symphorien." This was his first notable effort in dramatic art. It was most violently attacked, and was probably the cause of his determination to go again to Rome. From there he sent to France "The Virgin of the Host," the "Odalisque with her Slave," and "Stratonice." This last work was sold in 1863 for 63,000 francs, and is now at Orleans House, Twickenham, England. In 1843 he painted "Cherubini inspired by the Muse." Between 1842 and '55 he executed several historical pictures, which want of space forbids naming. Later still his portrait of Madame de Rothschild and his famous "La Source" should be mentioned. The "Infant Jesus before the Doctors" (1862) bears the marks of his eighty years, and is only admirable when considered as a work done by one of that age. In addition to the above this artist had decorated palaces and churches, and under Napoleon III. executed at the Hotel de Ville a ceiling representing the "Apotheosis of Napoleon I.," with this inscription, "In nepote redivivus."



"The works of Ingres will endure. He himself will live on, because in the excellence of his design he often approached Raphael, because if he was inferior to Poussin in expression by *l'ordonnance*, he was sometimes superior to him in expression by action, as well as in seeking and finding beauty. He will live because he has rivaled Holbein in his portraits, surpassed David in style, equaled Prudhon in grace, and created certain superb figures which seem to have descended from the frescos of Michael Angelo. Yes, let the inconstancy of fame be what it may, let the sentiments which future races love be what they will, it is safe to affirm that Jean-Auguste-Dominique Ingres will never be deposed from the place which he conquered by a great struggle, by the sweat of his genius, not only in the rank of the masters who have made the French schools illustrious, but near those who made the glory of the Renaissance." — CHARLES BLANC, *Gazette des Beaux-Arts*, September, 1868.

**Injalbert, Jean-Antonin.** (*Fr.*) Born at Béziers. Pupil of A. Dumont. *Prix de Rome*, 1874. Medals in 1877, and also '78, when he exhibited a plaster statue of "Christ." In 1877 he exhibited "The Temptation."

**Inman, Henry.** (*Am.*) Born in Utica, N. Y. (1802–1846). Portrait, *genre*, and landscape painter. He displayed decided talents for art as a lad, and studied under John Wesley Jarvis in New York. He went to Europe in 1845, remaining about a year in England, painting during that period Wordsworth, Macaulay, Dr. Thomas Chalmers, and others. He numbered among his sitters in America many distinguished men, and his portraits are in the Boston Athenæum, New York City Hall, and elsewhere throughout the country. Among his landscapes are, "Rydal Falls, England," and "October Afternoon," one of his latest works. He painted also "The News-Boy," "Rip Van Winkle," "The Boyhood of Washington," and kindred works. His "Ruins of Brambletye House," from the collection of Charles M. Leupp, at the Johnston sale in New York, 1876, was bought by William E. Dodge.

**Inman, J. O'Brien, A. N. A.** (*Am.*) Son of Henry Inman. As a young man, he painted portraits in the Western States of America. Later he removed to New York, devoting himself to *genre* pictures and flower-pieces. He went to Europe in 1866, settling in Rome, where his studio now is. He has rarely exhibited in America of late years. Among his works are, "Sunny Thoughts," "View of Assisi," etc. He is an Associate of the National Academy of Design.

**Inness, George, N. A.** (*Am.*) Born in Newburg, N. Y., 1825. Studied art in Newark, N. J., and engraving in New York, which by reason of ill-health he was forced to abandon. In 1846 he began the practice of his profession as a landscape-painter, passing a few months in the studio of Regis Gignoux. He has made several visits to Europe for the purpose of observation and study, remaining in Italy from 1871 to '75. He was made National Academician in 1868. Among the better known of Inness' works are, "Light Triumphant," "Summer Sunshine and Shadow," "Summer Afternoon" (belonging to Henry Ward Beecher), "Pine Grove," "Barberini Villa, Albano," "Vision of Faith," "Valley of the Shadow of Death," and

"American Sunset," chosen by the committee in charge as the representative of American Art at the Paris Exposition of 1867. In 1869 he sent to the National Academy, "Joy after the Storm"; in 1870, "Twilight"; in 1871, "A View near Rome"; in 1874, "Scene near Perugia, Italy" and "Washing-Day near Perugia"; in 1877, "The Mountain Stream," "Autumn," "The Homestead," "Italian Landscape," and "Passing Clouds"; in 1878, "The Afterglow" and "The Morning Sun." Mrs. Maynard of Boston owns his "Delaware Water-Gap" and a large wooded landscape with sunset colors. His "St. Peter's, Rome, from the Tiber" and "View near Medfield, Mass." were at the Paris Exposition of 1878. At the Mechanics' Fair, Boston, 1878, was exhibited "A Landscape" by Inness (belonging to Thomas Wigglesworth).

"Inness paints at times with haste and carelessness; he does not always do himself justice. Yet rarely do we see one of his landscapes without finding there is a picturesque effect or a subtle meaning indicative of the rarest skill and the most absolute genius; if limited in scope, yet actual and true." — TUCKERMAN'S *Book of the Artists*.

"Wildly unequal and eccentric as Inness is, recklessly experimentative, indulging in sameness of ideas, often destroying good work by bad, lawless in manner, using pigments sometimes as though they were mortar and he a plasterer, still there is ever perceptible in his works imagination, feeling, and technical instinct of a high order. . . . The French school has tempered his style, but he is by no means a mechanical follower of it. He can be as sensitive as he is powerful in his rendering of nature's phenomena. . . . Inness gives with equal felicity the drowsy heat, hot shimmer, and languid quiet of a summer's noon, or the storm-weighed atmosphere, its dark masses of vapor and the wild gathering of thunder-clouds with their solemn hush before the tempest breaks. He uses sunlight sparingly, but it glows on his canvas and turns darkness into hope and joy." — JARVES, *Art Idea*.

"The influence of the French school of landscape art is probably more strongly apparent in George Inness than in the pictures of any other American painter, and yet he is no imitator, although the more subtle features of this idea may be detected in all of his pictures. There is no American artist who has acquired greater fame as such than George Inness, neither can we recall any who is so varied in his moods. . . . In his happy moods he has painted some of the best landscape pictures ever produced in this country." — *Art Journal*, March, 1876.

"George Inness has lived so long in Italy that he has brought away on his canvas a trace of Italian warmth, a very lovely landscape with cattle [N. A., 1877]; the trees are especially fine, but the stream looks hard by gaslight." — *New York Times*, April 3, 1877.

**Inness, George, Jr.** (*Am.*) Son of George Inness, occupying a studio with his father in New York. He devotes himself to animal-painting, and has exhibited at the National Academy since 1877, when he sent "The Ford" and "Patience." In 1878, "At the Brook" and "The Pride of the Dairy" were his contributions.

"George Inness, Jr., is sure to make his mark as an animal-painter, because, as this picture shows ['Monarch of the Farm'], he understands the science of his art, and the spirit of his brutes." — *New York Evening Post*, January 11, 1878.

**Irmer, Karl.** (*Ger.*) Born at Babitz, 1834. Court painter. Medal at Vienna. Studied at Dessau under Becker, then at Düsseldorf under Gude. Traveled in Germany, France, and Belgium. Set-



tled at Düsseldorf. At the National Gallery, Berlin, is his "Dicksee near Gremsmühlen in Holstein," which was sent to the Paris Exposition of 1878. At Berlin, in 1876, he exhibited "Von Rügen."

**Irving, J. Beaufain, N. A. (Am.)** Born in Charleston, S. C. (1826 - 1877). Began the study of his art in his native city, and devoted himself chiefly to portrait-painting. Went to Europe in 1851, settled in Düsseldorf, studied with Leutz, and remained several years. Returned to Charleston, painting many portraits, and finally took a studio in New York at the close of the War of the Rebellion, where he was at first noticed as a painter of *genre* pictures, remarkable for their richness of coloring and delicacy of finish. First exhibited at the National Academy of Design, in 1867, "The Splinter" and "The Disclosure" (painted for L. W. Jerome). In 1869 he sent "Wine-Tasters," on the merits of which he was elected an Associate of the National Academy. He exhibited in 1871 a full-length portrait of Mrs. August Belmont; in 1872, "The End of the Game" (belonging to J. H. Sherwood); in 1874, "A Musketeer of the Seventeenth Century" and the "Book-Worm"; in 1875, "Cardinal Wolsey and his Friends"; in 1876, "Off the Track"; and in 1877, "A Banquet at Hampton Court in the Sixteenth Century" (the property of John Jacob Astor). He was elected Academician in 1872. There was an exhibition of his pictures at the private gallery of Mr. Belmont in 1877 for the benefit of his family, and his "Connoisseurs" was at the Paris Exposition of 1878.

"Mr. Irving exhibited 'The End of the Game' [commended by the judges] and 'Cardinal Wolsey and his Friends,' the latter a labored and skillfully painted picture. Mr. Irving's style is imitative; but, while it lacks originality, it is not without decided merit, principally in technical qualities. His figures have often the appearance of actors dressed in the costumes of the stage, and performing their parts cleverly, though not always naturally or unconsciously. But he has carried his art to that point of elaboration which is only surpassed by the most skillful artists working in the same field, by whom the French school is so largely represented." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"As an artist Mr. Irving had achieved a high rank. He aspired to become an historical painter, and was measurably successful in that department of art: but his forte unquestionably was *genre* painting, in which class of subjects he had no superior in the school of American art. . . . All of his works show that he was an admirer of Meissonier, but he was no imitator, as every stroke of his pencil breathes the impress of his own individuality." — *Art Journal*, June, 1877.

**Isabey, Eugène-Louis-Gabriel. (Fr.)** Born at Paris, 1804. Officer of the Legion of Honor. Pupil of his father. Paints marine subjects and landscapes. His "Embarkation of Ruyter and William de Witt" and several water-colors are at the Luxembourg; "The Combat of the Texel" is at the Museum at Versailles; "A View of Boulogne" is at the Museum of Toulouse. At the Johnston sale, New York, 1876, "The Embarkation" (a seaport in the time of Louis XIV.) (28 by 38) sold for \$1,100.

**Iselin, Henri-Frédéric. (Fr.)** Born at Clairegoutte, about

1825. Chevalier of the Legion of Honor. This sculptor studied under Rude and at l'École des Beaux-Arts. His "Young Roman," bust, in marble (1852), is at the Luxembourg. His works are to be seen at Versailles, the Louvre, and at the Palais des Corps Legislatif, as well as in many other places.

**Israëls, Joséf.** (*Dutch.*) Born at Amsterdam, 1824. Chevalier of the Order of Léopold and of the Legion of Honor. Medal at Philadelphia. Studied at Amsterdam under Kruseman, and at Paris under Picot. He resided for some time at Amsterdam, but now lives at The Hague. His pictures have been exhibited at Paris, Brussels, Rotterdam, and London. His subjects are *genre*. Among them are, "A Village Scene," "Preparations for the Future," "The Children of the Sea" (bought by the Queen of Holland), "The Peaceful House," etc. At the Johnston sale, in 1876, in New York, "Fishing-Boats off Scheveningen" (30 by 54) sold for \$ 2,900. "The Shipwrecked" was exhibited in England in 1862, and was bought by Mr. Arthur Lewis. "The Sick Mother" and "The Mother in Health" are also owned in England. Although the incidents connected with a sailor's life are especially the subjects of Israëls' brush, he has succeeded in historical painting also. "William, Prince of Orange, opposing for the first Time the Decree of the King of Spain" was exhibited in Paris in 1855, and was much praised. At the London Academy, in 1878, he exhibited "Returning Home from the Field"; in 1875, "Waiting for the Herring-Boats"; in 1874, "Expectation" and "The Anxious Family"; in 1873, "The Poor of the Village"; in 1872, "Age and Infancy." At the Forbes sale, London, in 1874, his "First Sail" brought 750 guineas, and his "Breakfast-Time" 850 guineas. At the Paris Exposition, 1878, he exhibited "Alone in the World," "The Poor of the Village," "The Dinner of the Cobblers," and "The Anniversary." The last three are owned in Great Britain.

"Israëls has not the careless, humorous spirit of Blès, but he is so good, so human, so melancholy, with a bit of sentimentality! He humanizes color; it speaks, under his brush, the language of suffering things. He loves the mean, smoked houses, — the somber cabins of fishermen, the hearth with its black calcinations, the humble men. He draws effects from piles of old bricks and rags, from illuminated obscurities, from cellars lighted with thready rays, and from doubtful tones, a little heavy, but expressive and suited to painting." — CAMILLE LEMONNIER, *Chronique des Arts*, May, 1876.

**Ittenbach, Franz.** (*Ger.*) Born at Königswinter, 1813. Pupil of Schadow at Düsseldorf. Royal Professor and member of the Academy at Vienna. Medals at Cologne, Berlin, and Besançon. This painter traveled in Italy, and after his return to Germany executed some frescos in the Rhine church at Remagen. "Christ and the Doctors" is one of these, and proves that the artist was learned in composition. In the National Gallery, Berlin, is his "Holy Family in Egypt." [Died, 1879.]

**Ives, C. B.** (*Am.*) American sculptor, a native of Connecticut, but for many years a resident of Rome. Among his ideal works



are statues of "Rebecca," "Sans Souci," "Cupid with his Net," "Shepherd-Boy," "Pandora," "Bacchante," "White Captives," "At the Well," and "Shepherd with a Kid." He has made busts of General Scott, William H. Seward, and others. To the American Centennial Exhibition of 1876 he sent "Nursing the Infant Bacchus." He is the author of the statue of Trumbull, in marble, in front of the new State House, at Hartford, Ct.

ARTISTS  
OF THE NINETEENTH CENTURY  
AND THEIR WORKS.

**A Handbook**

CONTAINING TWO THOUSAND AND FIFTY BIOGRAPHICAL  
SKETCHES.

BY

CLARA ERSKINE CLEMENT

AND

LAURENCE HUTTON.

VOL. II.



BOSTON AND NEW YORK  
HOUGHTON MIFFLIN COMPANY  
*The Riverside Press Cambridge*



COPYRIGHT 1879 AND 1884 BY CLARA ERSKINE CLEMENT

COPYRIGHT 1907 BY CLARA ERSKINE CLEMENT WATERS

ALL RIGHTS RESERVED

## ARTISTS OF THE NINETEENTH CENTURY.

---

**Jackson, John Adams.** (*Am.*) Born in Bath, Me., 1825. Pupil, when quite young, of D. C. Johnston of Boston. After a careful study of linear and geometrical drawing, he gave some time to working in crayons, and later made some successful portraits in this manner. At Paris he studied anatomical drawing from life in the famous school of M. Suisse. In 1851 Jackson executed some fine portrait busts. That of Webster was made from medals and portraits furnished by his family. At Florence, in 1853, he modeled portrait busts of Miss Adelaide Phillips, T. Buchanan Read, etc. In 1854, in Paris, he modeled his bust of Judge Mason, United States Ambassador to France, and during the same year in Boston he made the bust of Wendell Phillips, now in the Boston Athenæum ; that of George S. Hillard, for the New York Historical Society ; and that of Rev. Dr. Lyman Beecher, now owned by Rev. H. W. Beecher. In 1858 Jackson removed to New York, and there modeled ideal subjects as well as those from life, including his bust of T. Buchanan Read, for the Union League Club of Philadelphia. In 1860 he received a commission from the "Kane Monument Association" for a statue of the arctic voyager, to be made in bronze ; his model was unanimously accepted by the committee, and the sculptor went to Florence to attend to the making of the figure. Since that time Florence has been his home. In 1862 Jackson modeled his group of "Eve and the Dead Abel," which (in marble) belongs to Mr. W. G. Morehead of Philadelphia. This work has been much praised by English and Italian art critics. Charles J. Hemans made a careful analysis of it, and Dr. Arrowsmith, an English surgeon, wrote an essay on it, giving the connection in it of anatomy and physiology, and "showing how the artist had in this group expressed the very subtle truths of organization and pathology." Following this work, the artist made a statue of "Autumn," for Mr. Tirrell of Weymouth ; "Cupid stringing his Bow," for Mr. Watson of New York ; "Titania and Nick Bottom," a small group in bronze, for Mr. Thomas Williams of London ; "Cupid on a Swan" (marble), for Mr. H. Clarke of Belmont ; the "Culprit Fay," for Mr. S. D. Warren of Boston, of which several copies have been made for England and the United States ; a bust called "Peace," for Mr. Whidden of Philadelphia, and another



called "Dawn," for Mr. Theron Shaw of Boston. The last has been often repeated. Jackson has made many portrait busts (having finished one hundred) and medallions. Among the latter is one called the "Morning-Glory," which has been fourteen times reproduced in marble. In 1867 Jackson visited New York, and modeled for the "Croton Water-Board" a group of figures, and several single figures, to be cast in bronze and placed on the southern gate-house of the Reservoir at Central Park. The design was approved and the contract signed for the work. These statues have not yet been cast, but an engraving of the central group appears on the bonds issued by the Board. In 1869 the artist modeled his statue of the "Reading Girl," belonging to Mr. Aaron Healy of Brooklyn. In the Berlin "*Zeitung*" Dr. Hans Semper published an article upon this work, which he highly praised. At Vienna, in 1873, was seen the "Musi-dora," belonging to Mr. Clarke of New York, of which Mr. Gordon McKay of Cambridge has a fine copy, one third reduced in size. This statue was exhibited for a few days in New York, and was as much admired as it had been in Florence before it left the artist's studio. In 1874 the Soldiers' Monument at Lynn was erected. In this Mr. Jackson represented the city as a woman with one hand resting on a shield, while with the other hand she bestowed the laurel wreath; the shield bearing the city's coat of arms. Below this figure are two others, "Justice" and "War," the latter at rest with arms reversed. The monument is of granite, and the figures of bronze. In 1875 was modeled a "Hylas"; and following that, "Il Pastorello," which is a group in marble, representing an Abruzzi peasant-boy with his goat. It has been sold to Mr. Nevins of New York. It is very spirited, full of grace as well as life. It has a peculiar interest, since it faithfully represents the artistic Abruzzi costume, which is rapidly disappearing, and is much regretted by all lovers of the picturesque. Of the "Abel and Eve" the Boston Transcript said, —

"The more we study this group the more we find in it to admire. The fine conception is fully carried out in the details. The composition is admirable, viewed from any direction, — a rare accomplishment in a work of this kind. Eve rests on one knee, and on the other she supports the inanimate form of Abel, which she is supposed to have just discovered. Her left hand is under his drooping head, while in her right hangs his lifeless wrist. Her head is bent towards his with a gaze in which curiosity, uncertainty, and anxiety are mingled. The form of Eve is an exquisite piece of modeling. It is full of action, and yet pervaded with grace. The back is especially fine. It would seem as if the very marble itself felt the coming revelation, which is to prostrate the desolate heart of the first mother. The head is also an exquisite piece of chiseling, and we would call particular attention to the hair and the ivy (a happy suggestion of woman's first attempt to adorn herself) which binds it; the mastery of which sculptors know to be a difficult task. We have rarely seen hair so faithfully and beautifully done. The form of Abel is very bold in its conception. It is dead beyond any hope of recovery; and yet, through the magic of the sculptor's art, it excites only tender and pleasing emotions. The hand of the boy, and that of Eve which holds it, are worthy the most critical study of both the artist and anatomist. They form a group in themselves. The drooping left arm of Abel is equally successful. The anatomy of the entire group is per-

fect, we have heard professional anatomists speak on this point in terms of the highest admiration."

Mr. Jackson is now engaged in modeling another group of "Eve and Abel," in which the form is so changed that it is the same only in name. He intends to make it his *capo d' opera*. It has already been much praised by critics and connoisseurs who have seen the model. [Died, 1879.]

"MR. J. A. JACKSON'S MUSIDORA. — Several years ago a group in statuary, 'Eve and Abel,' by Mr. J. A. Jackson, was exhibited in this city, and was much admired. It made a real impression. The critics of the day were enthusiastic over it. The artist completed it in Florence, where he had lived some years, and where he now resides. After the Vienna Exposition he sent to this country a life-sized statue, 'Musidora,' which had been exhibited there. For a short time it was shown in New York, and was sold, but not before its superior merits had made for it many friends among the artists and lovers of art. Some timeafter, Mr. Jackson reproduced this work in marble, two thirds life-size, and this work is now owned by Mr. McKay of Cambridge, who certainly is to be congratulated upon the possession of it. The story of Musidora and her lover Damon, told in the 'Summer' of Thomson's 'Seasons,' gave Mr. Jackson the suggestion. He has taken the moment when Musidora, standing in the lilies by the pool, nude, ready for the bath, is startled by the noise of her retreating lover, who, half angry with her, unaware of her approach, had been musing in a pet under the hazels near by. She leans forward, listening in the attitude of surprise, with left hand and arm uplifted, and the right supporting the drapery. The weight of the body is thrown to the left. The figure is that of a lovely young girl, beautiful in face and form, and graceful in action. The conception is a most fortunate one, and in the embodiment of it the artist has made a gratifying success. He has given the figure a pose which is full of natural grace and charming in its suggested action. The symmetry of a beautiful form is well displayed under conditions where it is easy to offend, and where a hand that was not guided by refinement or was wanting in that confidence in modeling which is the result of conscientious study of anatomy, would have failed. It is altogether a work of great merit, and as a credit to American art ought to be better known." — J. B. MILLET, in *Boston Daily Advertiser*, October 28, 1878.

**Jacob, Julius.** (*Ger.*) Born at Berlin, 1811. Medals at Paris, Lyons, and Rouen. Member of many artistic societies. Studied under Wach at the Düsseldorf Academy, and later in Paris under Delaroche. He traveled extensively in Europe, and visited Asia and Africa. From all these journeys he brought back twelve hundred sketches of landscapes, and more than three hundred heads, copied from famous pictures. Among his works are a "Scene from the Life of Saint-Louis," "Artist Life," etc. In 1844 he went to England and remained eleven years, — his portraits were much admired, and he made a fortune by them. He afterwards traveled in the South of Europe, and went to Vienna, where he made likenesses of many eminent persons, Metternich, Schwarzenberg, Lichtenstein, etc. He worked with great rapidity, and finished twenty-six portraits in a single year. In 1866, on account of the war, he returned to Berlin. In the National Gallery of Berlin is a study of men's heads by Jacob. At Berlin, in 1876, he exhibited "Steinfeld von Sorrent" and "Aus der Mark." [Died, 1884.]

**Jacobs, Jacques-Albert-Michel.** (*Belgian.*) Born at Antwerp,



1812. Officer of the Order of Léopold. Member of the Royal Academy of Belgium. Pupil of F. de Braekeleer. Traveled in the East. Paints landscapes and marines. At the National Gallery, Berlin, is his "Grecian Archipelago." [Died, 1879.]

**Jacomín, Alfred-Louis.** (*Fr.*) Born at Paris. Pupil of his father. Medal at Philadelphia, where he exhibited "Bilboquet and his Companion" and "An Armorer of the Seventeenth Century." At Paris, in 1877, was "A Baptism"; in 1878, "The Magic Mirror."

**Jacquand, Claudius.** (*Fr.*) Born at Lyons, 1805. Chevalier of the Legion of Honor and of the Order of Léopold. Pupil of the Academy of Lyons and of Fleury-Richard. His motives are historical. A number of his works have been bought by the Civil List. His "Amende Honorable, — Scene in a Convent" (1853) is in the Luxembourg. His portraits are numerous and excellent. The "Taking of Jerusalem" is at Versailles. Among his other works are, "Bonaparte at Nice," "The Last Interview of Charles I. and his Children," "The Ransom of a Sicilian Family captured by a Morocco Pirate," "The Death of Joseph," "Christopher Columbus about to die requests his Son to bury with him the Chains which he had worn," etc. His picture of "William the Silent" was exhibited in Boston by Williams & Everett in the winter of 1878. [Died, 1878.]

**Jacque, Charles Émile.** (*Fr.*) Born at Paris, 1813. Chevalier of the Legion of Honor. When seventeen years old he studied with a geographical engraver, but a little later enlisted as a soldier and remained seven years in the army. He then resumed his engraving, and worked two years in England as a draughtsman on wood. He may be characterized as a rustic artist. His knowledge of sheep and poultry (of which last he is a fancier and breeder) is simply perfect, and he has been called "le Raphael des Pourceaux" from his exact acquaintance with pigs. He has been much in Burgundy, and his pictures of life there are marvelous in their minute representation, not only of the larger objects, but of details; of the utensils, implements, and all the picturesque peculiarities of that charming country. One cannot always praise the color of this painter, and for this reason many connoisseurs rank his etchings higher than his paintings. A catalogue of Jacque's engravings, numbering four hundred and twenty, was made by M. Guiffrey. Many stories are told of his buying an old shepherd dog for a model, of his giving a new wheelbarrow for a broken, weather-stained one, etc., to the astonishment of the peasantry at Barbizon, where he built a little house and a big studio, and could, in that country, indulge his love for all that the word "rustic" can suggest. His earlier pictures, like his etchings, were small; but he has painted larger ones; of which "A Landscape with a Flock of Sheep" (1861) is at the Luxembourg. He has sent nothing to the Salons since 1870; then he exhibited "The Border of a Wood with Animals" and "The Interior of a Sheepfold." Jacque has made many

designs for book illustrations, and by contributions to "Charivari" has shown himself a good caricaturist. Some of his etchings form delightful series, and are much prized by collectors. The proofs of several of his prints are exceedingly rare. At a Paris sale in 1872 "A Girl Knitting" sold for £164. Several excellent works by this artist, showing the manner of his different periods, are in the Walters Gallery at Baltimore.

"If the word *pittoresque* did not exist in the French language, one would have to invent it for the works of Charles Jacque; and what is the picturesque, if not the sentiment of life in its most familiar form? When a painter shows me a plow in the fields, a pail near a well, a pot in a kitchen, a lantern in a garret, I ought to understand that these are common objects, frequently used, and not brand-new things just out of a shop. Of course the form would be the same, but the expression would be different; and the expression conveys the charm of a rustic scene by giving us the illusion of reality. Why have Charles Jacque's works such a powerful charm? It is because they always show us things or persons such as they are in nature: because he studies them in the course of their usual life and avocations; and because this sincerity carries us without effort to the scene that he chooses to represent. Who knows better than he how to paint or draw hens perched on a cart, ducks dabbling in a pond, sheep in search of grass, children rambling about the fields instead of going to school, a servant washing clothes, a plow under a shed? His inns, his farms and poultry yards, his village streets, his skirts of forest; his old walls, full of crevices, of stains of damp or crumbling plaster; his barns, with cobwebs hanging from their ceilings, charm us precisely because the painter has not recourse to any tricks, but merely tells us, in his plastic language, the things that he saw, observed, and studied in the country." — RENÉ MÉNARD, *The Portfolio*, September, 1875.

"But it is necessary, in justice, to say that the pictures of Charles Jacque represent him quite unfairly, and that his knowledge of nature and fine artistic sensibility are both neutralized on canvas by his congenital incapacity to see color. His greens are as crude as the worst English greens, and crude, if possible, in a more hopeless way; for English crudity in very many cases is nothing but a vain attempt to render natural brilliance, resulting from an extreme sensitiveness uncontrolled by science; whereas the crudity of Charles Jacque is not due to sensitiveness at all, but to mere blindness. His ordinary gamut of color — one cannot call it a harmony — is limited to these raw greens, and a set of grays equally raw, passing into lead-color of the most unpleasant hue. When the greens are absent, as they are from some pictures, they are replaced by dirty browns, not less crude in reality, though the crudity of browns is not so generally recognized as that of greens. But when Charles Jacque is free from the embarrassment of color, as in his etchings, or the lithographs and photographs from his pictures, he is often one of the most charming of French artists." — P. G. HAMERTON, *Contemporary French Painters*.

**Jacquemart, Henri Alfred.** (*Fr.*) Born at Paris, 1824. Chevalier of the Legion of Honor. Pupil of Paul Delaroche. This sculptor executed the two Griffons of the Fontaine du Saint Michel. He directed the restoration of the Fontaine de la Victoire, and has done other public works at Paris. At the Salon of 1877 he exhibited "A Camel-Driver of Asia Minor" (group in plaster) and a "Young Wood-Gatherer." His portrait busts and statues are numerous; among them are several equestrian statues. Many of his subjects represent animal life.

**Jacquemart, Jules Ferdinand.** (*Fr.*) Born at Paris, 1837.



Chevalier of the Legion of Honor, and of the Order of Francis Joseph. Son of Albert Jacquemart, a man of letters. Some of the best etchings of the son were executed for the illustration of the works of the father. This artist is inimitable as an engraver of still-life ; as a reproducer of pictures he is not remarkable. His *chefs-d'œuvre* are the illustrations of the "History of Porcelain," by his father, and those for "The Gems and Jewels of the Crown." Jacquemart is one of the Committee of Fine Arts of International Expositions. [Died, 1880.]

"I never knew the glory and beauty of noble old work in the precious stones and metals, till Jules Jacquemart taught me. The *joyaux* of the Louvre were familiar to me, but a veil hung between me and their true splendor ; and it was only when Jacquemart had etched them one by one that I learned to know them truly." — P. G. HAMERTON, *Etching and Etchers*.

**Jacquemart, Mlle. Nélie.** (*Fr.*) Born at Paris. Three medals at Paris, 1868, '69, and '70. Portrait-painter. This artist early showed her talent, has been very successful in her profession, and has the power to make warm friends of her subjects and patrons. At the Salon of 1877 she exhibited a portrait of General d'Aurelle de Paladines, and one of the Viscount Henry G. ; in 1876 those of General de Palikao and of Count de Chambrun ; in 1875, portraits of two gentlemen and one lady ; in 1874, three portraits ; in 1873, portraits of M. Dufaure and of the Marquise A. de C. ; in 1872, M. Thiers, President of the Republic ; in 1870, Marshal Canrobert and a lady.

"One feels that this artist does not take her inspiration alone from the sittings of her subjects, but that she finds the best part of her work in her knowledge of character, and from her close study of the *personelle* of those whom she portrays." — PAUL D'ABREST, *Zeitschrift für bildende Kunst*, 1875.

**Jacquesson de la Chevreuse, Louis.** (*Fr.*) Born in Toulouse, France, 1840. His family belonged to the ancient French nobility, and their estate in St. Domingo was confiscated by Napoleon I. The young Louis consequently was of necessity educated for an independent career. Having strong musical and artistic tastes, he entered the Conservatory of Toulouse, and carried away the first prize of that institution at the age of fourteen. Later he was sent to Paris to study painting, and entered the studio of Flandrin. Subsequently he became one of the favorite pupils of Ingres. At this time the master was too old to teach in his studio, but gave to Jacquesson the *entrée* into his private chamber, where frequently in his bed Ingres poured into the willing ears of his fortunate pupil the principles and thoughts of his long life and great experience. In consequence of these advantages, Jacquesson is said to have been imbued more deeply with the grand ideas of Ingres than any other artist in France. In 1865 he competed for the grand *prix de Rome*, although quite unprepared for the task. Jacquesson at this time was but twenty-five, and heretofore students of thirty had been admitted to this competition, but a new rule forced him to enter then or never. In addition to this he was dis-

abled by illness, and his picture was not finished in time, although it won the second prize and was purchased by the government for 2,000 francs. Soon after this he opened a studio in Paris for the reception of pupils, of which one of his students writes: "The serious work required, and lofty principles inculcated, have stood in the way of its becoming the resort of the average *rapin*. It is not a popular studio, one to which the masses flock." A number of Americans have been among his pupils. He has so devoted himself to his classes that his own work has seriously suffered, although he has painted a number of fine portraits.

**Jacquet, Jean Gustave.** (*Fr.*) Born at Paris, 1846. Medals in 1868 and '75. Pupil of Bouguereau. He made his début at the Salon of 1865 with two pictures, "Modesty" and "Sadness." His picture of "The Call to Arms" (1867) attracted much attention. Edmond About said: "Behold an artist, unknown to-day, who will be celebrated to-morrow." His "Sortie de Lansquenets" of 1868 was bought by the State, and is at the château of Blois. Jacquet has traveled in Italy, Germany, and England. His pictures are in demand and bring good prices. He is fond of all the objects which collectors love, and his atelier is rich in tapestry, stuffs, arms, draperies, etc. He took part in the battle of Malmaison, where he saw Cuvelier killed and Leroux grievously wounded. His drawing is spirited, his color pleasing, and the general effect in his pictures is bright and charming. Among his works are, "La pauvrete" (1877), the "Peasant-Woman" (1876), "Reverie," "Halt of Lansquenets," "A Vidette" (1875), etc. He paints many portraits. His "Going to the Races" belongs to Mr. Hawk of New York. At the Paris Salon of 1878 he exhibited "Jeanne d'Arc praying for France."

**Jadin, Louis Godefroy.** (*Fr.*) Born at Paris, 1805. Chevalier of the Legion of Honor. Pupil of Hersent and Abel de Pujol. He has done some decorative paintings, among which are eight panels of subjects from the chase in the dining-room of the Ministry of State, and a ceiling at the palace of the Luxembourg, representing "Aurora." Many of his pictures are of hunts and animals. [Died, 1882.]

**Jadin, Emmanuel Charles.** (*Fr.*) Born at Paris. Pupil of his father and of Cabanel. He received a medal at Philadelphia, where he exhibited "The Sheik Salah dead in his Tent." At the Salon of 1877 he exhibited the "Resurrection of Lazarus"; in 1878, "The Return from the Cemetery, Venice."

**Jaeger, Gustav.** (*Ger.*) Born at Leipsic (1808 - 1871). Director of the Academy at Leipsic. Pupil of the Academy at Dresden, and of Schnorr von Carolsfeld. Many of his most important works were frescos; among these the decoration of a salon at the château of the Grand Duke of Weimar. Cartoons of these pictures are in the Museum of Leipsic, where are also two paintings of religious subjects. At Munich he executed one of the frescos of the Grand Hall of the Nie-



belungen. Among his oil-paintings may be mentioned, "The Death of Moses," bought by the Society of Arts of Saxony, and "The Entombment of Christ." Vapereau says :—

"He enjoyed the reputation of a master of German painting ; he is praised for grandeur of style, clearness of composition, nobleness, expression, boldness of touch, and, with correct drawing, the sentiment of light and color."

**Jalabert, Charles François.** (*Fr.*) Born at Nîmes, 1819. Officer of the Legion of Honor. Pupil of Paul Delaroche. Passed some time in Italy. Has painted portraits, *genre* and religious subjects. His "Virgil, Horace, and Varius at the House of Mæcenas" (1847) is at the Luxembourg. In 1873 he exhibited at the Salon two portraits of ladies ; in 1872, a portrait and "The Awakening"; in 1870, two portraits. Among his earlier works are, "Christ on the Mount of Olives," "St. Luke," "The Annunciation," "Nymphs listening to Orpheus," "Romeo and Juliet," etc. At the Walters Gallery, Baltimore, is his "Orpheus," of which the Sunday Bulletin, February 12, 1876, says :—

"A most delicately wrought and poetic composition. The grace and beauty of the nymphs, and the soft and dreamy tone that is preserved, betray a peculiarly happy conception and a pretty idea well sustained and fully developed. The picture is in harmony with Orpheus' music, which is sensuous, dreamy, and reposeful, and with nothing too real about it."

Also in the same gallery is a scriptural subject, "Suffer little Children to come unto Me," and another picture of a child.

"The practical work of such a painter as Jalabert depends greatly on the use of the razor. First, the dead-color is laid of about equal thickness throughout, and then scraped down with a very sharp razor till it presents a perfectly smooth and even surface everywhere. On this surface, slightly oiled, the artist proceeds to work, this time in thinner color, and after successive scrapings and repaintings the picture arrives, finally, at a sort of finish remarkable for an extreme equality of surface, which has always a certain charm for the popular mind. And the popular mind is right to some extent, for, although roughness of loading would not signify in the least if the picture were always to be seen by a light equally diffused over the whole of its area, it is true, nevertheless, that since pictures are always seen by a light either coming from above or from one side, many of the rough projections of paint will catch lights and project shadows of their own quite independently of the light and shade of the picture, and often altogether destructive to it. Horace Vernet said, and truly, that light resides in the quality of the tone and not in the thickness of the pigment ; and the love for smoothness of surface which marks Jalabert and some others is perfectly compatible with artistic power, both in color and chiaroscuro, whilst it is more than 'compatible' with drawing, being positively favorable to form. Of Jalabert's works I like his portraits best, and the single figures which resemble portraits, and are, in fact, portraits of models, more or less idealized."—P. G. HAMERTON, *Painting in France*.

**Janssen, Peter Johann Theodor.** (*Ger.*) Born at Düsseldorf, 1844. Studied at the Düsseldorf Academy, and adopted the manner of E. Bendemann. Visited Munich, Dresden, and Holland. Painted, at the Hotel de Ville in Crefeld, a series of scenes from early German history, and at Bremen, in the Exchange, a picture of "The Commencement of Colonization in the Baltic Provinces." He also painted many smaller pictures, historical subjects and portraits. Recently

he has undertaken a series of works in the Hotel de Ville at Erfurt. In the National Gallery at Berlin he has also painted some decorative works.

**Japy, Louis Aimé.** (*Fr.*) Born at Berne (Doubs). Pupil of Français. Medals in 1870 and '73. A painter of landscapes. At the Corcoran Gallery, Washington, are "A Spring Landscape" and "Twilight," painted in 1873. At the Salon of 1878 he exhibited "Spring in the Valley of the Somme" and "In the Wood in April."

**Jeannin, Georges.** (*Fr.*) Born at Paris. Pupil of Vincelet. Medal of the third class in 1878, when he exhibited "A Barrow of Flowers" and "A Basket of Flowers"; in 1877, "After the Rain" and "In the Flowers"; in 1876, "The Flower Shop" and "A Quantity of Flowers."

**Jeanron, Philippe-Auguste.** (*Fr.*) Born at Boulogne-sur-Mer, 1809. Member of the Institute of France and Officer of the Legion of Honor. A writer and painter. His pictures are scenes from everyday life. "The Little Patriots," the first which he exhibited, was purchased by the Luxembourg, and is now at Caen. "The Flight" and "The Repose in Egypt" were bought by the Duke de Luynes. "The Abandoned Port of Ambleteuse" is at the Luxembourg. Jeanron has made many estimable portraits; also some engravings with the dry point. In 1848 he was appointed Director of the Louvre and the National Museums. In this position he rendered important services to the world in his classification and arrangement of the art treasures in the Louvre, in the opening of the Egyptian Museum, and many other admirable additions to the conveniences for seeing the little world of wonders and beauties gathered there. Since 1860 he has been the Director of the Museum of Marseilles.

**Jenkins, Joseph J.** (*Brit.*) Born in London, 1811. He studied under his father, an engraver in London, and began his professional life by designing illustrations for books and magazines. In 1842 he became a member of the New Society of Painters in Water-Colors, resigning, however, in 1845. In 1846 he went to the Continent, spending some time in study and sketching. In 1849 he was elected an Associate of the Old Water-Color Society, full member in 1850, was Secretary for many years, and is at present a Trustee and regular contributor to its exhibitions. Among the better known of his works are, "Going with the Stream," "Going against the Stream," "Hopes and Fears," "Happy Times," "On the Thames at Mill End," "Both Sides of the Channel," "In Sight of Home," "A Creek on the Blyth," "At Caen, Normandy," "A Nook on the Thames," "Mist on the Hillside," and others, many of which have been engraved.

His "En Route" was at the Philadelphia Centennial Exhibition of 1876.

**Jenks, Mrs. Phœbe.** (*Am.*) Born in Portsmouth, N. H., 1849. Studied art under B. C. Porter and D. T. Kendrick in Boston, spending



her professional life so far in that city. She paints landscapes, figures, and portraits, and has exhibited frequently of late years in the Boston Art Club and New York Academy of Design. Among her works are, a two-thirds portrait of a lady (owned by Mrs. Alvin Adams of Watertown), portrait of a child (in the possession of W. H. Humphrey, Boston), "Mamma's Comb" (belonging to Robert M. Mason, Boston), "The First Attempt" and "Making Dolly's D'ess" (to Oliver Ames), "Priscilla the Spinner" (to S. L. French), and "Industry" (to Oliver Ditson). Her "Patience" was at the National Academy in 1878.

**Jerichau, J. A.** (*Dane.*) Born, 1816. After studying awhile at home, this sculptor went to Rome, where he had for a master his countryman, Thorwaldsen. His principal works are, "The Marriage of Alexander and Roxana," a bas-relief for a frieze of the Royal castle at Copenhagen, a colossal group of "Hercules and Hebe," "Penelope" (a *chef-d'œuvre* of this artist), "A Hunter devoured by a Lioness," an "Ascension" (which took the grand prize given by the Princess Albert of Prussia, whose property the statue became), "The Creation of Eve," "Adam and Eve after the Fall," "A Sleeping Woman," "The Panther-Hunter," and the monuments to Oersted and Andersen at Copenhagen, which are much admired. This sculptor is classical in his correctness and purity of form. [Died, 1883.]

**Jerichau-Baumann, Mme. A. M. Elizabeth.** (*Pole.*) Born at Warsaw (1818-1881). Pupil of the Academy of Düsseldorf. This painter had been with her husband for a long time in Rome. Her pictures are of *genre* subjects. In 1861 she had an honorable mention at Paris. Her "Reading of the Bible" was a commission from Napoleon III. Mme. Jerichau painted a portrait of the Princess of Wales in her wedding-dress, for the Princess Christian. Among her works are, "The Joys of a Mother," "A Danish Sailor drying his Nets," "The Wounded Soldier," "A Young Girl praying for her Sick Mother," etc. At Berlin, in 1876, she exhibited "A Scene on the Nile," "A Portrait of a Sultana," and "Egyptian Water-Carriers."

**Jobbé-Duval, Félix.** (*Fr.*) Born at Carhaix, 1821. Chevalier of the Legion of Honor. Pupil of Paul Delaroche. Made his *début* at the Salon of 1841. In 1875 he exhibited three portraits; in 1874, the same number; in 1873, "The Mysteries of Bacchus" and cartoons of frescos in the Palace of Justice at Bordeaux and in the church of Saint-Gervais at Paris; in 1872, "Wishes" and "Bouquet of Roses." Among his works are, "The Descent from Calvary," some frescos in the church of Saint-Séverin at Paris, and others in the Monastery of the Visitation at Troyes, etc. At the Salon of 1878 he exhibited "The Sea."

**Johnson, Horace C.** (*Am.*) Born at Oxford, Ct., 1820. Began his art studies under Professor Morse in the city of New York, and during the years 1856, '57, and '58 was a pupil of William Page in

Rome. His professional life has been spent in Italy and in his native State, many of his portraits being in the possession of Connecticut families. He is at present a resident of Waterbury. His "Roman Peasant on the Campagna" belongs to Mr. C. N. Wayland of New York; "Grape-Gatherers of Gensano," to Mr. D'Aubigny of New York; and his portrait of Dr. Samuel Elton and "The Roman Mother" are in the possession of Mrs. John P. Elton of Waterbury, Ct.

**Johnson, David, N. A.** (*Am.*) Born in New York, 1827. At the commencement of his career he received a few lessons from J. F. Cropsey, but has been a close student of Nature, looking upon her as his teacher and master. His professional life has been spent in New York. He has never been abroad. In 1859 Mr. Johnson was one of the founders of the Artists' Fund Society. He was elected an Associate of the National Academy in 1860, and Academician in 1862. In 1867 he exhibited "Echo Lake"; in 1869, "On the Wallkill River"; in 1870, "New Berlin, N. Y."; in 1871, "View at Barrytown, N. Y."; in 1874, "View at Dresden, Lake George" (belonging to Cortland Palmer); in 1876, "Near Noroton, Ct."; in 1877, "Greenwood Lake"; in 1878, "Morning at the Harbor Islands, Lake George."

His "Lake George" belongs to Mrs. William H. King, N. Y.; his "Hudson River," to Mrs. William H. Gerrard; his "Mount Lafayette," to John J. Cisco; his "October on the Erie Railway," to E. A. Munson, Utica; his "Spring at Mount Vernon," to Bryan Smith of Brooklyn. His "Housatonic River," exhibited at the Paris Salon in 1877, belongs to L. A. Lanthier, N. Y.

To the Centennial Exhibition of 1876 he sent "Scenery on the Housatonic" (belonging to Mrs. J. Bullard), "Old Man of the Mountain" (belonging to Richard Taft), and "A Brook Study, Orange County, N. Y.," receiving one of the first awards.

**Johnson, Eastman, N. A.** (*Am.*) Born in Maine, 1824. As a young man he began the practice of his profession by the execution of portraits in black and white, showing considerable skill, and meeting with some success in that branch of the art. Going abroad, he studied for two years in Düsseldorf, for the first time painting in oil. He subsequently studied in Italy, Paris, Holland, and at The Hague, where he remained four years, and executed his first important works, "Card-Players," "Savoyard Boy," and others. Returning to America, he opened a studio in New York, and was made a member of the National Academy in 1860, painting those original sketches and pictures of American domestic and negro life in which he so decidedly excels. Among the earlier of these works (many of which have been chromoed, lithographed, and engraved) are his "Girls by the Stove," "Boys at the Ragged School," "Post-Boy," "Sunday Morning," "Hard Cider," "Washington's Kitchen, Mt. Vernon," "Old Kentucky Home," "Crossing a Stream," "Chimney-Sweep" (belonging to T. R.



Butler), "The Drummer-Boy," and others illustrative of the life of the American soldier during the Civil War. He sent to the National Academy, in 1869, "The Art-Lover"; in 1871, "The Old Stage-Coach"; in 1873, "The Woodland Bath," "Catching the Bee," and "The Sulky Boy"; in 1874, "The Tea-Party," "Bo-Peep," and "A Prisoner of State"; in 1875, "Milton dictating to his Daughter," "The Toilet," and "The Peddler"; in 1876, "The Husking-Bee" and "The New Bonnet"; in 1877, "Dropping Off" (belonging to R. H. Stoddard) and "The Tramp"; in 1878, portraits of Dr. Potter of Union College, Chief Justice Daly, and "Children playing in a Barn." At the Mechanics' Fair, Boston, 1878, was exhibited "The Lullaby" (belonging to Mr. E. D. Maynard).

His "New England Boy at Breakfast," "Chimney-Corner," and "Wandering Fiddler" were in the Johnston Collection, the last selling for \$2,375. His "Old Kentucky Home" (belonging to R. L. Stuart) was in the Paris Exposition of 1867, and the American Centennial Exhibition of 1876. His "Old Stage-Coach" is the property of George Whitney; "Sabbath Morning," of R. L. Stuart; "Bo-Peep," of H. Richmond. "Tender Passion" is in the Walters Collection in Baltimore. His "Corn-Husking" and "What the Sea says" were at the Paris Exposition of 1878. His "Mother and Child" belongs to Abner Mellen, Jr., of New York.

Among Eastman Johnson's portraits is one of A. B. Stone.

"In his delineation of the negro Eastman Johnson has achieved a peculiar fame. One may find in his best pictures of this class a better insight into the normal character of that unfortunate race than ethnological discussion often yields. . . . 'The Old Kentucky Home' is not only a masterly work of art, full of truth, nature, local significance, and character, but it illustrates a phase of American life which the late war and its consequences will either uproot or essentially modify; and therefore this picture is as valuable as a memorial as it is interesting as an art study." — TUCKERMAN'S *Book of the Artists*.

"In *genre* Mr. Eastman Johnson contributed the 'Prisoner of State,' 'The Old Kentucky Home,' 'Sunday Morning,' and 'The Old Stage-Coach,' which are all representative of the acknowledged excellence of his style. Mr. Johnson's subjects are derived fresh from nature, and are generally illustrative of characteristic traits of American life and customs. They are carefully studied, and always expressive of genuine feeling. They are not altogether free from uncertainty of form and touch and monotony of tone, but no one has more decided individuality and independence in choice and treatment of subject than this artist. His pictures bear the unmistakable stamp of originality. We are never reminded in them of the influence of schools or foreign methods; they rest upon their own merits, and the only comparisons they suggest are those afforded by the truths of nature. 'The Old Kentucky Home' is the picture that first gave him his reputation, which every succeeding work has sustained and increased. 'The Old Stage-Coach' displays greater maturity of method and breadth of treatment, but in accurate delineation of character 'The Old Kentucky Home' is hardly surpassed. The impression made by Mr. Johnson's pictures is a genuine one. We instinctively feel that the artist himself was impressed, and sought to express something that touched his sympathies forcibly. This is their interest and power, and criticism starts from this source rather than from the mere pictorial elements of technical merit that usually, in artists of less character, first engage the attention." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Johnson, Edward Killingworth.** (*Brit.*) Born at Stratford-le-Bow, near London, 1825. He displayed a marked talent for art at an early age, but has never studied under any masters. For some years, however, he copied at the Langham Life School, and has drawn a great deal upon wood. He began painting as a profession about 1863. In 1866 he was elected an Associate of the Society of Painters in Water-Colors, and a full member in 1876. He resided in London until 1871, when he removed to a small ancestral property in North Essex, where his studio still is (1884). Among his more important works are, "The Anxious Mother" (Water-Color Exhibition in 1876, engraved in 1878 and purchased by Birket Foster), "The Reader" (exhibited in London, 1874, Birmingham, 1875, and owned by John Jaffray of the latter city), "A Golden Swarm" (1877), "The Rival Florists" (exhibited in New York in 1873, and belonging to G. B. Warren, Jr., of Troy, N. Y.), "A Peep into the Letter-Bag," and "Going to Bed" (1878). He sent "A Study" to the Philadelphia Exhibition of 1876, and "The Anxious Mother" to the Paris Exposition of 1878.

"We can certainly characterize 'The Rival Florists' as one of the most remarkable pictures of its kind ever brought to this country." — *New York Times*, February 16, 1873.

"Killingworth Johnson's 'Intruders' [New York Water-Color Exhibition, 1876] has been received with expressions of the highest praise. The picture is open to criticism perhaps, owing to the absence of positive shadows, but its aim is so high and its motive so charming that it commands admiration in spite of any mere defect." — *Art Journal*, March, 1876.

"Mr. E. K. Johnson sends only one contribution to this exhibition, but in that he seems to have determined to concentrate all the beautiful color and delicacy and brilliancy characteristic of his work. 'A Golden Swarm' takes us into a garden which is simply a blaze of flowers and sunlight. Of course the women are beautiful women, for Mr. Johnson does not admit the halt and the lame and the blind into these earthly paradises of his. . . . The action of the female figure in the center of the picture is extremely graceful, and the child beside her is charming in attitude and expression." — *London Daily News*, May 19, 1877.

**Johnson, Frost.** (*Am.*) Born in New York, 1835. After copying for a short time in Milwaukee he studied for two years under Professor Cummings in the Antique and Life Schools of the Academy of Design, in his native city. He went to Europe in 1859, entering the Art Academy of Düsseldorf, and remaining until 1861, when he became a student of the Academy of St. Luke in Antwerp. In 1863 he went to Paris, drawing in l'École des Beaux-Arts, and from 1865 to '69 he was a pupil of Edward Frère at Écouen. He spent some time in the practice of his profession in London, and is at present a resident of New York. Among Frost Johnson's earlier pictures may be noted, "Grandmother's Spectacles" (belonging to Mr. Morrill of Boston), "The First Whiff," "Caught at It," "The Broken Bottle," and "The Arithmetic Lesson" (owned in Milwaukee, Wis.). His "Les pommes" and a "Study of an Interior" were at the Paris Salon of 1869, and at the National Academy, New York, some years later. His "Roasted Chestnuts" belongs to S. D. Warren of Bos-



ton; "Good Night" and a portrait, to G. W. Hollis of the same city. Alvah Hall of New York owns "La petite flaneuse." Menzo Diefendorf of New York owns "Last and Best," which was painted for the Arcadian Club. "The Bouquet," portrait of Lady Helena Blackwood, is in the collection of her father, Earl Dufferin. His "Neglected Lesson," "Does your Mother know you're out?" "Love Me, Love Me Not," "Stitch in Time," and others, have been exhibited in New York, Brooklyn, Buffalo, and other cities. To the Philadelphia Centennial Exhibition of 1876 he contributed "Good Night" and "A Thirsty Party."

"Frost Johnson is profitably occupied with several pieces of still-life which are principally remarkable for their rich and subtle contrasts of color. . . . The artist's studies in heads, mostly taken abroad, are unique. They are simply studies of coloration from Nature, and unite individuality of color with strength of effect." — *New York Herald*, December 12, 1872.

"Mr. Frost Johnson has recently completed a cabinet picture, the central and only figure of which is a portrait of the daughter of the Earl of Dufferin, remarkable not only for artistic treatment, but for the thorough mastery with which conventional laws in regard to color have been controlled and subordinated to the final and most admirable effect." — *Baltimore American*, October 13, 1877.

"Mr. Frost Johnson has just completed a picture which has attracted the attention of connoisseurs, and is of peculiar interest, not only for the admirable finish of the work, but for a certain departure from the recognized conventions of art. The picture is a small one, only cabinet size, and was painted as a portrait of the young daughter of the Earl of Dufferin, but the arrangement of color, the distribution of accessories, and the effect obtained from light through a draped window is so thoroughly fine, and in some respects original, as to justify the high approval expressed from the most authoritative sources." — *New York Graphic*, October 16, 1877.

**Johnston, Alexander.** (*Brit.*) Born in Scotland, 1815. Pupil of the Trustees Academy of Edinburgh, and later of the schools of the Royal Academy. Began to exhibit, about 1835, portraits and historical figure pictures. Among his earlier works are, "The Mother's Grave," in 1839; "The Gentle Shepherd," in 1840; "The Covenanters' Marriage," in 1842; "Prince Charley and Flora Macdonald," in 1847; "The Trial of Archbishop Laud," in 1849; "Tyndal translating the Bible," in 1854; "John Bunyan in Bedford Jail," in 1861; and "The Land o' the Leal," in 1863. His "Press-Gang" was in the International Exhibition of 1862, and his "Last Sacrament of Lord Russell in the Tower," painted in 1845 (belonging to the Vernon Collection), is now in the National Gallery of London. In 1868 he sent to the Royal Academy, "The Billet-Doux"; in 1870, "Juliet"; in 1871, "Isaac Watts and his Mother"; in 1873, "The Turning-Point"; in 1874, "Tired"; in 1875, "Ought I to do it?"; in 1876, "Bonnie Lesley" and "The Kettledrum-Quadrille"; in 1877, "A Waif"; in 1878, "Preparing for Conquest." His "Turning-Point" was at the Paris Exposition of 1878.

"The figure here [*'Il Penseroso,'* by Alexander Johnston, R. A., 1870] is of a nun, of stately and dignified form, who has walked forth in the evening twilight and stands fixed

in contemplation of the heavens. The conception is fine, and the expression of the face, though somewhat severe, is appropriate to the sentiment. . . . The license taken by the artist in the landscape affects in no degree the excellence of the composition as an example throughout of good and sound painting and of poetic feeling." — *Art Journal*, May, 1873.

**Jones, George, R. A.** (*Brit.*) (1786–1869.) Son of a well-known mezzotint engraver. He entered the Royal Academy in 1801, but he joined the army under Wellington on the breaking out of the Peninsular War, and did not practice art until its close in 1815, when he painted street-scenes of English and Continental cities for some years; finally turning his attention to war subjects, in which he was very successful. Among the many works of this description, painted during his long career, may be mentioned, "Waterloo," "Lucknow," "Alma," and "Balaklava." He painted also many pictures in water-colors, and pictures of an historical character in oil, the more important being "The Coronation of George IV.," "The Passage of the Reform-Bill," and "The Opening of the New London Bridge." His "Fiery Furnace," "Lady Godiva," and two battle-pieces are in the National Gallery, London. He was made an Associate of the Royal Academy in 1822, and Academician in 1824, Librarian of 1834, and Keeper in 1850. He received from the British Institute, in 1820, a premium of £200 for his "Waterloo." Several of his pictures have been engraved.

**Jones, Owen.** (*Brit.*) Born in Wales (1809–1874). Spent some years in the office of a well-known London architect, and later visited the Continent and the East. He was one of the superintending architects of the Crystal Palace at Sydenham, erected in 1851, devoting himself particularly to its decoration, and in 1873 he received a medal for designs furnished for the Exposition buildings at Vienna. He was well known as a writer on subjects connected with his profession, publishing, in 1836, his "Alhambra," containing over a hundred valuable plates; in 1842, "Views on the Nile"; in 1856, a "Grammar of Ornament," and several handbooks to the various courts of the Crystal Palace, etc. He was architect of St. James' Hall, Piccadilly, probably his most important work.

**Jones, Alfred.** (*Am.*) Born in Liverpool, 1819. Came to America very early in life. He received the first prize at the National Academy of Design in New York, in 1839, for a drawing from Thorwaldsen's Mercury. "The Proposal," after Durand, and "The Farmer's Noonning," after W. S. Mount, first called attention to him, and his work was sought for the illustrated publications of the day. In 1846 he went to Europe. He there studied in life schools, devoted himself to his profession, and was elected a member of the National Academy, New York, in 1851. He sometimes paints in oil and water-colors. He is one of the foremost American engravers. His plate of the "Image-Breaker," after Leutze, is one of his best. Among his plates are Adoniram Judson (half length, sitting), after Chester Hard-



ing ; William Cullen Bryant (head and full bust), after A. B. Durand ; "The Capture of Major André," after Durand ; "Sparking," after Edmonds ; "The New Scholar," after Edmonds ; "Mexican News," after R. C. Woodville ; and several portraits.

**Jones, H. Bolton, N. A. (Am.)** Born in Baltimore, receiving his art education and spending the greater part of his professional life in his native city. In 1877 he made a sketching-tour in Brittany and Spain, sending the results of his labors to Baltimore, where several of his pictures were exhibited in 1878. He has been a regular contributor to the National Academy since 1874, where he sent "Summer on the Blue Ridge," followed in other seasons by "September Afternoon," "Hunter's Camp, Maryland," "Old Fort Ticonderoga," "At the Edge of the Moor," "The Parable of the Sower," "After the Shower," "Spring in Brittany," and "Taking Geese to Market." "The Ferry Inn" was at the Centennial Exhibition of 1876 ; "Return of the Cows, Brittany," at the Paris Exposition of 1878 ; and to the Paris Salon of the same year he sent "A Heath in Bloom, Brittany."

**Jongkind, Johan Barthold. (Dutch.)** Born at Latrop, about 1822. He left Holland at an early age, and studied marine-painting under Isabey at Paris. He made his début at the Salon of 1845, and received in 1852 a medal of the third class. Perhaps this artist is more interesting as an etcher than as a painter. Charles Baudelaire, in "L'Art Romantique," calls him a "charming and candid artist," and speaks of his etchings as "abbreviations of his painting" and sketches, which amateurs who are accustomed to find the soul of an artist in his most rapid scrawls (*gribouillages*) will know how to read.

"The purpose of his art as an etcher may be explained in a few words. All landscape-painters make memoranda of impressions, which must of necessity be done very rapidly if they are to be worth anything, because the effects in nature change so fast that they cannot be sketched at all by a slow hand. Jongkind has so far trusted to the intelligence of the public (or of the small cultivated public to which he addresses himself) as to make memoranda of impressions directly upon copper, and print them. This is the whole explanation of his work as an etcher. But now comes the person living outside of art, who, when he sees one of these etchings, feels first puzzled and then offended, and thinks that both artist and laudatory critic must be making fun of him. 'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is, that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities which belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind, quite beyond any possible experience of infancy. The right way to estimate work of this nature is to look upon it as the artist's manner of noting down an impression in all its freshness. Jongkind succeeds in doing this, either by an unconsciousness which is itself a great gift, or else by an effort of will strong enough to set himself entirely above the criticism of ignorance. There is something approaching to sublimity in the courage which was needed to send plates of this description to the printer. All landscape-painters have made memoranda of this class, though they rarely make them quite so well, but Jongkind is the first who has had the courage to publish them. It seems like the rashness which tempts Providence to set these things before the French *bourgeois* or the English Philistine, for the only public they are fit for is a public of true amateurs or artists ; but whoever can really read them is in a fair way for

being able to read all painting that sets itself honestly to the rendering of the mutual impression in its unity." — HAMERTON, *Etching and Etchers*.

Some of the best of these etchings are, "The Town of Maasliens, Holland" (1862), "Entrance to the Port of Honfleur" (1863), "Sortie du Port de Honfleur" (1864), and "View of the Scheldt at Antwerp, — Setting-Sun" (1869). Jongkind has exhibited many pictures of Dutch scenery; several of them are views in and about Dordrecht.

**Jooravlef, F.** (*Russian*.) Of St. Petersburg. At Philadelphia he exhibited a picture of "The Dinner after the Funeral," for which he received a medal. The same work was at the Paris Exposition in 1878, together with "The Blessing of the Betrothed."

**Jopling, Joseph M.** (*Brit.*) Born in London, 1831. Studying in no schools and under no masters, he has spent his professional life in his native city, with the exception of three winters devoted to work and observation in Rome. He was elected an Associate of the New Society of Painters in Water-Colors in 1859, resigning in 1876. He received a silver medal at the Crystal Palace in 1876, and a medal at the International Exhibition at Philadelphia the same year. Among his works may be mentioned, "The Tea-Rose," "The Fair Florist," "Autumn," "Joan of Arc at her Trial," "Baiting the Line," etc. To Philadelphia, in 1876, he sent "Flossy" (belonging to the Right Hon. Cooper Temple), "Winter," and "In the Conservatory." At the Grosvenor Gallery in 1878 was a portrait of M. Rouzaud in armor of the sixteenth century, and several fruit and flower pieces.

**Jopling, Mrs. Louise.** (*Brit.*) Wife of Joseph M. Jopling. She was born in Manchester, in 1843, and learned to draw for the first time in 1867. She studied in Paris under Charles Chaplin and Alfred Stevens, exhibiting frequently for some years at the Royal Academy, the Dudley and Grosvenor Galleries, and elsewhere in England. Among her more important works are, "Five-o'clock Tea," at the Royal Academy in 1874 (purchased by the Messrs. Agnew), "The Modern Cinderella," "It might have been," etc. Her "Five Sisters of York" was at the Philadelphia Exhibition of 1876; "The Modern Cinderella," at the Paris Exhibition of 1878.

"'The Five-o'clock Tea' is the largest and most important design we have seen from Mrs. Jopling's hand, and in the disposition of the various figures and the management of color, it certainly exhibits very remarkable technical gifts. Especially do we notice in this lady's work a correct understanding of the laws of tone, very rare to find in the works of English painters, giving the artist power to bring different tints, even if they are not harmonious, into right relations one with another." — *Art Journal*, July, 1874.

**Jordan, Rudolf.** (*Ger.*) Born at Berlin, 1810. Member of the Academies of Berlin, Dresden, and Amsterdam, and Knight of several Orders. Medal at Philadelphia. Pupil of the Academy of Berlin and of Wach. He at first painted religious subjects, but is most admired in *genre* pictures. At the National Gallery, Berlin, are, "The Offer of Marriage in Heligoland," "Death of a Pilot," "A Scene in Normandy," "An Old Man's Home in Holland," and "The Widow's



Consolation" ; the last is in the National Gallery, Berlin, and was sent to the Paris Exposition in 1878. The "Offer of Marriage" is the first work which gave him reputation. Jordan is also a writer on art, and is much interested in its history. At Berlin in 1876 he exhibited "The Boats have all returned ; One alone is wanting."

**Jouffroy, François.** (*Fr.*) Born at Dijon, 1806. Member of the Institute. Officer of the Legion of Honor. Grand *prix de Rome* in 1832. Professor of Sculpture at l'École des Beaux-Arts. His "Ingenuousness; or, a Young Girl telling her First Secret to Venus" is at the Luxembourg. Jouffroy has executed various busts for private persons, and a "Bénitier" for the church of Saint-Germain-l'Auxerrois, Paris, from the design of Mme. Lamartine. He was charged with the decoration of the new church of Saint-Augustin, and has done many other decorative works for public edifices. [Died, 1882.]

**Jourdan, Adolphe.** (*Fr.*) Born at Nîmes. Medals in 1864, '66, and '69. Pupil of Jalabert. At the Salon of 1877 he exhibited "A Breakfast at Saint-Honorat" ; in 1876, "The Good-By" and "The Three Friends." At the Johnston sale, New York, 1876, "A Young Italian Mother" (39 by 31) sold for \$ 2,300. At the Salon of 1878 he exhibited a portrait and "The Banks of the Gardon."

**Jundt, Gustave.** (*Fr.*) Born at Strasbourg, 1830. Medals in 1868 and '73, and at Philadelphia, 1876. Pupil of Guérin, and (at Paris) of Drölling and Biennourry. He traveled somewhat, and made his début at the Paris Salon in 1856 with the "Fête of the Village." Since then he has sent works to nearly every Salon, among which may be named, "Near a Fountain," "Alpine Strawberries," "May-flowers," "Cutting Hair at the Fair of La Tour in Auvergne" (sent to Philadelphia), "It Rains! — Swiss Oberland," "The Pence of St. Anne," "Sunday Morning," "The Time of the Wedding," etc.

This artist also makes many caricatures and illustrations for publications, such as "L'Histoire de la Poupée," "Le Poltron," "Polichinelle," etc. [Died, 1884.]

"He draws, as one walks, without seeming thought, and he paints, as one talks, always improvising. Only there are some men who have a good appearance in walking, while they scarcely think of it, and those who talk with wit and humor without making any pretensions. It is precisely in this manner that Jundt paints. His pictures have some piquant improvisations in which malice overflows ; gawky awkwardness takes under his lively and animated touch an air of amusing good-nature. . . . As a painter he may be reproached with certain defects, but he possesses one very rare quality, he has incontestable originality. Jundt is one of the few who might dispense with signatures on his pictures." — RENÉ MÉNARD, *L'Art en Alsace-Lorraine*.

**Kaemmerer, Frederic Henri.** (*Dutch.*) Born at the Hague. Medal at Paris in 1874. Pupil of Gérôme. At the Salon of 1877 he exhibited "A Party at Cricket" ; in 1875, "A Winter Day in Holland" ; in 1874, "The Beach at Scheveningen," now in the Corcoran Gallery at Washington. At the Latham sale, New York, 1878, "Autumn, — Terrace of the Tuileries, 1790" (24 by 16) sold

for \$1,125. Knoedler & Co. exhibited, in 1878, his "Going to Church in the Olden Time." At the Salon of 1878 he exhibited "A Baptism."

**Kalckreuth, Stanislaus, Count of.** (*Pole.*) Born at Kozmin, 1821. Professor and member of the Academy of Berlin, and member of the Academies of Amsterdam and Rotterdam. Medals at Berlin, Vienna, and Bordeaux. Studied in Berlin and Polnisch-Lissa. After several years of military life he studied under Krause and Schirmer. His progress attracted the attention of the King, who gave him commissions. In 1860 an art school was established at Weimar by the Grand Duke of Saxony, and Kalckreuth became its conductor. During student travels which he made he visited Switzerland and Spain, saw a large part of Germany, and spent some time in Vienna. In 1876 he gave up his office at Weimar and settled in Kreuznach. His representation of Alpine scenery is especially happy, and remarkable for the effects of light and shade. At the National Gallery, Berlin, are his "Lake of Gaube in the Upper Pyrenees" and "Canagai Valley in the Eastern Pyrenees." At Berlin, in 1876, he exhibited the "Lake of Thun." At the Paris Exposition of 1878 was seen his "Mont Blanc" (belonging to the Emperor of Germany).

**Kaufmann, Theodor.** (*Ger.-Am.*) Born in Hanover, 1814. Studied art in Hamburg and at Munich, where he was a pupil of Hess. He practiced his profession for a few years in Europe, settling in America in 1850. Among the better known of his pictures painted in this country are, "On to Liberty," "A Railway Train attacked by Indians," and "General Sherman near the Watchfire."

In 1871 he published a work entitled "The American Painting-Book." He resided in Boston for some years.

**Kaulbach, Wilhelm von.** (*Ger.*) Born at Arolsen (1805 - 1874). Officer of the Legion of Honor. Correspondent of the Institute. He received many decorations, and was member of several academies. At the age of seventeen he was placed in the Academy of Düsseldorf, then under the direction of Cornelius. When twenty-one he went to Munich. Six allegorical frescos in the arcade of the Hofgarten were among his earliest works there. Before he was twenty-five he executed "Apollo and the Muses," in the Odeon, and the celebrated design called "The Mad-House." He next painted sixteen illustrations of the story of "Cupid and Psyche," on the walls of the palace of the Duke Maximilian; then, together with the painter Schnorr and the sculptor Schwanthaler, he worked at the decoration of the new palace of King Ludwig. He completed his design for the "Battle of the Huns" in 1837; it was a *chef-d'œuvre*. About the same time he completed the cartoon of the "Destruction of Jerusalem," the painting from which was not made until eight years later, when King Ludwig purchased it. In 1846 his designs illustrative of "Reynard



the Fox" appeared. He also illustrated the Gospels and the Shakspeare gallery. Kaulbach devoted many years to the great decorative paintings of the "Treppenhaus" of the new Museum at Berlin. His subjects here were, "The Tower of Babel," "Destruction of Jerusalem," and "Battle of the Huns" (reproduced), colossal figures of Moses, Solon, History, Legend, etc., and "The Reformation," besides friezes which were designed as borders for the principal works. In 1867 he sent to Paris his "Epoch of the Reformation," a cartoon of which, belonging to Mr. Durfee of Fall River, was for some time in the Boston Athenæum. For this painting he received a medal of honor. Vapereau says: "It united all his qualities of composition, drawing, and color." In the National Gallery at Berlin are his cartoons of "The Death of the Marquis Posa," and one of a scene from the "Mary Stuart" of Schiller. Mr. Probasco of Cincinnati has a beautiful work by Kaulbach called "Mutterliebe" ("Mother-Love"). It was painted for Mr. Probasco, and he claims that it is the only original painting by Kaulbach in America. It represents a mother with her four children. She is seated beneath a tree in the midst of a pleasing landscape. In her right arm she holds one child, whose face is hidden on her breast; with her left hand she supports another tiny one, who stands upon her knee and presses his lips to hers in a playful baby embrace. Two larger children, one upon the ground and another climbing up behind and resting on the mother's shoulder, complete the group, which is well balanced and graceful.

"I have extolled Kaulbach in no stinted terms, yet I know that his mortality is betrayed through his robes of state. His limits are confessed when he rushes towards the illimitable; his finality is felt when, in boldest flight, he steals fire from heaven. Kaulbach has many virtues, but moderation is not of their company. Nevertheless, let me, in fine, recapitulate the claims which Kaulbach lays upon the remembrance of posterity. His subjects, his styles, and his materials, which are many, are alike worthy of note. His themes, we have seen, are wide in range and lofty in aspiration. History in epochs which are landmarks in the world's civilization; philosophy that teaches through example; poetry as manifested in the creations of Shakspeare and Goethe; life in its light and shade, in the climax of its joy and the depths of its sorrow, — such are the subjects which, in their diversity and import, measure the genius and circumscribe the labors of Kaulbach. In style, too, as in subject, this painter displays the same versatility; by turns he is grave and gay. Like dramatists and actors of first quality, he is great at once in comedy and in tragedy; his impersonations, in short, are close upon the models of Phidias and Raphael, of Dürer and Hogarth. The name of Kaulbach will also be identified with the most successful efforts to free art from the tyranny of the Church, to ennoble secular subjects by lofty thought and elevated treatment, and to raise the practice of monumental painting to an equality with the sister arts of sculpture and architecture. Such are the services which Kaulbach has conferred upon his age and country." — J. BEAVINGTON ATKINSON, *London Art Journal*, December, 1865.

**Kaulbach, Hermann.** (*Ger.*) Son of the preceding, and a pupil of Piloty. He is an historical painter who merits attention.

**Kaulbach, F. A.** (*Ger.*) This painter is a distant relative of the late Wilhelm von Kaulbach, and is one of the rising artists of Munich. Some of his pictures are very pleasing, and show a genuine feeling for

ideal art. At the Exposition of 1878 he exhibited "Reverie," "Portrait of a Young Girl," "Young Woman with her Son," and a "Head of a Woman."

**Kemeys, Edward.** (*Am.*) Born in Savannah, Ga. He lived for some time in New York. By profession a sculptor, he has devoted himself particularly to the modeling of the more prominent wild animals of the far West of America; a collection of groups in plaster by him, which were exhibited in London in 1877, attracted much attention. His "Coyote and Raven," "Playing 'Possum," and "Panther and Deer" were at the Exhibition at Philadelphia in 1876; "Fight between Buffaloes and Wolves," at the Paris Salon of 1878.

"In anatomical knowledge Kemeys appears to us little, if at all, behind his predecessor [Barye], and if he be Barye's inferior in audacity and splendor of conception, he partly compensates for this by a subtle perception of delicate shades of character, and a fine discrimination of animal individuality, in which Barye's works are comparatively deficient." — *London Spectator*, December, 1877.

**Kensett, J. F., N. A.** (*Am.*) Born in Cheshire, Ct. (1818–1873). As a youth he studied bank-note engraving, and practiced art in his leisure hours. He finally went to England, where he worked for some time, sending to the Royal Academy, in 1850, "A View of Windsor Castle," which was highly praised by the London art critics. He remained in Europe seven years, spending two years in Rome, making excursions to Naples, Switzerland, the Rhine, and the Italian lakes, and sending home many cleverly executed paintings and sketches, some of which, exhibited in the Art Union Gallery, New York, established his reputation in America as a landscape-painter of no common merit. His views of American scenery have become justly popular. Among them are, "Sunset on the Coast," "Sunset in the Adirondacks," "Lake George," "Scenes on the Genesee River," "Noon on the Sea-Shore" (engraved by S. V. Hunt), "Beverly Coast," "Bash Bish," "From the Meadows at Cold Spring," "Narragansett," "Lake Conesus" (belonging to Robert Hoe), "Mount Washington," "Keene Flats," "Bass Rock, Newport," etc. His "Morning off the Coast of Massachusetts" (belonging to Shepherd Gandy), "Newport Harbor" (to R. M. Olyphant), "Glimpse of the White Mountains" (to R. L. Stuart), were in the Paris Exposition of 1867. His "View near Northampton" (property of R. L. Stuart), "Lake George" (the property of M. K. Jessup), and his "New Hampshire Scenery" (now in the Century Club), were at the Philadelphia Exhibition of 1876. At the Johnston sale, in 1876, his "Afternoon on the Connecticut Shore" sold for \$1,500, and his "Secluded Brook" (belonging originally to A. M. Cozzens) brought \$600. His "White Mountains" (at the Wright sale, some years before) was sold for \$1,300. His "October Afternoon, Lake George," exhibited in Paris in 1867, and at the Sanitary Fair, New York, in 1864, at the sale of the Olyphant pictures in 1877, found a purchaser at \$6,300. His "White Moun-



tains" was sent to the Paris Exposition of 1878. Kensett was made a member of the National Academy in 1849.

"Kensett is the Bryant of our painters; a little sad and monotonous, but sweet, artistic, and unaffected. In his later pictures there is a phantom-like lightness and coldness of touch and tint which gives them a somewhat unreal aspect, but they take all the more hold on the fancy for their lyrical qualities." — JARVES, *Art Idea*.

"Kensett's best pictures exhibit a rare purity of feeling, an accuracy and delicacy, and especially a harmonious treatment, perfectly adapted to the subject. . . . If we desired to carry abroad genuine memorials of native scenery, to keep alive its impressions in a foreign land, we should select half a dozen of Kensett's landscapes. Other artists may have produced single pictures of more genius, may be in certain instances superior, but on the whole, for average success, Kensett's pictures are, we do not say the most brilliant, effective, or original, but often the most satisfactory." — TUCKERMAN'S *Book of the Artists*.

**Key, John R.** (*Am.*) Native of Baltimore. He studied art in Munich and Paris, painting in Boston for some years, and exhibiting there, in 1877, about one hundred of his pictures, including "Marblehead Beach," "Ochre Point, Newport," "Morning Stroll," and a view of "The Golden Gate, San Francisco," for which he received a medal at the Philadelphia Exhibition of 1876. His "Cloudy Morning, Mount Lafayette" was at the National Academy, New York, in 1878. He has been very successful in his works in black and white.

"Mr. Key's charcoal drawings are among the best ever shown in Boston; they are firm and masterly in drawing, strong in effect, and graceful in composition. Mr. Key has a fascinating skill in this kind of work, in which he approaches nearer to Allongé than any other American artist. The collection of his pictures is highly attractive for the true artistic feeling in all the works on exhibition." — *Boston Saturday Gazette*, 1877.

**Keymeulen, Émile.** (*Belgian.*) Of Brussels. Medal at Philadelphia, where he exhibited "Landscape in Provence" and "After the Hurricane."

**Keyser, Nicaise de.** (*Belgian.*) Born at Santoliet, 1813. President of the Academy of Antwerp, and Chief Director of the Museum of that city. Corresponding member of the Institute of France, and Officer of the Legion of Honor. Chevalier of the Order of Léopold, and that of the Lion of the Netherlands. Medal at Philadelphia. Pupil of the Antwerp Academy under the direction of Van Bree. In 1834 he exhibited "A Crucifixion," which had been painted for a Roman Catholic church in Manchester, England; it attracted considerable attention. He went soon after to France and England, and returned through Holland. In 1836 his picture of "The Battle of the Golden Spurs in 1302" was exhibited at Brussels, and won the great gold medal; this work is now in the Museum of Courtrai. In 1839 he exhibited the "Battle of Woeringen," which took a gold medal in Paris. De Keyser then visited Italy and Germany. The "Battle of Nieupoort" and that of "Sénéffe" were painted for William II. of Holland. Among his other works are, "Vandyck setting out for Italy," "Menling in the Hospital at Bruges," "Christ and his Disciples," "The Last Moments of Weber," etc. His portraits of royal

and distinguished persons are numerous. The courts of Belgium, Sweden, Bavaria, and Würtemberg have conferred decorations upon him, as well as that of France. (The list of honors given in this article is taken from the *London Art Journal*, of January, 1866.) At the Wolfe sale in New York in 1864, "The Love-Test,—Italian Gleaners" sold for \$3,100, and "Milton and his Daughters" for \$2,400. At the Berlin National Gallery are his "Giaour" and "Death of Marie de' Medici." Mr. Probasco of Cincinnati has his "Francis I. at Fontainebleau," painted in 1869.

**Keyser, E.** (*Am.*) Born in Baltimore, 1850. He received his art education in the Royal Art Academy of Munich, under Professor Widmann, and in the Royal Art Academy of Berlin under Professor Albert Wolff. He went to Munich in 1872, remaining until the autumn of 1876. In Berlin he received "the Michael Beerche Prize" for a life-sized figure, called "Psyche." This prize entitles the successful competitor to one year's study in Rome at government expense. Among his most successful works are the "Psyche," and "The Toy-ing Page" (in bronze), belonging to Dr. O'Donovan of Baltimore, for which he gained the silver medal of the Munich Academy.

**Kiers, Peter.** (*Dutch.*) Born at Graeneveld, 1807. Member of the Academy of Amsterdam. Pupil of Douwe de Hoop. A *genre* painter. He was specially noted for his effects of light. Among his subjects are, "A Woman going out of her House at Evening" (effect of lanterns), "Woman reading the Bible," "Woman writing a Letter," "Interior of a Dutch House," etc.

**King, Charles B.** (*Am.*) (1786–1862.) Studied with Leslie and Allston in London, living and painting portraits in that city for some years. Finally settled in Washington, D. C., where he died. During his long career many of the celebrities of all countries who visited the capital were among his sitters. His portraits were prized for their accuracy rather than their delicacy of finish.

**Kiorboë, Charles Frederic.** (*Swede.*) Born at Stockholm (1815–1876). Chevalier of the Legion of Honor. Pupil of Henner. In 1874 he exhibited at the Paris Salon, "A Fox surprised by Hunters" and "A Buck coming out of a Wood"; in 1870, "The Breakfast of the Foxes"; in 1869, "Hunting Ducks." At a London sale in 1874 his "Inundation" sold for 260 guineas.

**Kiss, Augustus.** (*Prussian.*) Born at Pless (1802–1865). Member of the Berlin Academy, where he was also Professor. Studied at the same Academy under Rauch. In 1839 he exhibited the model of his famous group of "The Amazon struggling with a Panther." This was cast in bronze by means of public subscriptions, which were even taken in the churches, so great was the enthusiasm it excited. It was placed in the Berlin Museum in 1845. A plaster cast of it took the first prize at London in 1851, and was purchased by an American. Among his works are, "The Fox-Hunt" (Berlin Museum), "St.



Michael and the Dragon," statues of Frederick the Great and Frederick William III., "St. George," etc. At the time of his death a group called "Faith, Hope, and Charity" was unfinished; this was completed by Bläser, and, with a bust of Kiss, was presented by his widow to the Berlin Museum.

**Klein, Johann Adam.** (*Ger.*) Born at Nuremberg (1792 – 1875). This artist first studied etching and engraving. He spent some time at the Academy of Vienna, and commenced oil-painting in 1815. Soon after this he went to Rome. He gave his efforts to reproducing the peculiar costumes and habits of different peoples. He had traveled in Northern countries, and his industry and diligent observation made him skillful in his peculiar work. At the National Gallery, Berlin, are his "Hungarian Wagoners" and "The Wallachian Freight-Wagon"; also, "An Animal-Tamer before a Tyrolese Inn." Klein's engravings are numerous and highly esteemed.

**Kloeber, August Karl Friedrich von.** (*Ger.*) Born at Breslau (1793 – 1864). Professor and member of the Berlin Academy. Pupil of Berlin Academy. During the war of 1813 Kloeber was a soldier, and afterwards spent nearly four years at Vienna. He affected the manner of Rubens and Correggio. His portraits of Beethoven, Grillparzer, etc., are well spoken of. His first large picture was that of the "Virgin Mary with Jesus and St. John." At the theater of Breslau he painted a frieze and other decorative works. In 1821 he went to Italy, and spent seven years in Rome. Kloeber executed various decorative paintings in the palaces and public buildings of Berlin. Several of his pictures are in the National Gallery, Berlin, — "Education of Bacchus," "Cupid and Psyche," etc.

**Knaus, Ludwig.** (*Ger.*) Born at Wiesbaden, 1829. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiana. Officer of the Legion of Honor. Knight of the Order of Merit. Various medals at Paris, Berlin, Weimar, etc. Pupil of Jacobi and the Academy of Düsseldorf, under Sohn and Schadow. He separated himself from their influence, and was allied with Lessing, Leutze, and Webber. From 1853 he lived eight years in Paris, but settled at Düsseldorf in 1866. Among his works are, "The Promenade" (1855), at the Luxembourg, "Peasants reprimanded by their Priest," "A Woman playing with Two Cats," "The Wife of a Shoemaker, her Child, and an Apprentice contemplating a Mouse in a Trap," "The Invalid," "A Woman gathering Flowers," etc. At the Johnston sale, New York, 1876, "The Old Beau," from the Wolfe sale in 1863 (24 by 19), sold for \$3,000. In 1874, at Christie's in London, "Thieves at a Fair" sold for 565 guineas. At the Forbes sale, London, 1874, "The Sisters" sold for 1,250 guineas. At the Sedelmeyer sale in Vienna, 1873, "Maternal Kindness" brought £1,440. His "Children's Festival" is at the National Gallery, Berlin. At the Latham sale, New York, 1878, "My Little Brother" (18 by 14)

sold for \$ 2,200, and "After the Bath" ( $8\frac{1}{2}$  by  $6\frac{1}{2}$ ), for \$ 2,350. His "Priest and Poacher" belongs to Mr. T. R. Butler of New York.

**Knight, John Prescott**, R. A. (*Brit.*) Born, 1803. He was the son of Edward Knight, a well-known actor, and began life in a merchant's office in London. Displaying a decided taste for art, he studied under Henry Sass, and later under George Clint, entering the schools of the Royal Academy in 1823. His first pictures were at the British Institute in 1827 or '28. He turned his attention to portrait-painting, in which branch of art he has been very successful. He was made an Associate of the Royal Academy in 1836, Academician in 1844. He was Professor of Perspective for many years, and Secretary of the Royal Academy from 1847 to '73, when he resigned with a life pension from the trustees. Among the many portraits of distinguished men painted by Mr. Knight may be mentioned those of the Duke of Cambridge (in Christ's Hospital), F. C. Burnand, Henry L. Holland, the Governor of the Bank of England, Édouard Frère, Arthur Grote, and Sir Titus Salt. [Died, 1881.]

**Knight, Daniel Ridgway**. (*Am.*) Born at Philadelphia. In 1872 he went abroad, studying for some years in Paris at l'École des Beaux-Arts and under Gleyre. He was in the studio of Meissonier in 1876. To the Paris Salon, in 1873, he sent "The Fugitives"; in 1875, "Washerwomen"; in 1876, "Repast during the Harvest." He has exhibited frequently at the National Academy, New York, contributing, in 1870, "The Veteran" (belonging to Asa Whitney); in 1871, "Othello in the House of Brabantio"; in 1873, "The Antiquary," "The Old Beau," and "Dividing the Profits"; in 1874, "Strolling in the Garden"; in 1876, "Washerwomen"; in 1877, "Market-Place at Poissy" and "Harvest Scene" (belonging to A. J. Drexel); in 1878, "Pot au Feu."

"In 'The French Washerwomen,' by D. R. Knight, the figures are drawn with remarkable spirit, and in their delineation much grace of form is shown. It is without that artificial feeling which belongs to work where the conventional model is called into requisition." — *Art Journal*, May, 1876.

**Knille, Otto**. (*Ger.*) Born at Osnabrück, 1832. Medal at Berlin. An instructor there, with title of Professor. Pupil at Düsseldorf under K. Sohn, Th. Hildebrandt, and W. von Schadow. Also studied under Couture at Paris. He spent some time in Munich and Italy, and settled in Berlin in 1865. Some of his decorative paintings (the subjects taken from the Thuringian Myths) are in the Castle of Marienburg near Nordstemmen. Others are over the stairway of the University Library at Berlin. In the National Gallery at Berlin is his "Tannhäuser and Venus." At Berlin, in 1876, he exhibited "Athens, — Plato with his Pupils," a portion of a frieze for the Library of the University of Berlin. This was also seen at the Paris Exposition of 1878.

**Knowlton, Helen M.** (*Am.*) Born at Worcester, Mass. She



has spent her professional life in Boston, where she has classes in painting. She was a pupil of William M. Hunt, and that artist's well-known "Talks about Art" are the result of notes taken by Miss Knowlton during his lessons. She sketches in charcoal, and paints landscapes and portraits in oil, exhibiting at the Boston Art Club, National Academy, and elsewhere.

**Knyff, Alfred de.** (*Belgian.*) Born at Brussels. Chevalier of the Legion of Honor. Landscape-painter. His pictures represent all kinds of scenery, and he passes easily and gracefully from the beach to the forest, from the banks of the Meuse to the mountains of Scotland. At Paris in April, 1876, several of his pictures were sold. "Setting Sun in the Campine" brought 4,000 francs; "Moonlight," 2,600 francs; etc. Among his subjects are, "The Scottish Heather," "The Evening," "Forest of Fontainebleau," "Villiers-sur-Mer." At the Paris Salon of 1877 he exhibited "The Forest of Stolen in the Campine, Belgium" and "The Prairies of Lagrange"; in 1876, "The Garden of A. Stevens," "The Mouth of the Meuse," and "A Marsh in the Campine in Spring."

**Koch, Joseph Anton.** (*Ger.*) Born at Obergiebeln am Bach (1768 - 1839). The works of this landscape-painter are seen in various German galleries. At the Museum at Leipsic are three of his pictures, and in the National Gallery, Berlin, is "A View of the Convent of Civitella, in the Sabine Mountains."

**Koekkoek, Bernard Cornelius.** (*Dutch.*) Born at Middlebourg (1803 - 1862). Chevalier of the Order of the Lion (Netherlands), and of the Order of Léopold (Belgium). Medals at Paris, Amsterdam, and the Hague. Pupil of Schelfhout and Van Os. The landscapes of this painter are much esteemed. He established a Drawing Academy at Cleves. In 1850 he published at Amsterdam a book of his "Souvenirs and Communications" ("Erinnerungen und Mittheilungen eines Landschaftmalers"). At the Johnston sale, New York, 1876, his "Scenery on the Upper Rhine" (32 by 42) sold for \$ 2,800. It was from the Wolfe sale in 1863. A "Winter Scene in Holland," also from the Wolfe sale (20 by 26), sold for \$ 1,550. At a sale in London in 1876, "A Forest Scene" sold for £ 283. At the Strousberg sale, Paris, 1874, "Interior of a Wood" sold for £ 1,084. At the Latham sale, New York, 1878, "Landscape with Cattle" (26 by 33) sold for \$ 1,600. In the National Gallery, Berlin, are two of his landscapes, and two others are in the Leipsic Museum. Koekkoek was also a member of the Academies of Rotterdam and St. Petersburg, and of the Society of Arts, London. His "Castle on the Rhine" and "Landscape in Winter" belong to Mr. T. R. Butler of New York.

**Koerner, Ernst.** (*Ger.*) Of Berlin. Pupil of Eschke and Steffeck. Medal at Philadelphia, where he exhibited "Mahmoudieh Canal near Alexandria." This was "commended for distinguished excellence." At the Paris Salon of 1878 he exhibited "The Mahmoudieh Canal, Egypt" and "Under the Palm-Trees."

**Köhler, Christian.** (*Ger.*) Born in Werben (1809 – 1861). Professor at Düsseldorf. Studied at Berlin Academy and at Düsseldorf. In 1860 he went to Montpellier for his health, but received no benefit. In the Berlin National Gallery is his “Semiramis.”

**Koller, Guillaume.** (*Aus.*) Born at Vienna, 1829. Followed the course at the Academy of Fine Arts in Vienna, and then studied at Düsseldorf from 1851 to '55. “The Emigrants,” “The Asylum,” and “Scene from the Peasants’ War, 1524” were painted while he was at Düsseldorf, and found their way into the best collections in Vienna. Next Koller resided three years in Antwerp. He first exhibited in that city “The Clandestine Marriage of the Archduke Ferdinand with Philippine Welser at the Château de Meran, in the Tyrol”; it was purchased by Mr. Nieuwenhuys. Koller draws his inspirations from the literature and history of Germany, and as he spends much time on his works they are not numerous; among them are, “The Christening of Martin Luther,” purchased by M. Drasche of Vienna; “The First Interview of Marguerite and Faust,” purchased by the Chevalier de Knyff of Antwerp; “Albert Dürer receiving a Message from the Archduchess of Parma,” purchased by the late Prince Albert of England; “The Coal-Market”; “Philippine Welser demanding Pardon for her Husband from his Father, the Emperor Ferdinand”; “The Departure for the War”; “Almsgiving”; etc.

“In manner of treatment he has grafted upon the comparatively dry style of the German school, acquired in Düsseldorf, the richer and more realistic style of the modern Belgian. His coloring is always good, but he does not strive to produce an impression by this quality so much as by a faithful rendering of his subject. In this his sympathies are more with Leys and his disciples than they are with Gallait, Wappers, and De Keyser. In his choice of subjects he aims high, but certainly not beyond his powers. And as he is still in the early prime of life, a long and prosperous career may be his future, which shall yield more abundant and riper fruit than any he has yet produced.”  
—JAMES DAFFORNE, *London Art Journal*, January, 1867.

**Kollock, Mary.** (*Am.*) Born in Norfolk, Va., 1840. Studied art in Philadelphia for three years under Robert Wylie, in the Pennsylvania Academy of Fine Arts. Later she took lessons in landscape from J. B. Bristol and A. H. Wyant. The greater part of her professional life has been spent in the city of New York, contributing to the National Academy of Design scenes from the Adirondack regions and Lake George. In 1877 she sent “Morning in the Mountains” and “On the Road to Mt. Marcy”; in 1878, “A November Day” and “An Evening Walk.” Her “Midsummer in the Mountains” was at Philadelphia in 1876.

**Korzoochin, Alexis.** (*Russian.*) Of St. Petersburg. At Philadelphia he exhibited pictures of “A Sunday Tea-Party” and “A Scene in the Wood,” and received a medal.

**Kotzebue, Alexander von.** (*Russian.*) Medal at Paris in 1867. Medal at St. Petersburg. This artist was a soldier in his youth, and understands what he paints. His “Passage of the Devil’s Bridge



by the Russian Army in 1799" is a well-known picture. He has lived for some time in Munich, and has traveled in various countries of Europe. His pictures in the galleries of Russia are much liked. At St. Petersburg, in 1870, he exhibited "The Battle at Lessnoje" and "The Surrender of Riga in 1710."

**Krause, Wilhelm August Leopold Christian.** (*Ger.*) Born at Dessau (1803 – 1864). Member of the Academy, and Royal Professor at Berlin. Founder of the School of Marine Painting at Berlin. Studied at Berlin and Dresden. He was very poor, and did many things to earn money ; among others, he sang in a theater in Berlin. In 1828, never having seen the sea, he painted his first marine picture. He showed great talent in this specialty. In 1830 and '31 he traveled in Northern Europe. At the National Gallery, Berlin, are, "A Storm at Sea," "View on the Coast of Pomerania," and "Scottish Coast Scene in a Storm."

**Kröner, Christian Johann.** (*Ger.*) Born at Rinteln, in Hesse, 1838. Medal at Berlin in 1876. Pupil of nature, and an artist who, by earnest study, brought himself to a reputable standing in landscape-painting. Many of his pictures are of wild, mountainous scenes. At Düsseldorf he came under the influence of L. H. Becker, who encouraged him to persevere in his art. His pictures are well considered. He has traveled considerably, and visited various parts of Germany, the North Sea, Paris, etc. He has made wood-engravings and etchings. Some of these represent animals as well as landscapes. At the National Gallery, Berlin, is an "Autumn Landscape, with Deer."

**Krüger, Franz.** (*Ger.*) Born at Radegast (1797 – 1857). Court painter. Professor and member of the Berlin Academy. Without masters, he became a good portrait-painter, and established himself at Berlin. In 1844 he was invited to visit Russia by the Emperor, and remained there six years. He was called "Pferde-Krüger" from his good painting of horses. He painted many equestrian portraits ; and his parade scenes and other military pictures are excellent. At the National Gallery of Berlin are his "Departure for the Hunt" and "Return from the Hunt," "Emperor Nicholas of Russia," and a "Dead Rabbit."

**Krüger, Karl Max.** (*Ger.*) Born at Lübbenau (1834 – 1880). Studied at Munich Academy, and under Ott and R. Zimmermann ; also at the Art School of Weimar. Traveled in Germany and in Northern Italy. Since 1870 he has lived in Dresden. At the National Gallery at Berlin is a view of "A Forest on the Spree." At Berlin, in 1876, he exhibited "A Hunting-Lodge in the Neighborhood of Lübbenau."

**Kühling, Wilhelm.** (*Ger.*) Born at Berlin, 1823. Studied at the Berlin Academy, and traveled in Switzerland, France, and Italy. At first he was very successful in portraits. Later, he has painted landscapes, many of which are taken from Upper Bavarian scenery. At the National Gallery, Berlin, is his "Group of Cattle." At Berlin, in 1876, he exhibited four cattle-pictures.

**Kuntz, Gustav Adolf.** (*Ger.*) Born at Wildenfels, 1843. Medal at Philadelphia. Pupil of Schilling at Dresden. In 1869 he went to Italy for two years, and there executed a life-size marble statue of the prophet Daniel for the mausoleum of the late Prince Consort at Frogmore. He then visited Weimar, England, France, Holland, and Belgium, and studied painting. In 1877 he settled in Rome. At the National Berlin Gallery is his "Italian Pilgrim." He sent to Philadelphia "The Nun's Revery."

**Kuntze, Edward J., A. N. A.** (*Ger.-Am.*) Born in Pomerania (1826 - 1870). Settled in America in 1844, devoting himself to the practice of his art with some success. He was elected an Associate of the National Academy in 1869, a year before his death. Among his works may be mentioned, statuettes of Shakspeare and Lincoln; a statue of "Psyche"; bust of "Mirth," in marble; "Merlin and Vivien," in bas-relief; and many medallion portraits and busts.

**Kurzbauer, E.** (*Austrian.*) Born at Vienna, 1840. Pupil of Piloty. We have not been able to obtain a sketch of this artist's life, but he is well considered, and sent to the Paris Exposition of 1878 "The Fugitives" (belonging to the Emperor of Austria) and "La maison mortuaire" (belonging to M. Eggers of Vienna.) [Died, 1879.]

**Kuwasseg, Carl-Joseph.** (*Austrian.*) Born at Trieste. Naturalized Frenchman. Died, 1876. Medals at Paris in 1845, '61, and '63. He commenced life as a carpenter, but, abandoning this occupation, he went to Vienna, and lived by making water-color drawings. He traveled in South America, and went to Paris in 1830, and there soon earned a good reputation as a landscape-painter. Of late years he has principally exhibited Swiss and French views.

**Kuyck, Louis Van.** (*Belgian.*) Born at Antwerp (1821 - 1874). Gold medal at Brussels. Pupil at the Antwerp Academy under Van Bree, and of Baron Wappers. The familiar scenes which he first painted are almost unknown. His first "Interior of a Stable" is in the Museum at Munich; it is by subjects of this class that he has earned his high European reputation. The names of his different pictures are so much alike that a list is quite useless. They are rural Flemish scenes, most frequently stable interiors, with horses, dogs, poultry, pigeons, etc.

**Lacroix, Gaspard Jean.** (*Fr.*) Born at Turin (1820 - 1878). His parents were French, and his professional life was spent in France. He received a medal of the third class in 1842, and medals of the second class in 1843 and '48. He was a pupil of Corot, and proved to be one of his most worthy followers. To the Salon in 1878 he sent a landscape; in 1877, "Aux Glaises, près de Palaiseau"; in 1876, "At Palaiseau"; in 1873, two views in the park of the Gigoux, both belonging to M. Bonnel. One of his landscapes was at the Exposition of 1878.

**La Farge, John, N. A.** (*Am.*) Figure, flower, and landscape painter, drawing also on wood. He has occupied a studio in New



York for some years. He was elected a member of the National Academy in 1869. Is a member of the American Water-Color Society and of the Society of American Artists. Among his works, in oil, are, "View over Newport," "Sleeping Beauty," "A Gray Day," "A Snowy Day," "A Seaside Study" (belonging to J. F. Kensett), "A Hillside Study," "From the Story of Cupid and Psyche," "New England Pasture-Land," "A Bather," and others, exhibited at the National Academy in different seasons. To the first Exhibition of the Society of American Artists, in 1878, he sent "Autumn Sunset," "Wild Roses," and "Hollyhocks." "Bishop Berkeley's Rock, Newport," "Wreath of Flowers," etc., were at the Philadelphia Exhibition of 1876. To Paris, in 1878, he sent "Paradise Valley, Newport." He executed the frescos in Trinity Church, Boston. Miss Alice Hooper owns La Farge's "New England Pasture-Land," one of his finest works. At Boston, in November, 1878, he exhibited and successfully sold a large number of his pictures.

"La Farge goes to art with earnest devotion, and an ambition for its highest walks, bringing to the American school depth of feeling, subtlety of perception, and a magnificent tone of coloring, united to a fervent imagination, which bestows upon the humblest object a portion of his inmost life. . . . His landscapes are gems of imaginative, suggestive, and delicate, vital treatment, not pantheistic in sentiment, although the soul of nature breathes in them." — JARVES, *Art Idea*.

"Mr. La Farge sent five pictures, two of figures and three of flowers. The latter are works of peculiar excellence for their purity and charm of color, — flowers forming but the theme for a most delicate and refined harmony that addresses the eye with occult power. Mr. La Farge is learned in his art, working for profound and subtle results, and no one is more sensitive to the value of mystery in tone and color, and of the emission of luminous light through these qualities. His picture of 'St. Paul at Athens' is stamped with great sincerity of aim, and bears unmistakable evidence of power and thought. His works, however, for the most part give an impression of incompleteness, or suggest a deficiency of form, and the drawing, as of the hands of this picture of St. Paul, is often defective. But these shortcomings are more than compensated by the superior aim which characterizes his work, and renders it highly intellectual, spiritual, and poetical in feeling." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"All Mr. La Farge's pictures are apt to have that element commonly called 'suggestiveness,' — that sense of progressive fluency, rather than of either loose tremulousness or fixed stability, which once led a clever critic to remark of them that it was always the next picture Mr. La Farge would paint that was the masterpiece. But his sketches — or the pictures he catalogues 'sketches' — have it eminently, and in them it is especially pleasing. Somehow one learns in time that even in his sketches there is no lack of completeness of motive, and that if it does not seem completely expressed, that may not be so much the fault of the painter as of the observer, if the latter has been accustomed to the stock notion that completeness of expression means a hunting of the motive to its fastnesses." — *New York World*, November 3, 1878.

**Laguillermie, August Frédéric.** (Fr.) Born at Paris. *Prix de Rome*, 1866. Pupil of Flameng and Bouguereau. He has also studied in Madrid, Rome, and Athens. His drawings from the frescos of Michael Angelo in the Sistine Chapel and from the Temple of Erechtheus at Athens are important. He has made some powerful plates after the works of Velasquez. More recently Laguillermie has

sent some pictures to the Salons. In 1876 he exhibited a "Portrait of Mme. B." and two etchings, "Ruth and Boaz" and "The Death of Jacob," both after Bida; in 1875, two portraits (in oil), three water-color sketches for portraits, and an etching of a portrait after Terburg; in 1874, picture of a "Young Breton Girl winnowing Buckwheat on the Seashore" and an etching, "Fantasy," after Fromentin; in 1873, "A Spinner" and a portrait (in oil), and an etching of "The Surrender of the City of Breda," by Velasquez; etc. At the London Academy, 1878, he exhibited an etching after "The Prisoner," by Gérôme.

"The serious and prolonged studies of this artist have resulted in a kind of etching perfectly adapted to the interpretation of such a master as Velasquez, who dwelt in an artistic region elevated very far above the small prettinesses of merely technical mechanical engravers. Few things in the history of the fine arts are more hopeful and encouraging than the emancipation of engraving, and its nearer approach to thoroughly artistic painting, which have been effected by Flameng and his pupils Rajon and Laguillermie." — P. G. HAMERTON, *The Portfolio*, April, 1873.

**Lagye, Victor.** (*Belgian.*) Of Antwerp. Pupil of Leys. His subjects are taken principally from the fourteenth and fifteenth centuries. "The Antiquaries" is remarkable for its finish of detail. Another of his pictures represents a "Mother putting her Child in the Cradle," and gives a peep at the family life of the olden times in Belgium. It was done for the city of Ghent. He received a medal at Philadelphia, where he exhibited "The Sculptor, — Close of the Fifteenth Century." To the Paris Exposition of 1878 he contributed, "The Gypsies," "The Sculptor," "The Magician," and "The Cross-bowman."

**Lalanne, Maxime.** (*Fr.*) Born at Bordeaux, 1827. Member of the Academies of Bordeaux and Brussels. Medals at the Expositions of Vienna and Philadelphia. Chevalier of the Legion of Honor, of the Order of Christ of Portugal, and of that of St. Gregory the Great. Pupil of M. J. Gigoux. Painter and engraver, and of later years especially devoted to etching. He has published a "Traité de la Gravure à l'Eau-forte," and has illustrated it himself in a charming manner. His oil-pictures are landscapes. Among his etchings are, "Rue des Marmousets, Old Paris," "View of Bordeaux," "Demolition for lengthening the Boulevard St. Germain," "Demolition for lengthening the Rue des Écoles," "View from the Bridge of Saint-Michel," "View from the Bridge de la Concorde," "Chez Victor Hugo," — twelve small etchings of the house of Victor Hugo, remarkable for minute delicacy. At the Salon of 1877 he exhibited "View in the Port of Quimper," "Bank of a River," and "In the Fields of Cénon, Gironde"; in 1876, "The Chickens," after Ribot, "The Pool of Ville d'Avray," after Corot, and "Marcoussis," after Corot.

"No one ever etched so gracefully as Maxime Lalanne. The merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater power, of more



striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now. He is also essentially a *true* etcher; he knows the use of the free line and boldly employs it on due occasion. So far his work is very right, but it has the fault of too much system." — P. G. HAMERTON, *Etching and Etchers*.

**L'Allemande, Fritz.** (*Ger.*) Born at Hanau (1812–1866). An excellent painter of military subjects. He never painted a picture until he had visited the scene of the battle. The Emperor Francis Joseph commissioned him to decorate the reception-room of the château of Schönbrunn. After that work, which proved his talent to be good, he was constantly employed upon important commissions. His "Episode in the Combat of Komorn" (seen at London in 1862) attracted attention and admiration.

**Lambdin, George Cochran,** N. A. (*Am.*) Born in Pittsburg, Pa., 1830, but has lived since childhood in Philadelphia, with the exception of two years, 1868 to '70, spent in New York. He studied under his father, a portrait-painter of some repute. In 1855 he went to Europe, spending two years on the Continent, chiefly in Munich and Paris. In 1858 he sent to the National Academy, New York, a picture called "Our Sweetest Songs are those which tell of Saddest Thoughts," his first exhibited work. The original study of this is now in the Suydam Collection of the National Academy. Two years later he exhibited "The Dead Wife," which was selected by the Committee to go to the Paris Exposition of 1867. This was followed by "Twilight Reverie," "Ask Me No More," and kindred works, of a sentimental cast illustrative of young maidenhood. For some years afterwards he devoted himself exclusively to portraits of children, of which "The Little Knitter" (belonging to Mr. Adams of Boston) is among the best. During his New York residence, in 1868, he was elected a member of the National Academy. After a short visit to Europe, chiefly for the benefit of his health, in 1870, he settled at Germantown, near Philadelphia, cultivating in his garden fine roses and flowers, to the painting of which he has since turned his attention with marked success.

**Lambert, Louis Eugène.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Delacroix. At the Salon of 1877 he exhibited "Portrait of Lido" and "During the Mass"; in 1876, "En famille" and "Pepito, Toc, d'Artagnan," belonging to the Baroness Nathaniel de Rothschild; in 1875, "Jack, Sam, Shot," "The Enemy," and "L'Envoi"; in 1874, "Installation Provisoire" and "The Hour of the Repast." This artist excels in painting small animals, such as kittens, cats, etc. At the Salon of 1878 he exhibited "The Cats of the Cardinal" and "Fallen Greatness."

"The cats of M. Louis Eugène Lambert are as usual the most attractive and characteristic reproductions of animal life to be found at the Salon. One of his contributions this year is probably destined to as widespread a popularity as was obtained by his 'Envoi en Provence,' that basketful of recalcitrant kittens that won such a success a

few years ago. This year M. Lambert takes an historic flight, and, remembering the fact that Cardinal Richelieu was passionately fond of cats, he paints for our delectation the pets of the great statesman. . . . His other contribution is felicitously named 'Fallen Greatness.' A tiger skin is spread upon the floor, and a sober mother cat and her family have taken possession of this relic of the king of the forest. The languid dignity of the mother cat, with her glossy fur, pink nose, and reposeful attitude, is well contrasted with the irrepressible vivacity of her offspring." — *Art Journal*, August, 1878.

**Lambinet, Émile.** (*Fr.*) Born at Versailles (1810–1878). Chevalier of the Legion of Honor. Pupil of Drölling. Made his début at the Salon of 1833. "A Landscape" (1855) is at the Luxembourg. His views are those of his own country, such as, "The Seine at Bougival," "Norman Meadows," "Coasts of Normandy," "The Valley of Arques," etc. At the Salon of 1877 he exhibited "The Village of Quineville"; in 1876, "Summer" and "Le Bas-Prunay." Mrs. H. E. Maynard of Boston has three landscapes by this artist in her collection. Two of his works were exhibited at the Salon of 1878.

"Lambinet is a man of less power, but in his limited choice of lowland scenery natural and simple, having a refined taste and defined execution, suggesting details by emphasis of brush rather than by accurate finish. He fills his pictures with clear, bright light, rivaling Nature's tones as fully as pigments may. But it is a hazardous process, and no way so satisfactory as the lower tone of Corot, whose treatment of light is unequaled. Those who follow Lambinet in this respect would do well to recall Leonardo's maxim in regard to pure white, 'Use it as if it were a gem.' Lambinet's landscape, although ever repeating himself, is fresh and fragrant, like a bouquet of flowers." — JARVES, *Art Thoughts*.

**Lami, Louis Eugène.** (*Fr.*) Born at Paris, 1800. Chevalier of the Legion of Honor, 1837, officer since 1862. Pupil of Gros, Horace Vernet, and l'École des Beaux-Arts. He has engraved on stone, made lithographs, and painted in water-colors and in oils. "A Supper in the Salle de Spectacle at Versailles" and "An Interior of a Church" (water-colors) are at the Luxembourg. He has given much time to water-colors, and seems most fond of that mode of representation. But he has also painted five or more battle-pieces, in oils, for the Gallery at Versailles, and has a facility of execution in whatever he undertakes.

**Lance, George.** (*Brit.*) (1802–1864.) Pupil of Haydon and of the School of the Royal Academy. Lance was a very successful painter of still-life, his works being in the possession of many noble families of England. He executed a few historical and figure pieces, but was famous for his fruits and flowers. Among the former may be mentioned, "The Coquette," "The Lady in Waiting," and "Melancthon's First Misgiving of the Church of Rome." In 1860 he exhibited at the Royal Academy, "Full Ripe"; in 1861, "A Sunny Bank"; and in 1862, "A Gleam of Sunshine." Three of his pictures (in the Vernon Collection) are in the National Gallery, London, — "A Basket of Fruit," painted in 1834; "Red Cap," exhibited at the British Institution in 1847; and "Fruit" (a pineapple, grapes, melon, etc.), painted in 1848.



"Lance was occasionally blamed for exaggeration of color, but his delineation was delicate and his grouping agreeable." — MRS. TYTLER'S *Modern Painters*.

**Landelle, Charles.** (*Fr.*) Born at Laval, 1821. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Delaroche. Historical and religious painter; has also executed many portraits. "The Presentation of the Virgin" (1859) is at the Luxembourg. His mural paintings are "Law," "Justice," and "Right," in the Palace of the Council of State (destroyed in 1871), six decorative panels for a salon in the Palace Élysée, some works at the Hotel de Ville (also destroyed), and the chapel of Saint-Joseph at Saint-Sulpice. Among his portraits are those of Alfred de Musset, the Countess Fitz-James, Mme. Achille Fould, Stackelberg, Admiral Baudin, Princess of Broglie, and many others. At the Salon of 1877 he exhibited "Salmacis"; in 1875, "The Death of St. Joseph"; in 1874, "A Reverie of Sixteen Years"; in 1873, "A Young Serbian Gypsy" and "The Samaritan Woman"; in 1872, "L'Almée"; etc. At the Johnston sale, New York, 1876, "The Egyptian Girl" (17 by 11) sold for \$ 780; "The Greek Girl" (18 by 14), for \$ 800. At the Salon of 1878 he exhibited a portrait of the Marquis de Saint-M. as an Arab Sheik, and "Ismenis, a Nymph of Diana."

"This distinguished painter has a commonplace facility, which he dispenses in a perpetual repetition of himself. He is consecrated for the rest of his days to what is called character figures, young gypsies, Egyptian women, Moorish women, Ethiopian women. As he knows how to mix the right dose, and in very decent proportions, of the romantic and picturesque with gravity and classic correctness, he never fails to please the public, although he becomes weaker, thinner, and more faded day by day." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1871.

"If, carried away by the sympathy which the artist inspires, one said that the decoration of the chapel of Saint-Joseph was a work of the first order, he might be accused of thoughtless enthusiasm; but he would be unjust not to see in it one of those works which hold an equilibrium between disparagement and eulogy. M. Landelle, whom the public of the Salons knows so well, has wished to make himself appreciated on a larger scene. Without being presumptuous he had the right to make the attempt, as he has now the right to repeat it. The charming painter of Fellahs and Moors quitted, one fine day, the gallery, already long, of his Oriental beauties. He has elevated his art by ascending the steps of the church. Only an exigency could demand of him to leave forever the voluptuous seraglio that he has created and peopled; but, now that he has penetrated the temple, he owes it to himself to return there to work and to purify his profane talent. His name, it is true, would not be more celebrated, but it would be more enduring." — ROGER BALLU, *Gazette des Beaux-Arts*, February, 1878.

**Landseer, John, A. R. A.** (*Brit.*) Celebrated engraver. Father of Edwin, Charles, and Thomas Landseer. Born in Lincoln (1761 – 1852). Engraved vignettes for Macklin's Bible published in 1793, for Bowyer's History of England, views in the Isle of Wight after Turner, South of Scotland after James Moore, and a series of engravings of animals after Gilpin, Rubens, Rembrandt, Snyders, etc. In 1807 he was elected an Associate Engraver of the Royal Academy, and exhibited there as late as 1851 several sketches of Druidical temples on the

Channel Isles. In 1806 he delivered a course of lectures on "Engraving" before the Royal Institution, and in 1823 a course on "Engraved Hieroglyphics." He was the author of a book entitled "Sabæan Researches," published in 1823, and of a valuable "Catalogue of the Earliest Pictures in the National Gallery," published in 1834.

**Landseer, Thomas, A. R. A.**, his son and pupil, is a well-known English engraver of the present day. Elected Associate of the Royal Academy in 1868. Among his plates are Rosa Bonheur's "Denizens of the Forest," and (after Edwin Landseer) "Doubtful Crumbs," "The Sanctuary," "The Challenge," "Browsing," "Peace," "The Baptismal Font," and the portrait of the Queen. He has also contributed to the Royal Academy many original drawings in crayon, and (in oil) "A Deluge of Rain," "The Goat without a Beard," "Lion-Hunting," "Cattle," etc. [Died, 1880.]

"That Thomas Landseer the engraver was but an Associate by condescension, sat only at a side-table at state dinners of the Royal Academy, not cheek by jowl with artists [painters] like his brother Edwin and the already forgotten Charles, — this did not deprive him of his faculty as an artist or his right to be recognized as one. The two great Landseers were John Landseer the father, only a 'line engraver,' and Thomas Landseer the son, a mere engraver also." — W. J. LINTON, in *Scribner's Monthly*, June, 1878.

**Landseer, Charles, R. A. (Brit.)** Son of John Landseer, and elder brother of Edwin, born 1799. He was a pupil of his father and of Haydon, entering the Royal Academy at the age of sixteen. His picture was exhibited in 1828. He was elected an Associate of the Royal Academy in 1837, and Academician in 1845. In 1851 he received the appointment of Keeper, a position he held until 1873. While he has never equaled in popularity his younger brother, as an historical painter he has been successful. Among his earlier works, four are in the National Gallery, "The Sacking of Basing House" (R. A., 1836), "The Pillaging of a Jew's House" (R. A., 1839), "Clarissa Harlowe in the Sponging-House" (Society of British Artists, 1833), and "Bloodhounds and Pups" (Brit. Ins., 1839). He was a regular contributor to the exhibitions of the Royal Academy. In 1860 he sent "Trust"; in 1861, "Births, Marriages, and Deaths"; in 1865, "Savage discovering his Parentage"; in 1867, "Cromwell at the House of Sir Walter Stewart in 1651"; in 1868, "Rustic Gallantry"; in 1870, "Surrender of Arundel Castle in 1643"; in 1871, "Wayfarers"; in 1872, "The Hamlet of St. Martin-in-the-Fields"; in 1875, "Dick"; in 1876, "A Langum Fishwoman, Tenby"; in 1877, "Pamela concealing her Correspondence between the Tiles." [Died, 1879.]

**Landseer, Sir Edwin, R. A. (Brit.)** Born in London (1802 – 1873). Youngest son of John Landseer, a distinguished engraver, from whom his children inherited their decided artistic talent. Edwin received his first lessons in drawing from his father, and at a very early age displayed great abilities as a sketcher and that love of the brute creation which has been displayed in his works. At the South



Kensington Museum are shown some of these wonderfully clever drawings, executed by him when a child of from five to ten years. In 1816 he entered the Royal Academy, contributing at the same time, when only fourteen years of age, pictures to several of the public galleries throughout the country. He subsequently studied under Haydon. His "Dogs Fighting" (engraved by his father) was painted in 1818, and "The Dogs of St. Gothard discovering a Traveler in the Snow" (also engraved by the elder Landseer) was painted in 1820. From that time his success was established, and his popularity as an artist unequaled, until the day of his death, by that of any artist in England of the nineteenth century. In 1826 he was elected Associate of the Royal Academy, and Academician in 1831. He made his first trip to the Highlands of Scotland in 1826, and there acquired that bolder and freer style which distinguishes his maturer works, and there also first evinced his fondness for deer as subjects. Soon after this he painted "Night," "Morning," "The Sanctuary," "Children of the Mist," "The Return from Deer-Stalking" (1827), "The Illicit Whisky-Still" (1829), "Sir Walter Scott and his Dogs" (1833), "Peace" and "War" (1846), "The Dialogue at Waterloo" (1850), "Rough and Ready" (1857), and "The Maid and the Magpie" (1858). He was knighted in 1850. In 1855 at the Paris Exposition he received one of the two large gold medals awarded to Englishmen. The list of his works is very large, and many of them have been engraved. Fourteen of his pictures are in the National Gallery in London, including the "Alexander and Diogenes," "Peace" and "War," "Dignity and Impudence" (painted in 1839), "The Sleeping Bloodhound," "Low Life," and "High Life," "Highland Music," "Shoeing the Bay Mare," and "A Dialogue at Waterloo," representing the Duke of Wellington explaining to the Marchioness of Douro, his daughter-in-law, the incidents of the great fight years after it had occurred. This is considered one of the best of the few figure-pieces he has painted. In the Sheepshanks Collection of South Kensington are sixteen of his works,— "Dog and the Shadow," "Suspense," "The Old Shepherd's Chief Mourner," "Comical Dogs," "A Highland Breakfast," "The Drover's Departure," and others. In 1864 he exhibited at the Royal Academy, "Piper and Pair of Nut-Crackers" (sold for 1,000 guineas) and "Windsor Park"; in 1865, "Prosperity," "Adversity," and "The Connoisseurs"; in 1866, "Lady Godiva's Prayer," "The Chase," and "Odds and Ends"; in 1867, "Her Majesty at Osborne" and "Wild Cattle of Chillingham"; in 1868, "Rent Day in the Wilderness"; in 1869, "Study of a Lion" and "The Swannery invaded by Eagles"; in 1870, "Queen Victoria meeting the Prince Consort on his Return from Deer-Stalking" and "The Doctor's Visit to Poor Relations at the Zoölogical Gardens"; in 1872, "The Baptismal Font" and "The Lion and the Lamb"; in 1873, "Tracker" and a "Sketch of the Queen," which

was never finished. His pictures have brought very large prices : "Oxen at the Tank," a small pen-and-ink sketch, was sold after his death for 300 guineas ; "Man proposes and God disposes" brought 2,500 guineas in 1864. A very large and complete exhibition of Landseer's etchings and sketches was held in London in 1875. He designed the sculptured lions at the base of Nelson's Monument, Trafalgar Square, unveiled in 1867, but was not as successful in sculpture as in painting.

"Take, for instance, one of the most perfect poems or pictures (I use the words as synonymous) which modern times have seen, 'The Old Shepherd's Chief Mourner.' Here the exquisite execution of the glossy and crisp hair of the dog, the bright, sharp touching of the green bough beside it, the clear painting of the wood of the coffin, are language,—language clear and expressive in the highest degree. . . . It ranks as high art, and stamps its author, not as the neat imitator of the texture of a skin or the fold of a drapery, but as the man of mind."—RUSKIN'S *Modern Painters*.

"One of Stanfield's landscapes or of Landseer's hunting-pieces is worth all the mystic daubs of all the Germans."—MACAULAY'S *Life and Letters*, Vol. II. Chap. XIV.

"Landseer has great merit not only as a painter of deer and dogs and horses, but as an artist most skillful in his delineation of human figures, and of original genius in the representation of vast subjects in small isolated series of individualized parts conceived and wrought out with such powers of comprehension and concentration that in a single episode of 'Peace' and 'War,' all of the blessings of the former, all of the horrors of the latter, are conveyed to the mind of the person who looks on these masterpieces. There is in Landseer's compositions an exquisite delicacy of organization, an acute sense of perception of all that is harmonious in nature or art, a nervous susceptibility of all impressions, pleasing or poetical, such as it would be difficult to find in other artists."—*Memoirs of the Countess of Blessington*.

"Landseer has been distinguished for his masterly handling of his art and the singular expertness with which he has been able to paint. His pictures have been largely engraved, and have commanded a large sale. . . . Hardly a house which contains an engraving at all is without one of a picture of Landseer."—MRS. TYTLER'S *Modern Painters*.

"As monumental sculptures these Lions of Landseer's in Trafalgar Square have been a mistake throughout ; badly planned, badly modeled, and badly cast."—*Saturday Review*, 1867.

"The noble Lions at the foot of Nelson's Column were added by Sir Edwin Landseer in 1867. Only one of them was modeled ; a slight variation in the treatment adapted the others to their pedestals. Their chief grandeur lies in their mighty simplicity."—HARE'S *Walks in London*, 1878.

**Landseer, George.** (*Brit.*) Son of Thomas Landseer. He died in 1878. A portrait-painter of some merit. He also exhibited landscapes from time to time.

**Lane, R. J., A. R. A.** (*Brit.*) (1800–1872.) A grand-nephew of Gainsborough. He was articled in 1818 to Heath, the well-known line-engraver, but soon turned his attention to lithography, in which branch of his profession he was wonderfully successful, practicing it for many years, and reproducing many works of Landseer, Leslie, Lawrence, Gainsborough, and other artists. In 1827 he was made an Associate of the Royal Academy, and in 1837 he was appointed Lithographer to the Queen. He devoted himself particularly to engraving on copper



during the last years of his life, and was for some time superintendent of the etching class at the South Kensington Museum.

**Lang, Louis, N. A.** (*Ger.-Am.*) Born in Württemberg, 1814. Son of an historical painter. He early showed a taste for art, and between the age of sixteen and twenty executed several hundred pastel portraits of the people among whom he lived. In 1834 he went to Paris for the purpose of study; spent some time at Stuttgart, and sailed for America in 1838, living in Philadelphia several years. He then returned to Europe, passing five or six years in Venice, Rome, Florence, and Paris. In 1852 he was made a member of the National Academy of New York, making that city his home. He visits Europe frequently, but is at present (1884) in New York. He is a member of the Artists' Fund Society of New York, contributing to its sale in 1878, "Chasing Butterflies," "Fresh Cherries," and "Neapolitan Fisher Family." Lang sent to the National Academy, New York, in 1869, "The Stolen Child" and "Asleep in Prayer"; in 1870, "Fresh Flowers" and "An Old Mill at Greenwich, Ct."; in 1871, "Little Graziosa among the Butterflies," "Blind Nydia," and "Jephthah's Daughter." He sent to the American Centennial Exhibition of 1876 his "Landing of the Market-Boat at Capri." His "Mary Stuart distributing Gifts" and the "Maid of Saragossa" are in the gallery of Robert L. Stuart.

"Lang indulges in brilliant colors, and has executed several large and glowing pictures of our popular holidays; he is fond of delineating female and infantile beauty with gay dresses and flowers, and has adventured somewhat in historic art." — TUCKERMAN'S *Book of the Artists*.

"In Lang's studio in Rome are, 'A Bivouac of Circassian Slaves,' 'Mary, Queen of Scots,' 'Cleopatra,' 'Preziosa, or the Stolen Child,' and 'Cinderella.' . . . The color of 'Cinderella' is very rich and admirably managed, as well as the contrast between the haughty, conquest-anticipating sisters, and the gentle, beautiful one who serves them." — *Art Journal*, September, 1875.

**Langerfeldt, T. O.** (*Ger.-Am.*) Born in Buckeburg, Principality of Schaumburg-Lippe, Germany, 1841. Studied as an architect at the Polytechnical School of Hanover, and became a landscape-painter upon his removal to England, where he spent five years. He settled in Boston in 1868, and has since resided in that city, making a trip to Germany and the Netherlands in 1874. Some of Langerfeldt's architectural drawings in water-color are in the possession of the Superintending Architect at the Treasury, Washington, D. C., and many of his views of New England scenery, exhibited at Boston and New York, are in the private galleries of those cities. There was an exhibition of his works in the gallery of the Boston Art Club in the winter of 1874, upon his return from Europe. For one of his architectural water-color drawings he was awarded a prize at the Centennial Exhibition of 1876.

"Mr. Langerfeldt's style is refreshing in its freedom and unconventionality. His coloring is bright, harmonious, and agreeable; and his manner combines aerial delicacy of

tone with a manly strength. . . . The collection is remarkable for its architectural features, great towers with queer turrets, gables, and picturesque excrescences breaking out in unexpected places; noble cathedrals, curious street scenes, picturesque roadside shrines, and pretty cottages. There are some admirable landscapes and wood interiors." — *Boston Herald*, November, 1874.

"We particularly noticed a pair of Langerfeldt's water-colors, which were full of nature's spirit. The forest piece struck us as being very happy in its effect of luminosity. Mr. Langerfeldt goes to nature as his master, and while he may not master nature, as no artist can, he masters important features. He secures an out-door effect, which is seen in all his works." — *Boston Transcript*, January 19, 1876.

**Lanoue, Félix Hippolyte.** (*Fr.*) Born at Versailles (1812–1872). Chevalier of the Legion of Honor. Pupil of V. Bertin and Horace Vernet. Landscape-painter. His "View of a Forest of Pines" is at the Luxembourg. Some of his works are at Versailles, at the church of Saint-Étienne-du-Mont, and in various public places.

**Lansil, Walter F.** (*Am.*) Born in Bangor, Me., 1846. He studied art in his native city under J. P. Hardy, but has spent the greater part of his professional life in Boston. He was elected a member of the Bangor Art Association in 1876, of the Boston Art Club in 1877. He makes marine views a specialty. Among his most important pictures are, "Crossing the Georges" (belonging to the Boston Marine Insurance Company), "Abandoned," "Sunset, Boston Harbor," "Fishermen in a Calm," etc.

"Walter F. Lansil's last important painting is still on his easel, awaiting the final touches. It is a view of Charlestown and that portion of the harbor which is embraced in a view from the southeast. The sun is setting in a glowing sky that is varied by fleecy clouds, tinged with crimson and gold. . . . A shimmering light that is thrown by the sun upon the water is rendered with great success, and the masts of the shipping on the piers, in the middle distance, rising suggestively from the sun-bathed mists, add much to the poetry of the scene." — *Boston Daily Evening Traveller*, May 2, 1878.

**Lansyer, Emmanuel.** (*Fr.*) Born at l'Île Bouin (Vendée), 1835. Medals, 1865, '69, and '73. Pupil of Courbet and Harpignies. Painter of marines and landscapes. Many of his motives are from Brittany. He has also painted, in the grand vestibule of the Palace of the Legion of Honor, a large picture called "View of the Palace of the Legion of Honor, taken from the Quai d'Orsay." At the Luxembourg is his "Landscape, — the Château of Pierrefonds" (1869). At the Salon of 1878 he exhibited "Flowering Fields, near Douarnenez" and a "*Vue de la Cour du May au XV<sup>e</sup> siècle*," for a salon in the Palais-de-Justice.

**Laoust, André-Louis-Adolphe.** (*Fr.*) Born at Douai. Medals in 1873 and '74. Pupil of Jouffroy. At the Salon of 1877 he exhibited "St. John with his Cross" and a portrait bust in bronzed plaster; in 1876, a medallion portrait; in 1875, two portraits; in 1874, "Amphion," a marble statue, a group in plaster, "The Capture," and a bust in plaster; in 1878, "Spes" (a statue in plaster) and a portrait bust.

**Lapierre, Louis Émile.** (*Fr.*) Born at Paris about 1820. Chevalier of the Legion of Honor. Pupil of Victor Bertin. Among his



pictures are, "Twilight," "A Pond in the Forest of Champagne," "Interior of a Forest," "Setting Sun in Winter," etc.

**Lapito, Louis-Auguste.** (*Fr.*) Born at Saint-Maur (1805-1874). Chevalier of the Legion of Honor and of the Order of Belgium. Pupil of Watelet and Heim. He traveled much on the Continent of Europe. Perhaps his water-colors are more admired than his oils. His works are seen in public galleries in France, Holland, and Belgium. They are all landscapes.

**Lapostolet, Charles.** (*Fr.*) Born at Velars. Pupil of Cogniet. At the Salon of 1877 he exhibited "Rouen" and "The Station at Auteuil." His pictures are all landscapes. At the Royal Academy, in 1872, he exhibited "Low Tide at Trouville." His "View of the Canal Saint-Martin at Paris, Winter, from the Bridge of the Street Buttes-Chaumont" (1870) is in the Luxembourg. At the Salon of 1878 he exhibited "The Canal of the Giudecca, Venice."

**Lasch, Karl Johann.** (*Ger.*) Born at Leipsic, 1822. Professor at Düsseldorf and member of the Academies at Dresden, Vienna, and St. Petersburg. Medals at Berlin, Dresden, Vienna, and Philadelphia. Studied at the Dresden Academy under E. Bendemann, and at Munich under Schnorr and Kaulbach. In 1847 he visited Italy. Later, he painted portraits at Moscow. In 1857 he settled in Paris. In 1860 he removed to Düsseldorf. His pictures are of *genre* subjects, and he inclines to romantic and idyllic scenes. In the National Gallery at Berlin is the "Master's Birthday."

**Lathrop, Francis.** (*Am.*) Born on the Pacific Ocean, two days' sail from the Sandwich Islands, in 1849. In 1860 he began the study of art under T. C. Farrer in New York. He went to Germany in 1867, entering the Royal Academy of Dresden. In 1870 he settled in London, remaining three years in the studio of Madox Brown. He was for some time during his London residence with William Morris, in his establishment for the manufactory of artistic household goods, and was also an assistant of Spencer Stanhope. Since 1870 he has lived in the United States. He has painted portraits, furnishing, also, illustrations for Clarence Cook's "House Beautiful," and other publications of Scribner & Co. He is a member of the Society of American Artists, sending to its first exhibition, in 1878, portraits of Thomas and Ross R. Winans. He assisted in the decoration of Trinity Church, Boston, of which he designed the chancel. During the winter of 1878 he was engaged in decorating the interior of Bowdoin College Chapel at Brunswick, Me.

**Latouche, Louis.** (*Fr.*) Born at Ferté-sous-Jouarre. A marine-painter. At the Cottier sale, New York, 1878, his "Normandy Coast-Scene" sold for \$745. At the Paris Salon of 1878 he exhibited "The Beach at Berck" (Pas-de-Calais).

**Lauder, Robert Scott.** (*Brit.*) Born in Edinburgh (1803-1869). He became a student of the Trustees Academy at the age

of fifteen. About 1823 he went to London, studying for three years in the British Museum. He visited Italy in 1833, remaining until 1838, in close observation and study, in Rome and Florence. He resided in London until 1850, when he settled in Scotland, and became principal instructor in the Trustees Academy. He exhibited frequently at the Royal Academy and the Royal Scottish Academy, of which latter institution he was made a full member in 1830. He was the author of many popular pictures, illustrative of Scottish history and romance, many of which have been engraved. Among these may be mentioned, "Meg Merrilies," "The Fair Maid of Perth," "The Bride of Lammermoor," and "The Trial of Effie Deans." His "Christ teaching Humility" is in the Scottish National Gallery. By reason of ill-health he did not practice his profession for some years before his death.

**Lauder, James E.** (*Brit.*) (1812–1869.) He studied under Sir William Allan in Edinburgh, and spent five years in study in Rome. He was made Associate of the Royal Scottish Academy in 1842 and Academician in 1849. In 1847 he received from the Committee for the Decoration of Westminster Hall a prize of £200 for his "Wisdom" and "The Unjust Steward." Among his most popular works may be mentioned, "Ferdinand and Miranda," "Lorenzo and Jessica," "The Toilet," "The Money-Lender," "Time Changes," "Gethsemane," "The Parable of the Ten Virgins," "James Watt and the Steam-Engine," "Walter Scott and Sandy Ormiston," many of which have been engraved.

**Laugée, François Désiré.** (*Fr.*) Born at Maromme, 1823. Chevalier of the Legion of Honor. Pupil of Picot and l'École des Beaux-Arts. His picture of "Eustache Lesueur chez les Chartreux" (1855) is at the Luxembourg. "St. Elisabeth of France washing the Feet of the Poor" (1867) was purchased by the Emperor. Among his pictures may also be named, "The Candle of the Madonna" and "Going to Matins" (both scenes of the thirteenth century), in 1877; "The Angel who bears the Censer," in 1876; "The Young Housekeeper," in 1875; many portraits and mural paintings at the church of St. Peter and St. Paul at St. Quentin, in the church of the Trinity at Paris (in the chapel of St. Denis). At the Salon of 1878 he exhibited "An Old Man" and "An Old Woman," and a cartoon of his picture of St. Denis in the church of the Trinity.

"The 'Martyrdom of St. Denis' is a drama which Laugée has represented full of action, tumultuous, terrible. Even as a page of history alone, it interests and captivates. Behold the first impression which comes from this painting. The qualities which a further study discloses are purity of design, firmness of lines, clearness of *mise en scène*, and richness of coloring, sustained without weakness." — ROGER BALLU, *Gazette des Beaux-Arts*, February, 1878.

**Launitz, Robert E., N. A.** (*Am.*) Born in Russia (1806–1870). Studied under his father, a sculptor of some ability. In 1830 he came to America, and was made a member of the National Academy



three years later. Among the better known of his works are the Pulaski Monument in Savannah, Ga., the statue of General Thomas at Troy, N. Y., and several fine monuments in Greenwood Cemetery.

**Laurens, Jean Paul.** (*Fr.*) Born at Fourquevaux, 1838. Officer of the Legion of Honor, 1878. Medal of Honor, 1877. Member of the jury for the Exposition of 1878, and for the annual Salon. Pupil of Bida and Léon Cogniet. This painter made his début at the Salon of 1863. His most important works are, "The Death of the Duke d'Enghien," at the Museum of Alençon; "The Excommunication of Robert the Pious" (1875), now at the Luxembourg; "Francis di Borgia before the Dead Isabella of Portugal"; "The Austrian Staff-Officers around the Death-Bed of Marceau" (1877), purchased by the city of Ghent for 40,000 francs; "Death of Sainte-Geneviève" at the Pantheon; "St. Bruno refusing the Gifts of Roger, Count of Calabria," in the church of Notre-Dame-des-Champs; "Pope Formosa and Stephen VII.," "The Fishing at Bethsaida," at the Museum of Toulouse; "The Interdict," at the Museum of Havre; "The Funeral of William the Conqueror," at the Museum of Béziers; etc.

The following extract refers to the picture of the "Death of Marceau":—

"This magnificent picture is better than an apotheosis; it is a transfiguration. The drawing of Laurens has never been more firm and well sustained, his arrangement never more perfect, and his execution more masterly. Perhaps he might be a little reproached, this severe and sober colorist, for certain effects of color, — a little bold, — that of the screen, for example, and the red cloak. But time will deaden them, and bring them into a religious harmony with the whole. . . . But of what import all these minute criticisms? The universal suffrage, as just in art as in politics, has recognized and proclaimed immediately in this work, not only one of the incontestable glories of the modern school, but still more, one of the most noble pages of history which the immense, eternal, invincible French Revolution inspired." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

"The pictures of history, properly so called, become more and more rare at our annual expositions. The *genre*, landscapes, and portraits make up the largest part of the works contributed. So much the more necessary is it to notice the artists who go against the current bravely, and among them is J. P. Laurens, pupil of Bida, who has given two very remarkable pictures to this Salon of 1872. One of them, of a somber tone and of singular energy, represents the terrible and almost fantastic scene in which Stephen VII., having exhumed the body of his predecessor, Pope Formosa, bears it, re clothed with the pontifical vestments, into the Salon of Council; then, when an advocate had been appointed to reply in the name of the dead Pope, he heaped upon the corpse adjurations and accusations. The scene is fierce and savage, and Laurens has thus treated it. The corpse of the dead Pope, with open mouth, the skin already black, extended on the chair, the red gloves covering the fleshless hands, is as sinister as the dead of Valdès Léal that one sees at Seville. He is not the only Spanish painter this dismal canvas recalls. We might take the members of the Council of Laurens for the bishops or torturers escaped from a picture by Herrera. The face of the advocate of the dead, the menacing gesture of Stephen VII., the corpse itself in which the drama centers, the gray walls with their crosses of blood, the tripod, the sepulchral atmosphere of the scene, add to the impression produced by this picture, — one of the best of the Salon." — JULES CLARETIE, *Peintres et Sculpteurs Contemporains*.

"And one of the most important art movements of the present day is caused by a munificent expenditure of money for the decoration of the entire interior of the Pan-

theon by celebrated French artists, with scenes illustrative of the history of Sainte-Genève. The subject is national ; no foreign artist has ever attempted it with success. To M. Jean Paul Laurens a most important part of this work has been confided, — a space ten yards in length in the sight of the apse. At the Universal Exhibition M. Laurens shows nine of his well-known paintings, including the 'Excommunicated,' the 'Borgia,' the 'Execution of the Duc d'Enghien,' and the 'Death of General Marceau,' which took the medal of honor at the Salon of 1877. The lugubrious themes which have always inspired the best efforts of this artist prepare one to learn that he has now chosen to represent the closing scene in the life of the saint. The new work is stamped with the solemn grandeur of style, the simplicity of effect and broad handling characteristic of all his works, while the realism which has been to some repulsive is refined by a religious sentiment more elevated, but not less tragic. The dying saint is represented reclining on a couch. Her hands are raised to bless the company about her. During eighty years she had prayed and cared for the poor. Her arms, enfeebled by old age and by privation, are sustained by two young girls, who have reverently interposed a drapery between their hands and the form which is to them sacred. The numerous company around them, of every age and condition, is grouped with skill. The dignitaries of the Church occupy the center. A picturesque assemblage of the costumes of the fifth century indicates that the Greek, Latin, and Pagan religions had all yielded to her influence. Nearer the entrance beggars in their rags contrast with the richness of the principal group. It is right that this interesting historic composition should be painted in lasting materials on the very walls of the Pantheon, for it is a masterpiece and deserves to endure." — *London Daily News*, May 15, 1878.

**Lauters, Paul.** (*Belgian.*) (1806 – 1875.) This artist was distinguished for his excellent landscapes in water-colors. He was a Chevalier of the Order of Léopold, and a Professor in the Academy of Brussels. He sometimes painted in oil. His works showed a delicate and refined perception of the beauties of Nature, rather than brilliant color or powerful execution.

**Lawman, Jasper.** (*Am.*) Born in Xenia, Ohio, 1825. He began his professional career at Cincinnati when a lad of fourteen. In 1846 he removed to Pittsburg, Pa., where he has since resided. In 1859 he went to Paris to study, remaining for a year under Couture. His pictures are owned in New York, Baltimore, Chicago, Philadelphia, and elsewhere. Many are in the possession of Capt. William Ward, John Scott, Judge W. G. Hawkins, John W. Hampton, John Dalzell, and other residents of Pittsburg.

**Lawrie, Alexander, A.N.A.** (*Am.*) Born in the city of New York, 1828. He began his studies in the life and antique classes of the Academy of Design, and in the Pennsylvania Academy of Fine Arts. Later he went to Europe, studying under Picot in Paris and E. Leutze in Düsseldorf, working also in Florence. He occupied a studio in Philadelphia for some time, but has been a resident of New York during the better part of his professional life. He is a member of the Artists' Fund Societies of New York and Philadelphia, and was elected an Associate of the National Academy in 1866, to the annual exhibitions of which he is a constant contributor, sending landscapes, ideal figure-pieces, and portraits, in crayon and oil. In 1869 he exhibited "Autumn in the Hudson Highlands" (belonging to Henry



Marks); in 1870, "A Valley in the Adirondacks" (belonging to N. T. Bailey); etc. His portrait of Judge Sutherland belongs to the New York Bar Association; that of Gen. Z. Tower is in the Library of the United States Military Academy at West Point. He has also painted Gen. John F. Reynolds, Col. Josiah Porter, and other prominent men. He has been particularly successful in his portraits of ladies. Among his crayon heads, numbering in all about a thousand, the best known are those of Richard H. Stoddard, Thomas Buchanan Read, George H. Boker, and other literary men. His "Monk playing the Violoncello" and "Autumn in the Highlands" were at the Centennial Exhibition of 1876.

"Lawrie exhibited a portrait of three-quarters length, which is simply admirable. Admirable in execution, in the rich simplicity of the dress, in the fresh loveliness of the face, and in the union of boldness and strength with gentleness and delicacy." — *Art Journal*, May, 1877.

**Lawson, Cecil G.** (*Brit.*) Born in Shropshire, 1851. Son of William Lawson a portrait-painter, under whom he studied. He has lived for some years in London. Among his more important works are, "In the Valley, — a Pastoral," at the Royal Academy in 1873, and the Grosvenor Gallery in 1878; "The Hop-Gatherers of England," exhibited at the Royal Academy and in Liverpool in 1875; "The Minister's Garden" and "Strayed, — a Moonlight Pastoral," at the Grosvenor Gallery in 1878; "The Dragon-Flies," never publicly exhibited; etc. His pictures are in the possession of Viscount Powerscourt, Godfrey Fawsett, Louis Huth, Mrs. P. Flower, and others. [Died, 1882.]

"A distinctive place C. G. Lawson has undoubtedly taken as one of the first to attempt on a large scale the reconciliation of the realistic with the poetic treatment of nature. In 'The Minister's Garden,' for example, there is no want of painstaking fidelity to nature in the sturdy fir-tree, the roses, the hollyhocks, and the beehives in the foreground, nor in the meadows, swelling uplands, and distant hills, towards which we look from the garden which gives its title to the picture; but at the same time the artist has thrown such a tender and peaceful sentiment into his work, harmonizing the bright colors of the foreground and choosing a moment of subdued light for the wide expanse of landscape, that he has fully justified himself in describing it as 'a tribute to the memory of Oliver Goldsmith.' It is just such a garden as fancy would choose for the Vicar of Wakefield to sit in." — *London Examiner*, May 4, 1878.

"Much as we value 'The Minister's Garden,' we prefer to it Mr. Lawson's second and rather less large picture, 'In the Valley, — a Pastoral,' which we remember enjoying some years ago at the Royal Academy. This is pre-eminently graceful, and poetic in its grace; it affects one like a snatch of delicate descriptive lyrical verse. . . . Even had we never before seen any productions by Mr. Lawson, what he now shows in the Grosvenor Gallery would prove to us indisputably his possession of the three precious qualities, — strength, sweetness, and sentiment." — W. M. ROSSETTI in the *Academy*, June 1, 1878.

**Lawson, F. Wilfrid.** (*Brit.*) Brother of Cecil G. Lawson. Began his professional career as a designer on wood for the illustrated periodicals, working for some time on the staff of the Graphic. He resides in London, and has exhibited in colors and black and white at the Royal Academy, Dudley Gallery, and elsewhere.

"Mr. Wilfrid Lawson has made himself distinctly the artist of 'The Children of the City.' In past years he has shown us at the Academy one canvas in which the little street Arabs are making themselves as merry as may be with shadow figures on the walls, and another in which a boy and a girl of the same pathetic race are looking up wistfully at a tree, whose blossoms, guarded by the iron railings of a garden, suggest, like the children's city-bound lives, 'Imprisoned Spring,' the title of the work. This year the artist exhibits a third of the series in Pall Mall. 'Dawn' represents the interior of a wretched room in a London slum, where a dying girl, supported in her brother's arms, is lying on the floor, watching through the windows the first gleams of light breaking on the city, — symbolic of the heavenly dawn about to beam upon her soul. This picture, like its predecessors, proves that Mr. Wilfrid Lawson is not a mere sentimentalist, but a painter who is also a poet." — *Magazine of Art*, August, 1878.

**Lay, Oliver Ingraham, A. N. A. (Am.)** Born in the city of New York, 1845. A painter of portraits and of *genre* pictures. Devoted himself to art in his early youth; studied in the schools of the Cooper Institute and of the Academy of Design in his native city, where his entire professional life has been spent. He was also a pupil of Thomas Hicks for three years, and has been a constant exhibitor for some time in the National Academy, of which he was made an Associate Member in 1876. He was elected a member of the Artists' Fund Society the same year. Among his portraits exhibited in different seasons may be mentioned those of James Parton, Mrs. Eliza Riddle Field, Mrs. Jeremiah Hendricks of Red Hook, N. Y., John Rodgers of Albany, N. Y., John Delafield, Winslow Homer, C. C. Coleman, C. C. Griswold, and Miss Fidelia Bridges (the last four belonging to the National Academy). Among his *genre* works are, "The Letter," "The Window" (owned by J. M. Toucey), and "The Two Friends" (in the collection of John H. Sherwood).

"'The Letter,' by O. I. Lay, represents a dark-eyed, dark-haired girl, sitting by an open window, through which is seen an apple-orchard in early bloom. She is engaged in writing upon her lap, in true feminine fashion. The story is not a new one, but it is cleverly told. The face and figure are well and gracefully drawn, the position is natural and unconstrained, and the flesh-tints are admirable. . . . The drawing of the interior, the bright colors of the Moorish rug on the floor, the little vase of spring flowers in the window, and the old chest of drawers with the quaint brass knobs, is excellent." — *New York Arcadian*, December 15, 1877.

**Lazerges, Jean Raymond Hippolyte. (Fr.)** Born at Narbonne, 1817. Chevalier of the Legion of Honor. Pupil of David d'Angers and Bouchot. Many of his subjects are religious. A "Descent from the Cross" (1855) is at the Luxembourg; another representation of the same subject is in the château d'Eu. "The Death of the Virgin" (1853) was painted for the chapel of the Tuileries, and was seen at the Exposition of 1867. Lazerges has executed works at the church of Notre Dame de Bon Secours, near Rouen, at a chapel of the convent of La Providence, in the same city, and the ceiling of the theater of Nantes. In 1877 he exhibited at the Salon, "Falmia the Singer" and "The Moors in the Court of the Marabout on Friday, which is their Sunday"; in 1876, "Caravan of Kabyles"; in 1875, "The Resurrection," "Louis XVI. and Marie Antoinette at Versailles,"



and "Jesus led to Prison"; in 1874, "Stabat Mater"; in 1873, "The Christ of the Nineteenth Century"; etc. Lazerges is a musician, and has composed several songs. He has also written for journals, and published some books.

**Leader, Benjamin William, A. R. A.** (*Brit.*) Born in 1831. Entered the schools of the Royal Academy in 1854, exhibiting "Cottage Children blowing Bubbles," his first picture, the same year. In 1855 he sent "A Bird-Trap"; in 1857, a "Stream from the Hills"; in 1860, "A Worcestershire Lane"; in 1863, "A Welsh Churchyard"; in 1867, "Through the Glen"; in 1871, "The Stream through the Birch-Wood"; in 1872, "Wild Wales"; in 1874, "The Thames at Streatley"; in 1875, "The Wetterhorn"; in 1876, "An English Hayfield" and "A November Evening"; in 1877, "Lucerne" and "Lauterbrunnen"; in 1878, "Autumn in Switzerland" and "Summer-Time in Worcestershire." [A. R. A., in 1883.]

"Mr. Leader's 'Country Churchyard' [R. A., 64], taken apparently at Bettws-y-Coed, deserves notice for its brilliancy, and for the very truthful style of its architecture." — PALGRAVE'S *Essays on Art*.

**Le Blant, Julien.** (*Fr.*) Born at Paris. Medal of the third class in 1878, when he exhibited the "Death of General d'Elbée." In 1877 he exhibited "La partie de tonneau."

**Lechesne, Auguste.** (*Fr.*) Born at Caen, 1819. Chevalier of the Legion of Honor. He went to Paris to study, and first attracted attention by a frieze which he executed in the Maison d'Or. From this time he was constantly employed in decorating the hotels of Paris. He has sent to the Salons several works, and especially excels in the representation of animals. Larousse says : —

"Lechesne of Caen does not understand animals like Barye, but he models his subjects with so much spirit and taste, and gives them so much animation and nicety, that their attraction is almost irresistible. It is not grand art, but it is the *genre sculpture*, appreciable by all, attractive and charming."

At the Salon of 1878 he exhibited "A Dog dying on the Tomb of his Master."

**Le Clear, Thomas, N. A.** (*Am.*) Born in Owego, N. Y., 1818. He displayed a talent for art as a child, and sold ideal heads painted on rough boards to his neighbors before reaching his teens. In 1832 he was taken by his family to London, Canada, where he painted portraits, but met with indifferent success. He settled in New York in 1839, and (with the exception of a few years passed in Buffalo) his professional life has been spent in that city. He was made a member of the National Academy in 1863. Among his earlier works are the "Marble-Players" (which belonged to the Art Union), the "Itinerant" (in the National Academy of 1862), and his "Young America." He has painted the portrait of Edwin Booth as Hamlet, Gifford and McEntee the artists, Daniel R. Dickinson, President Fillmore, Dr. Vinton (1870), Bayard Taylor, E. W. Stoughton (1877), Parke Godwin (at the Na-

tional Academy, 1877, and the Paris Exposition of 1878), George Bancroft (in the Century Club), and William Page (in the Corcoran Gallery, Washington). He exhibits occasionally at the Royal Academy, London, and the journals of that city have spoken well of his works, saying that they are among the best in the Academy, fine in color, graceful, pleasing in tone, with great individuality, a "sense of oneness, caused by a subtle rendering of all the parts in their just relation one with another," and that "they exhibited in a marked degree many of the rare qualities of great portraiture." [Died, 1882.]

"To the native facility for imitation, Le Clear now unites remarkable power of characterization, a peculiar skill in color, and minute authenticity in the reproduction of latent, as well as superficial personal traits. In some cases his tints are admirably true to nature, and his modeling of the head strong and characteristic."—TUCKERMAN'S *Book of the Artists*.

"The quiet, subdued tones of Le Clear's work [portrait of Page] in middle tint, its fine finish, and the grave dignity of the head, charm every beholder, so as to make him understand why this noble portrait elicited such marked praise when exhibited in the British Royal Academy. Le Clear is fortunate in being so well represented in the Corcoran Gallery, alongside of some of the best heads of Stuart, Harding, and Healy."—*Art Journal*, July, 1878.

**Lecomte Du Nouy, Jules Jean Antoine.** (*Fr.*) Born at Paris, 1842. Chevalier of the Legion of Honor. Medals at London and Vienna. Pupil of Gleyre, Gérôme, and Signol. "The Bearers of Bad News" (1872) is at the Luxembourg. "The Conversion of the Galley Slaves by Saint Vincent de Paul" is at the church of the Trinity at Paris. In 1877 he exhibited at the Salon, "The Door of the Seraglio" and his own portrait; in 1876, "Homer Begging"; in 1875, "The Honeymoon, Venice, Sixteenth Century" and "The Dream of Cosrou"; in 1874, "Eros" (at the Museum of Tours) and "The Butchers (*Imacellaj*) of Venice." For private galleries he has painted, "The Merchant of Pompeii," "Christians at the Tomb of the Virgin," "The Repose of the Schérif," "Christmas Eve at Jerusalem," "Chloe at the Fountain," etc. His portraits are good. Among them is that of Béranger de la Drôme, for the Museum of Valence. His "Invocation of Neptune" (1866) is at the Museum of Lille. The "Love which Passes" (1869) is at the Museum of Boulogne. At the Salon of 1878 he exhibited "Christians at the Tomb of the Virgin at Jerusalem" and a portrait.

**Lecomte-Vernet, Charles-Hippolyte-Émile.** (*Fr.*) Born at Paris (1821–1874). Chevalier of the Legion of Honor. Pupil of H. Vernet and Cogniet. Made his début at the Salon of 1833. At the Salon of 1874 he exhibited "Penelope" and "Almée"; in 1870, "A Young Fellah Girl" and "A Young Girl playing with an Owl"; etc.

**Lee, Frederick Richard, R. A.** (*Brit.*) A native of Devonshire (1798–1879). He began life as a soldier, seeing some active service. In 1818 he resolved to devote himself to art, and entered the



Royal Academy, exhibiting in its gallery in 1824, and regularly for nearly fifty years. He was elected an Associate of the Academy in 1834, and Academician in 1838, and was placed upon the list of Honorary Retired Academicians in 1872. Among the better known of his earlier works (many of which have been engraved) may be noted "Showery Weather" (exhibited at the British Institute in 1834); "Coverside," painted in 1839 (in conjunction with Landseer); "Evening in the Meadows" (at the Royal Academy in 1854, the cattle in the stream painted by Thomas Cooper, R. A.); and a "River Scene," at the Royal Academy in 1855 (in which also the cattle are Cooper's), all of which belong to the National Gallery. His "Distant View of Windsor" and "Gathering Seaweed" are in the Sheepshanks Collection. In 1856 he sent to the Royal Academy, "Breakwaters at Plymouth"; in 1858, "The Bay of Biscay"; in 1860, "Summer"; in 1865, "Garibaldi's Residence at Caprera"; in 1867, "The Land we Live in"; in 1868, "Far from the Busy Haunts of Men"; in 1869, "Morning in the Meadows"; in 1870, "The Land's End and Longships Lighthouses," and others, since which his works have not been seen at the Royal Academy.

**Leech, John.** (*Brit.*) (1817–1864.) Was educated at the Charter House School in London, and was also a pupil for some time in the Royal Academy, where he exhibited a few pictures of a *genre* character, which were in no way remarkable. His sketches in "Bell's Life in London" were the first of his works which attracted attention to him as an artist. He was connected with *Punch* as early as 1841, remaining upon the active staff of that journal for twenty-three years, and receiving for his services, it was estimated, £40,000. Many of his sketches, enlarged and colored, were exhibited in London in 1861, drawing crowds of visitors and realizing some £5,000. The lithographs of these were very popular and extensively sold, as were his many contributions to *Punch*, when collected in book form. Among the great number of works illustrated by Leech are, "Jack Bragg," by Theodore Hook; several novels by Albert Smith; "The Story of a Feather," by Douglas Jerrold; "Mrs. Caudle's Curtain Lectures"; "The Comic Latin Grammar"; "The Comic English Grammar"; "The Comic History of England"; "The Comic History of Rome"; Christmas numbers of the *Illustrated London News*; Bentley's "Miscellany" for many years; "Jack Hinton"; "Punch's Pocket-Book," up to 1864; the earlier volumes of *Once a Week*; "Young Troublesome"; "Master Jacky in Love"; "The Book of British Song"; "Puck on Pegasus"; Blaine's "Encyclopædia of British Sports"; "Paul's Dashes of American Humor"; "Life of a Foxhound"; "The Christmas Carol"; "The Cricket on the Hearth"; "The Chimes."

"John Leech is different from all of these, and taken as a whole surpasses them all, even Cruikshank; and seats himself next, though below, William Hogarth. Well might

Thackeray, in his delightful notice of his friend and fellow-Carthusian in the Quarterly, say, 'There is no blinking the fact that in Mr. Punch's Cabinet John Leech is the right-hand man. Fancy a number of Punch without Leech's picture! What would you give for it?' This was said ten years ago (1852). How much more true is it now! . . . It is this wholesomeness, and, to use the right word, this goodness, that makes Leech more than a drawer of funny pictures, more even than a great artist. It makes him a teacher and an example of virtue in its widest sense." — DR. JOHN BROWN, in *Spare Hours*.

"Nothing was more characteristic of Leech, and nothing was more enjoyable in his works, than the evident genial sympathy with which he entered into every phase of the many-sided English life of the hunting-field, the seaside, the ballroom, the drawing-room, the nursery. . . . John Leech had also a fine appreciation of English scenery, and in those bits of it which he introduced into his sketches he did it full justice, while he elevated by their artistic completeness the character of the sketches." — ROSSETTI.

"Very few artists, very few men of any profession, have been privileged to give the amount of pleasure which Leech conferred in very different quarters, and on very different ages. . . . To the infinite honor of Leech and of the promoters and proprietors of Punch, it was pleasure of the most innocent description." — MRS. TYTLER'S *Modern Painters*.

"His [Dickens'] opinion of Leech, in a word, was, that he turned caricature into character; and would leave behind him not a little of the history of his time and its follies sketched with inimitable grace. . . . To represent female beauty as Mr. Leech represents it, an artist must have a delicate perception of it; and the gift of being able to realize it to us with two or three slight, sure touches of the pencil. This power Mr. Leech possesses in an extraordinary degree. . . . His wit is good-natured, and always the wit of a gentleman." — FORSTER'S *Life of Dickens*, Vol. II. Chap. XVIII.

"The out-door sketcher will not fail to remark the excellent fidelity with which Mr. Leech draws the backgrounds of his little pictures. The homely landscape, the sea, the winter wood by which the huntsmen ride, the light and clouds, the birds floating overhead, are indicated by a few strokes which show the artist's untiring watchfulness and love of nature. . . . No man has ever depicted the little 'snob' with such delightful touch. Leech fondles and dandles this creature as he does the children. To remember one or two of these gents is to laugh." — THACKERAY, in the *London Times*, June 21, 1862.

**Lefebvre, Charles.** (*Fr.*) Born at Paris, 1805. Chevalier of the Legion of Honor. Pupil of Gros. At the Salon of 1877 he exhibited "Daïnio, — Costume of the Court of Japan"; in 1816, "The Separation of SS. Peter and Paul at the Moment when they were led to their Martyrdom"; in 1875, "St. Anne instructing the Virgin Mary"; in 1873, "Lucretia," etc. Charles Lefebvre has also painted some portraits. [Died, 1882.]

**Lefebvre, Jules Joseph.** (*Fr.*) Born at Tournan, 1836. Chevalier of the Legion of Honor. Pupil of Léon Cogniet. He gained the grand *prix de Rome* in 1861, the subject being "The Death of Priam." His "Nymph and Bacchus" (1866) is in the Luxembourg. In 1877 he exhibited at the Salon, "Pandora"; in 1876, "Mary Magdalene" and a portrait; in 1875, "Chloe" and a portrait; in 1874, a portrait of the Prince Imperial; in 1872, "The Grasshopper"; in 1870, "Truth" and a portrait, etc. At the Latham sale, New York, 1878, "The Grasshopper" (75 by 35) sold for \$2,950. At the Salon of 1878 he exhibited "Mignon" and a portrait of Mme. —.

**Lefuel, Hector Martin.** (*Fr.*) Born at Versailles, 1810. Com-



mander of the Legion of Honor. Member of the Institute. This architect was a pupil of Huyot and l'École des Beaux-Arts. He gained the grand *prix de Rome* in 1839. He was architect of the château of Meudon, also of that of Fontainebleau, and in 1854 replaced Visconti at the Louvre. In 1855 he was much occupied with the Exposition. He was soon after appointed Chief Architect of the Louvre and the National Palaces. He is to be noticed for his embellishments of the Tuileries. In 1867 he was a member of the Imperial Commission for the Exposition, and in 1873 was made a member of the Superior Commission of International Expositions. He made one of the jury at Vienna. He is also a member of the Superior Commission of the Fine Arts. He was President of the Institute in 1875. [Died, 1881.]

**Legros, Alphonse.** (*Fr.*) Born at Dijon, 1837. Slade Professor in University College, London. Medals in 1867 and '68. Pupil of M. Lecoq de Boisbaudran. This artist had no assistance in his education, and encountered many hardships before he was able to send a picture to the Salon; it was a portrait of his father, exhibited in 1857. In 1875 M. Malassis published an account of Legros and his works, from which we give an extract:—

“As it always happens, a literary man was the first to take notice of him. M. Champfleury, — who some years before had pointed out MM. Gustave Courbet and François Bonvin, — with his discriminating curiosity always on the alert, had remarked in the Salon of 1857 the portrait of a man (the artist's father), painted strongly and simply, and signed with the unknown name LEGROS. He wished to become acquainted with the painter; fancying him as an honest, middle-aged artist, obscure, deserving, and occupied in the production of modest work, he found, to his surprise, a young man under twenty, full of fire and *verve*, already master of a style at once solid and subtle, engaged with justifiable self-reliance upon numerous works in course of execution or preparation. The kind visit of the celebrated writer remains as the pleasantest recollection of the painter's early days. It was like the first smile of fame.”

In 1859 “The Angelus” by Legros attracted much attention, especially from artists; it was purchased by an English amateur artist, Mr. Seymour Haden. Legros has resided since 1863 in England, where he has received the honor and patronage which he failed to obtain in Paris; and this consideration has at length extended itself to his native country, as will be seen by the fact that his “Ex-Voto” has been purchased for the Gallery at Dijon, “The Stoning of St. Stephen” for the Gallery at Avranches, “Monks at Prayer” for the Gallery at Alençon, a drawing of “St. Sebastian” for the Gallery at Lille, and the “Amende Honorable” (1868) for the Luxembourg. The works of this artist are more frequently exhibited in England than in France. Many of them go directly from his studio to the purchasers. The following are among his more important pictures: “The Pilgrimage,” at the Liverpool Gallery; “The Spanish Cloister” and the “Benediction of the Sea,” at Mr. Eustace Smith's; “The Baptism,” belonging to Sir George Howard.

"The Coppersmith," belonging to Mr. Ionides, was at the Salon of 1875, together with the "Demoiselles du Mois de Marie," belonging to M. Miéville. Legros has etched a large number of plates, and his works taken altogether are very numerous. At the Grosvenor Gallery Exhibition, 1877, he exhibited "Four Studies, Portraits" (executed in two hours each) before the pupils of the artist in the Slade School, a Portrait of Thomas Carlyle, "A Landscape," "The Coppersmith," "The Spanish Cloister," and "The Baptism." (The last three are mentioned above.) In 1878 he sent to the Grosvenor ten studies and finished paintings.

"France is a country of very strange contrasts, and this contrast is noticeable amongst others, that whilst many French people spoil themselves by the utmost extreme of affectation, many other French people are just as remarkable for the entire absence of affectation; so that their simplicity is more simple than ours, and their directness more direct. This contrast has been very strikingly manifested in the French art of the last half-century. Side by side, in the public exhibitions, with art of the most pretentious extravagance, grew up another school of art which discarded pretension altogether. Never was any realism so remarkable for simplicity of purpose as that of the genuine French rustic school. I do not mean the realism of the revolutionary realists, who called themselves so, but of that school which was entirely emancipated from classical authority, and used its liberty for the plain expression of its sentiment, not for the illustration of a theory. These artists were neither influenced by the authority of the classics nor by the force of the reaction against them; they worked in a calm corner of their own, safe from the flux and reflux of the great currents of their time. M. Legros is one of them; but instead of going among the oxen and the laborers in the fields, he prefers the solemnity of the village church, or the cathedral aisle, or the quiet monastery; and there he will watch his models, who know not that they are watched, and who reveal to him the secret of their meditations." — HAMERTON, in *The Portfolio*, August, 1873.

"Bold and strong in his style, sometimes even to brutality, he is a proof that the artist never ceases to be true; his first attempts testified precisely to that conscientious research, to that obstinate labor which he brings to the interpretation of nature. . . . M. Legros has never flattered either the taste or the tendencies of his time; it is thus that he has remained himself, and that in each one of his impressions he has subordinated the form to an original and powerful thought." — CHARLES GUELLETTE, *Gazette des Beaux-Arts*, April, 1876.

**Leharivel-Durocher, Victor Edmond.** (*Fr.*) Born at Chanu, 1816. Chevalier of the Legion of Honor. Pupil of Belloc, Ramey, and A. Dumont. His "To Be and to Seem to Be" (1861) is at the Luxembourg. Among his works are, "A Group of Angels," on the tomb of Archbishop Pierres in the church of Saint-Sulpice; "Saints Geneviève and Théodechilde," for the church of Sainte-Clothilde at Paris; monument to the three brothers Eudes, for the city of Argentan; "Glory," for the court of the Louvre; a statue of Visconti for his tomb; "St. Mary Magdalene," for the church of Saint-Augustin at Paris; "Tragedy" and "Comedy" (bas-reliefs in stone), for the grand staircase of the Théâtre Français, etc. The list is much too long to be given here. His works are to be seen in many cities, and he has also executed numerous portrait busts and statues as well as other sculptures for private houses. To the Salon of 1878 he contributed a marble statue of "St. Théodechilde." [Died, 1878.]



**Lehmann, Charles Ernest Rodolphe Henri.** (*Ger.*) Born at Kiel, 1814 (now a naturalized citizen of France). Member of the Institute. Officer of the Legion of Honor. Professor at l'École des Beaux-Arts. Member of the Superior Council of the Fine Arts. Pupil of his father and of Ingres. His subjects are religious and historical, and he has taken many motives from modern poets. His reputation as a portrait-painter is great. His "Grief of the Oceanides at the Foot of the Rock to which Prometheus was chained" (1850) is at the Luxembourg. Among his works are, "An Assumption of the Virgin" for the church of Saint-Louis at Paris, decorative works at the church of Saint-Merri, at the chapel of the Institute for the Young Blind, a chapel at the church of Saint-Louis-en-l'Île, at the church of Sainte-Clothilde, at the palaces of the Luxembourg and of Justice, etc. His portraits are numerous, and of notable men and women. We may also mention his "Arrival of Sarah at the Home of the Young Tobias," "The Education of Tobias," "Jeremiah," "Venus," "Undine," "Hamlet," "Ophelia," "The Dream of Love," etc. [Died, 1882.]

"He began with the strongest men of the modern French school, — with Ingres, Delacroix, Scheffer, and Delaroche, — and he has always manifested himself at the level of the most conscientious art and the best criticism. He comes directly from Ingres by his style, and with Ingres he made the study of the *brin* his chief care. His point of departure from the spirit of Ingres' work is in his sentiment, which establishes his relation with Scheffer. He is not a typical artist, but for that very reason far less likely to provoke the hostility and depreciation which always accompany the development of a representative and pronounced talent. He is so studied, so conscientious, — he is such a fine draughtsman, and so finished in his manner, — that he has never been exposed to the criticism which made a noise of words, words, words, about the great name of Delacroix, and left the correct and interesting Delaroche undisturbed. Lehmann and Delaroche were fellow-students under Ingres; but in Lehman and Ingres classicism was grafted on German mysticism, and it is this union of the positive classic with the poetic sentiment of the North which makes many of his works as strange as they are lovely. Lehmann often gleaned after Delacroix and Scheffer. He followed both in German and English poetry, painting a 'Hamlet' after Delacroix, and painting a 'Mignon' after Scheffer. His 'Hamlet' is described as elegant and contemplative. Greek tragedies and myths and Jewish and Catholic legends have afforded subjects to this most accomplished and indefatigable artist. His portraits are celebrated, and rival those by Ingres and Flandrin. His portrait of the Princess Belgiojoso is one of the most remarkable of modern portrait studies, and has been characterized as a striking and studied work. But *color* is so little sought for, and so little felt by the painter, that the *effect* of the head is described as unreal, — as a head in moonlight or as a scene in dreams, — and it is on this side of elegant and exquisite *fantasie* that Henri Lehmann has been at once the most charming artist, while to some he has seemed feeble in his hold upon nature. His portrait of Liszt is equally celebrated with his portrait of the Princess Belgiojoso, and ranks with Flandrin's heads. It has been called 'a very rare creation, and surprisingly beautiful,' by one of the best French critics. Of late years, Lehmann's style, formed in Rome under Ingres, has changed somewhat; it has lost its pallor and strangeness, — the charm of his work to some of his admirers, — and has become suffused with color. Edmond About says it is now warm, like the best examples of Léopold Robert. But we may add that Robert was hardly a colorist, and that what About calls warmth a Venetian probably would call rankly hot." — EUGENE BENSON, *Appletons' Art Journal*, February 26, 1870.

**Lehmann, Rudolf.** (*Ger.-Brit.*) Born near Hamburg, 1819. Son of a miniature-painter, from whom he inherited his taste for art and received his first instructions, and brother of the preceding. Went to Paris in 1834, studying for two years, and spending a like period in Munich, where, for a time, he was a pupil of Kaulbach. In 1839 he went to Rome, in which city he has passed many winters, sending to the Paris Salon of 1841 a picture for which he received a gold medal. He turned his attention to the painting of the figures of Italian women with considerable success, and won the praise and friendship of Thorwaldsen, Ary Scheffer, Delaroche, and other famous artists. He went to England for the first time in 1850, making many subsequent visits before he finally settled there in 1866. Among his early works are, "Sixtus Quintus blessing the Pontine Marshes" (in the Paris Salon of 1847, and now in the Museum of Lille), "St. Sebastian," "St. Cecilia," "Haidee," "Graziella" (for which he received the gold medal in Paris in 1854), "Early Morning in the Pontine Marshes" (R. A., 1860), "Tasso returning to Sorrento," "Foundling Hospital, Rome," and "A Roman Serenade" (belonging to the Prince of Wales). Since he has lived in England he has sent to the Royal Academy "The Fortune-Teller" and "The Favor of an Answer requested," in 1868; "After the Fire," in 1869; "Out of the World," in 1870; "May we come in?" (portraits of his own family), in 1871; "Confessions," in 1872; "Ave Maria," in 1874; "Alma and her pet Kittens" and "Robert Browning," in 1875; "After the Sitting," in 1876; and many portraits.

"Mr. Lehmann's works now take a prominent place, as they deserve, in the exhibitions of the Royal Academy. It is not difficult to recognize in them the influence of his continental training, and especially of his long residence in Rome. His figures always show the feeling they are intended to express, while his coloring is rich yet chastened."

— *Art Journal*, June, 1874.

**Lehoux, Pierre-Adrien-Pascal.** (*Fr.*) Born at Paris. Medals in 1873 and '74. \* *Prix du Salon*, 1874. Pupil of Cabanel. At the Salon of 1877 he exhibited "St. Stephen, Martyr"; in 1876, "The Constellation of the Bouvier"; in 1874, "St. Lawrence, Martyr," now at the Luxembourg. At the Salon of 1878 he exhibited "Surprise" and "The Wrestlers."

**Leibl, Wilhelm.** (*Ger.*) Born at Cologne, 1844. Studied in Munich and Paris. Medal in 1870. His works can be seen in the Pinakothek of Munich, where are placed the works of the so-called new school to which he belongs. To the Paris Exposition of 1878 he sent "Some Peasants" and a portrait.

"Leibl reveals in painting the rough-featured, roughly clad *Bauereîn*, or peasants of the Bavarian hamlets, and the results are sometimes quite marvelous. He can also give you, if he chooses, the delicate beauty of a lady's hand with a truth to nature that throws enthusiastic young artists into raptures. But he does not often so choose, and this leads us reluctantly to say that the essential coarseness of his character prevents him from being as great an artist as his abilities might otherwise have made him. The



greatest artists generally combine with strength a certain refinement, apparent in their works, if not in their manners. Beauty in the ordinary sense of the term has no attractions for Leibl. Even amidst the homely uncouthness of German peasantry handsome men and comely maidens are to be found. He seems to go out of his way to give us the most repulsive specimens of both sexes that he can find." — BENJAMIN'S *Contemporary Art in Europe*.

**Leighton, Frederick, R. A.** (*Brit.*) Member of the Academy of Florence. Corresponding Member of the Institute of France. Born at Scarborough, 1830. Studied drawing as a lad in Rome. Student of the Royal Academy of Berlin in 1845, and studied later in Florence, Brussels, Paris, Frankfort, and Rome. He first exhibited, in England, "Cimabue's Madonna carried through the Streets of Florence" (R. A., 1855), which attracted great attention in London, and was purchased by the Queen. He exhibited his "Triumphs of Music," in 1856; "Sunrise, Capri," in 1860; "Star of Bethlehem," in 1862; "Girl feeding Peacocks," in 1863; "Orpheus and Eurydice," in 1864; "David" and "The Widow's Prayer," in 1865; "The Painter's Honeymoon," in 1866; "Venus disrobing for the Bath" and the "Spanish Dancing-Girl," in 1867; "Jonathan's Token to David," in 1868. He was elected Associate of the Royal Academy in 1865, and Academician in 1869, when he contributed "Electra at the Tomb of Agamemnon" and "St. Jerome" (his diploma work). In 1871 he exhibited "Hercules wrestling with Death"; in 1872, "After Vespers"; in 1873, "Weaving the Wreath" and "The Industrial Arts of Peace"; in 1874, "Old Damascus"; in 1875, "Little Fatima"; in 1876, "The Daphnephoria" and "Teresina"; in 1877, "The Music-Lesson," "Study," and "An Athlete strangling a Python" (in bronze). This last was secured by the Academy authorities for 2,000 guineas, under the Chantrey Bequest, and was pronounced by the London Art Journal (August, 1877), "nobly classic in feeling, yet full of such realistic details as modern anatomical knowledge demands." Mr. Leighton has recently (November, 1878) been elected President of the Royal Academy. He has been knighted by the Queen.

"The 'Dante in Exile' [R. A., 1864] is a piece of refined drawing (with some little mannerism, perhaps, in the proportions), and of carefully studied attitude, and has little to fear from English rivalry. The subject was a noble one to attempt, and we are glad that Mr. Leighton had the courage to undertake it." — PALGRAVE'S *Essays on Art*.

"Frederick Leighton is distinguishing himself in the treatment of classical subjects as well as portraiture. Such drawing of the human figure divine as in 'Daphnephoria' is rarely excelled." — BENJAMIN'S *Contemporary Art in Europe*.

"Leighton's young naked athlete, with his limbs separated and firmly fixed on the ground, struggles with a serpent which is entwined about one of his haunches. With one arm behind he preserves his body from the danger of the formidable clasp, while with the other in front of him he throws out and holds at a distance the terrible head, grasping the neck with his strong hand. The general outline is grand, and it is a beautiful classic study, such as one sees in the drawings of the same artist." — ANATOLE DE MONTAIGLON, *Gazette des Beaux-Arts*, July, 1878.

**Leisser, Martin B.** (*Am.*) Born in Pittsburg, Pa., 1845. He went to Europe in 1868, studying under Carl Otto in Munich. In 1869 he entered the Royal Academy of Bavaria, receiving corrections from Piloty, Schwind, and others. He remained in Munich until 1871, when he returned to Pittsburg, where his professional life has since been spent. Among his works are portraits of Francis Murphy, Rev. Carl Lorch, Col. Henry Hays, and others ; and a picture entitled "The Crusaders," painted in 1875, which was stolen in 1878 at an auction sale in Philadelphia.

**Leitch, W. L.** (*Brit.*) Born in Glasgow, studying there under Knox. He has been for many years a resident of London and member of the Institute of Painters in Water-Colors, of which society he was elected Vice-President, succeeding Louis Haghe in 1870. He was at one time teacher of painting to Queen Victoria, and has furnished illustrations for many well-known books. Among his water-color drawings are, "Peat Moor near Balmoral," "On the Teviot," "Evening," "Distant View of Creffell, Dumfriesshire," "The Valley of the Tweed from Berwick Castle," "Lago Maggiore," "Murano near Venice," etc. At the Loan Exhibition at Glasgow in 1878 were his "Bethlehem," "Church of the Holy Sepulcher," "Highland Raid," and "Windsor Castle." [Born, 1804. Died, 1883.]

**Le Jeune, Henry, A. R. A.** (*Brit.*) Born in London, 1820. Entered the schools of the Royal Academy at the age of fourteen. In 1841 he gained the gold medal for historical painting, his subject being "Samson bursting his Bonds," exhibited at the British Institute in 1842. He first exhibited at the Royal Academy, in 1840, "Joseph interpreting the Dream of Pharaoh's Butler." In 1845 he was appointed Master of the School of Design ; in 1848, Curator of the Royal Academy School of Painting. Among his early works are, "Ruth and Boaz," in 1845 ; "Lear and Cordelia," in 1849 ; "The Sermon on the Mount," in 1851 ; "The Vision of Queen Catherine," in 1857 ; "The Sisters of Lazarus," in 1861 ; and in 1863 (when he was elected Associate of the Royal Academy), "Early Flowers." In 1864 he exhibited "The Wounded Robin" ; in 1867, "The Ride" ; in 1869, "Rather Shy" ; in 1872, "Great Expectations" ; in 1874, "Innocence" ; in 1875, "A Bite" and "My Little Model" ; in 1876, "Cinderella" ; in 1877, "Music" ; in 1878, "The Low-Born Lass" and "Spring Flowers."

"The best performance ever exhibited by Henry Le Jeune is 'Much Ado about Nothing' [R. A., 1873], a fishing-party of three children seated catching minnows on an old river sluice. The color, the grouping, the execution, and the surroundings of this small company entitle it to rank among the most beautiful pieces of art of its kind that have ever been produced." — *Art Journal*, June, 1873.

**Le Keux, Henry.** (*Brit.*) (1787–1869.) Executed a great number of plates ; among others, "Summer Lake" (after Turner), "Venice" (after Prout), "Embarkation of St. Ursula" (after Claude), and illustrations for Britton's "Cathedrals," Rogers' poems, "The



Beauties of England and Wales," etc. He retired from active work in his profession about 1840.

**Leland, Henry.** (*Am.*) Born at Walpole, Mass. (1850–1877). Taken as a child to Boston. He showed a talent for drawing at an early age, but received no instruction in art in America, although as an amateur he painted several creditable portraits. He was engaged in mercantile pursuits in Boston until 1874, when he resolved to become an artist by profession, and went to Paris, entering the studio of Bonnat. Here his progress was so rapid that in one year from the commencement of his studies he sent a portrait to the Salon (1875) which was accepted. In the summer of 1875 he visited Boston, when he painted portraits of his father and mother, which were sent to the Centennial Exhibition in 1876. He continued in Bonnat's school of drawing after his return to Paris, occupying a studio of his own for painting, and devoting himself closely to his profession. To the Salon of 1876 he sent a full-length portrait of Mlle. D'Alembert, daughter of Count D'Alembert, which was highly praised by the Paris press. To the Salon of 1877 he sent "Italian Girl" and "Chevalier, Time of Henry III." One of his latest productions, and probably his best work, "Expectation," was painted for a Boston gentleman. It represented an interior, furniture of white and gold (time of Louis XV.), with a lady in white satin costume. It was praised by Bonnat, and was exhibited in the Gallery of the Society of American Artists in 1878. In 1877 Leland went to Italy, painting "A Courtyard in Venice" while in that city. He painted his own portrait and a "Court Lady" (time of Henry III.), which was left unfinished at the time of his death; while at work upon it, December 5, 1877, in his studio, he met with an accident, dying in a few moments. Mr. Leland's works show careful and conscientious study, accuracy of drawing, fine coloring, and the strength which might be expected from a constant student of Bonnat for three years. Shortly after Mr. Leland's death the Boston Transcript said:—

"Mr. Leland's picture is full in the display of artistic genius. In it is a lady in a white satin dress standing near the center of a room before a piano. She is in the act of unbuttoning a glove, and her attention has been attracted towards the front and opposite part of the room from which she stands, so that a full view of the face is obtained as she turns her head to greet the expected comer. . . . All the shadows are softly diffused into the various parts of the room, and are in perfect keeping with the strong high lights. The face is frankly painted and expressive, the pose of the head easy and natural. The texture of the dress as it falls in graceful folds and train is, as it should be in order to give the proper effect, exceedingly well drawn. The painting is in its every part the most faithful in its appearance of truth of tone and execution that has been exhibited in this city for some years."

**Leleux, Adolphe.** (*Fr.*) Born at Paris, 1812. Chevalier of the Legion of Honor. He studied his art absolutely alone. He traveled in France and Algiers, and met with remarkable success in his pictures of manners and customs, which is principally due to his exactness of

representation. His "Wedding in Brittany" (1863) is at the Luxembourg. At the Salon of 1877 he exhibited "A Salon of Crénille" and "The Family of a Maker of Wooden Shoes in Lower Brittany." Among his pictures are, "A Market-Day at Finistère," "Spring Flowers," "A Funeral in Brittany," "Arab Women in the Desert," "Bedouins attacked by Dogs," etc. At the Salon of 1878 he exhibited "Washerwomen in Berry" and "The Departure."

**Leleux, Armand.** (*Fr.*) Born at Paris, 1820. Chevalier of the Legion of Honor. Brother of Adolphe Leleux. Pupil of Ingres, whom he accompanied to Rome, where he remained two years. A *genre* painter. He had an official mission to Spain in 1846, and has also traveled in Germany and Switzerland. The "Interior of the Pharmacy of the Convent of the Capuchins at Rome" (1863) is at the Luxembourg. Among his works are, "A Village Barber in Switzerland," "The Eve of the Fête" (Swiss), "The Alpine Hunter," "Scenes in the Black Forest," "Gypsies," "Interior of a Forge," etc. At the Salon of 1878 he exhibited "The Letter of Recommendation" and "A Woman winding Skeins."

**Leloir, Jean Baptiste Auguste.** (*Fr.*) Born at Paris, 1809. Chevalier of the Legion of Honor. Pupil of Picot and l'École des Beaux-Arts. His decorative works are at the churches of Saint-Germain-l'Auxerrois and Saint-Merri at Paris, and at that of Saint-Leu Taverney and the church of Saint-Jean at Belleville. Among his pictures are, "The Holy Family in Egypt," "A Martyr," "Marriage of the Virgin," "Daphnis and Chloe," "Death of Homer," "Marguerite in Prison," "Ruth and Naomi," "Captive Athenians at Syracuse," etc. To the Salon of 1878 he contributed "Horace à Tibur."

**Leloir, Alexandre Louis.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of his father. At the Salon of 1875 he exhibited "The Grandfather's Fête"; in 1874, "The Slave." At the Johnston sale, New York, 1876, his "Temptation of St. Anthony" (28 by 39) sold for \$2,100. To the Salon of 1878 he contributed "The Betrothal." [Born, 1843. Died, 1884.]

**Leloir, Maurice.** (*Fr.*) Born at Paris. Pupil of his father and brother. Medal of the third class, in 1878, when he exhibited "The Last Journey of Voltaire to Paris"; in 1877, "Robinson Crusoe"; in 1876, "The Marionnettes."

**Lemaire, Philippe-Henri.** (*Fr.*) Born at Valenciennes, 1798. Member of the Institute. Officer of the Legion of Honor. Pupil of Cartellier. He gained the grand *prix de Rome* in 1821. He made his début at the Salon of 1831. His "Head of the Virgin" (1846) is at the Luxembourg. His *chef-d'œuvre* is the decoration of the front of the Madeleine. The works of Lemaire are seen in many public places. In 1852 he was elected to the Corps Legislatif in the Département du Nord. [Died, 1880.]

**Lemaire, Hector.** (*Fr.*) Born at Lille. Pupil of A. Dumont



and Falguière. Medals in 1877 and '78, and *prix du Salon* in 1878, when he exhibited a plaster group of "Samson betrayed by Delilah"; in 1877, "Maternal Love" and a "Souvenir" (bust, plaster); in 1876, a plaster group, "The Bath."

**Lematte, Jacques-François-Fernand.** (*Fr.*) Born at Saint-Quentin. Medals in 1870, '73, and '76. Pupil of Cabanel. At the Salon of 1877 he exhibited a portrait and "The Widow"; in 1876, "Orestes and the Furies" and a portrait; in 1874, "The Rape of Dejanira"; in 1878, "A Nymph surprised by a Faun" and a portrait of Mlle. S.

**Lenbach, Franz.** (*Ger.*) Born at Schrobenshausen, a Bavarian village, and the son of a carpenter, whom he assisted in his work; all the time developing his taste for drawing by making sketches of the men and animals which he saw about him. At length he obtained permission from his father to go to Munich. His allowance was fifteen cents a day! He presented himself to Piloty, who arranged for him to enter the Academy. When his course was finished he returned to his home, and painted, "with a sort of intoxication," the peasants as in his childhood. His "Sleeping Shepherd" of the gallery of the Baron Schack was painted at this time. Piloty soon sent the young painter to Rome at his own expense. After his return he was made a Professor at Weimar, where he was associated with Reinhold Begas and Böcklin. They all soon resigned their offices, and Lenbach returned to Munich. He went again to Italy and to Spain, and made many fine copies after Titian, Velasquez, and Murillo. At Paris, in 1867, he received a medal of the third class. He is to-day very celebrated, and has become the painter of princes and emperors. His picture of the Emperor of Austria was at the Vienna Exposition of 1873. At the Paris Exposition of 1878 several of his portraits were seen.

"M. Lenbach expresses in a high degree the striking features of a face, the vivacity, the humid depth of the eyes, the accent of the mouth or the ear, the character; and allows himself to freely rest on such or such a trait which pleases him. His execution is singular, — he is not careful to turn a drawing correctly, and leaves transparencies in his shadows. . . . But he has a full and profound impression of the man, and of the dominating traits of his face and his whole manner. His portraits of women have much grace, and a charm of sentiment; although one must seek these qualities beneath a *mélange* of remembrances of Rubens and Jordaens, and under a light which is a little pale. But leaving aside sentiment, and his manner of representing what he sees, he is an artist. . . . An onion-peel, says one; a great varnished aquarelle in the manner of Piloty, says another; painting buttered, garnished with parsley, *à la maître-d'hôtel*, shall I add! All that you wish. The artist who calls himself Lenbach is a personality, a man of the first rank." — DURANTY, *Gazette des Beaux-Arts*, July, 1878.

**Lenepveu, Jules-Eugène.** (*Fr.*) Born at Angers, 1819. Member of the Institute and Officer of the Legion of Honor. Director of the Academy of France at Rome in 1873. Pupil of Picot. "The Martyrs in the Catacombs," Salon of 1855, is at the Luxembourg. He decorated the chapel of Saint Anne in the church of Saint-Sulpice, Paris. This was completed in 1864. He has also executed decora-

tive works in his native city. His easel-pictures are historical and religious subjects, and portraits. Among them are a "Venetian Wedding," "Pius IX. at the Sistine Chapel," "Moses succoring the Daughters of Midian," etc.

**Lepic, Ludovic-Napoléon.** (*Fr.*) Born at Paris. Medal in 1877. Pupil of Cabanel and Wappers. His pictures at the Salon of 1877 were, "The Broken Boat" and "The Tempest"; in 1876, "The Inundation of the Quay Bercy, March 16, 1876" and "A Calm in the Bay of Somme"; also, three etchings of "Scenes on the Banks of the Scheldt"; in 1875, "Pêche de nuit au chien de mer" and a "Boat of Boulogne"; in 1874, "Springtime" and "The Deluge" (a triptych); in 1878, "The Departure,—High Tide" and "The Return,—Low Tide."

**Lequesne, Eugène-Louis.** (*Fr.*) Born at Paris, 1815. Chevalier of the Legion of Honor. Medal at London. Pupil of Pradier, who before his death confided to him the completion of the "Victories" of the Tomb of Napoleon at the Invalides. His portrait statues and busts are numerous. He has executed decorations at the Louvre, and the new church of Saint-Augustin at Paris. His monumental Fountain in the grand Place of Nevers and a "Winged Griffon" at the Museum of Amiens are among his important works. At the Salon of 1876 he exhibited "Gaulois au poteau," plaster statue; in 1874, "That of which the Young Girls dream," plaster statue; etc.

**Le Roux, Charles-Marie-Guillaume.** (*Fr.*) Born at Nantes, 1814. Officer of the Legion of Honor. Pupil of Corot. At the Salon of 1877 he exhibited "A Farm in Vendée" and "The Banks of the Loire and the Basin of the Basse-Indre at Low Tide"; in 1876, "High Tide at Préfaillies" and a "View at the Soulliers"; in 1875, "A Marsh,—Sunrise," "The Bourg of Batz and the Croisic,—Storm," and "The Approach of a Squall on the Coasts of Brittany"; in 1878, "The Vista of the Chestnut-Trees at the Soulliers" and "At the Soulliers,—Morning."

**Le Roux, Hector.** (*Fr.*) Born at Verdun. Medals in 1863, '64, and '74. Pupil of Picot. At the Salon of 1877 he exhibited "The Danaïdes" and "The Vestal Claudia Quinta"; in 1876, "The Obsequies of Themistocles" and "The Trial of a Vestal"; in 1874, "The Vestal Tuccia." At the Johnston sale, New York, 1876, the "Funeral in the Columbarium" (54 by 39) sold for \$725. At the Corcoran Gallery is the "Vestal Tuccia," which gained a second medal at Paris in 1874. His "Funeral in the Columbarium of the House of the Cæsars" (1864) is at the Luxembourg. At the Salon of 1878 was his "Pallas Minerva on the Acropolis of Athens" and "The Little Orphans."

"Hector Le Roux, whose studio is at 12 Rue de Navarin, one of the principal artists in Paris, used to live at Rome. There, in his delightful retirement on the Via Quattro Fontane, in a charming apartment now occupied by Charles Caryll Coleman, the studio



of which opened on a beautiful garden full of orange and lemon trees, thick with vines, Le Roux painted some of his most important and beautiful pictures,—the ‘Tuccia,’ which is in the Corcoran Gallery at Washington; ‘The Vestal Fire relighted by a Miracle,’ in Mrs. Herriman’s gallery at Rome; the important and remarkable ‘Danaïdes,’ which was in the last Salon; etc. Beside these and other valuable art works, the names of which I cannot recall, he also made, during his long residence in Rome, a number of studies, most poetical and happy subjects for future pictures. . . . Le Roux has been medaled again and again, and decorated for his beautiful works. His paintings, many of them, have been taken by the government, and are in the various museums of France: one is at the Luxembourg, the beautiful ‘Funeral at the Columbarium of the House of the Cæsars, Porta Capena, at Rome’; it was one of the leading pictures in the Salon of 1864. His ‘Messalina in the Suburra,’ a terrible but wonderfully strong picture, gained one of his medals some years ago; it is to be at the Universal Exposition next spring; when Meissonier, who is on the jury, saw its name in the list Le Roux sent in, he remembered it and expressed much satisfaction. Le Roux sent to the jury a list of six names of pictures for the coming Exposition, — all were admitted, — 1. ‘An Ancient Serenade’; 2. ‘Summer Triclinium’; 3. ‘Fire of Vesta relighted by a Miracle’; 4. ‘Messalina in the Suburra’; 5. ‘Toilette of Minerva Poliade’; 6. ‘The Danaïdes.’ He is preparing for the spring Salon two new pictures, — one is of two young Roman girls of ancient times visiting the tomb of their parents; the other is more important in subject, and very interesting and poetical in detail. It is ‘The Miracle recorded by Pausanias of the Descent of the Statue of Minerva Poliade from Heaven.’ . . . It is represented most poetically. It is before the great city of Athens and its splendid temples existed. The young Greek virgins are assembled together at sunset on the summit of the hill; beyond is the sea and the Troad, a lovely bit of landscape, with soft sky; a grove of olive-trees rises on the second plane; the tender atmosphere of a Greek sunset pervades the picture. On the front plane to the left is the dark statue of the goddess which has descended from heaven; the firmly planted, archaic feet are just touching the great stone summit on which her famous temple was afterwards erected. This archaic figure is most impressive. The girls are in various attitudes, expressive of their emotions. You see that it is a solemn and awful moment; to them is being revealed a sacred mystery that they are to reveal to humanity. One girl has thrown herself face downwards on the rocky base below the statue; others are veiling their faces in awe; one, a noble, dignified young virgin, stands in front of the olive grove, full of courage and reverence; she announces and proclaims the marvelous miracle: this one is, of course, the future first high-priestess, and the surrounding girls are her sisterhood or band of vestal virgins. This picture is painted in a moderate size, well fitted for a salon or parlor. I trust some American patron of the arts may secure it at the Salon of next spring.” — *Paris Letter of MISS ANNE BREWSTER*, October, 1877.

**Le Roux, Eugène.** (*Fr.*) Born at Paris. Medals, 1864, ’73, and ’75. Pupil of Picot. At the Salon of 1876 he exhibited “The Letter of Recommendation”; in 1875, “An Ambulance during the Siege of Paris”; in 1874, “An Old Amateur.” His “New-Born, — Interior of Lower Brittany” (1864) is at the Luxembourg.

**Leslie, Charles Robert, R. A.** (*Brit.-Am.*) Born in England (1794–1859). Taken to America in 1799, he received an ordinary school education in Philadelphia, and was apprenticed to a bookseller in New York. In 1811 he returned to England, and entered the schools of the Royal Academy, studying also under West and Washington Allston. He painted during his early career in London, “Saul and the Witch of Endor,” “Anne Page and Slender,” “May-Day in the Reign of Elizabeth,” and “Sir Roger de Coverley.” He was elected

an Associate of the Royal Academy in 1821, and Academician in 1825. In 1831 he accepted the appointment of Professor of Drawing at the Military Academy at West Point, but relinquished it the following year, and returned to England. In 1848 he was made Professor of Painting at the Royal Academy, holding the office until 1851. His lectures were subsequently published. Many of Leslie's works are in the Sheepshanks Collection. His "Uncle Toby and Widow Wadman" (R. A., 1831) and "Sancho Panza in the Apartment of the Duchess" (R. A., 1844) are in the Vernon Collection of the National Gallery, London. His "Columbus and the Egg," "Gulliver introduced to the Queen of Brobdignag," "Library at Holland House," "Queen Victoria receiving the Sacrament at her Coronation," "Jeanie Deans and Queen Caroline," "Christ and the Disciples at Capernaum," are well known by the medium of engraving. His "Cooke as Richard III.," "Murder of Rutland by Clifford," and others are in the Philadelphia Academy of Fine Arts. James Lenox owns his portrait of Washington Irving.

"The more I learn of art, the more respect I feel for Mr. Leslie's painting as such and for the way in which it brings out the expressional result he requires. Given a certain quantity of oil color to be laid with one touch of pencil, so as to produce at once the subtlest and largest expressional result possible, and there is no man now living who seems to me to come at all near Mr. Leslie, his work being in places equal to Hogarth for decision, and here and there a little lighter and more graceful." — JOHN RUSKIN.

"From this time [1833] Leslie produced a succession of masterly works, — masterly in every respect, perhaps, except their coloring, in which a dull red or burnt sienna tint is too prevalent. This is, however, not the case with the 'Sancho Panza' and other early works. He is seen to great advantage in the Sheepshanks Collection." — WORNUM'S *Epochs of Painting*.

"Leslie's first successful attempt was a likeness of Cooke the tragedian, taken at the theater. He soon copied admirably, and became, like most of his fraternity, early occupied with portraits. After teaching drawing for a short time, he resigned the appointment, returned to England, and enjoyed the liberal encouragement which no other country is so well adapted to yield the kind of genius by which he is distinguished. She claims him as her own, but, although born there, his parents were American, and his first lessons in art were received on this side the water." — TUCKERMAN'S *Book of the Artists*.

**Leslie, George D., R. A. (Brit.)** Born in 1835. Son of Charles R. Leslie of the Royal Academy, whose pupil he was. George D. Leslie entered the schools of the Royal Academy in 1854, and sent his first picture, "Hope" (now the property of Lord Houghton), to the British Institution in 1857. In 1859 he sent to the Royal Academy, "Reminiscences of the Ball," "Matilda" (from Dante); in 1865, "The Defence of Lathom House"; in 1867, "The Cousins"; in 1868 (when he was made Associate of the Royal Academy), he exhibited "Home News," "The Empty Sleeve," and "The Boat-House"; in 1870, "Fortunes"; in 1872, "Lavinia" and "An Elopement"; in 1874, "The Nut-Brown Maid"; in 1876, "Roses" and "Violets"; in 1877 (when he became Academician), he contributed "Cowslips" and "The Lass of Richmond Hill," his diploma work; in 1878, "Home, Sweet Home." His "Celia's Arbor" was at Phila-



delphia in 1876; "Fortunes," "School Revisited," "Pot-pourri," "Lavinia," and "Celia's Arbor" were in Paris in 1878.

"It must be a great delight to Mr. Leslie to see his son George D. Leslie do such good work as this 'Reminiscence of the Ball.' There is not a prettier piece of painting on the walls, and very few half so pretty. . . . I shall look anxiously for Leslie's work next year, for he seems to have truly the power of composition, and that is the gift of gifts, if it be rightly used. He colors very well already. — *RUSKIN'S Notes on the Pictures of the Year, 1875.*

"George D. Leslie has painted nothing so complicated in combination of figures and landscape as in this picture ['Fortune,' R. A., 1870]. It illustrates both his merits and defects in a conspicuous way. The purity and beauty of the faces, the taste of the dresses, the grace of the figures, and the felicity of the grouping, with the amenity of the landscape, give a charm to it which was widely and directly felt." — *TOM TAYLOR in English Painters of the Present Day, 1876.*

"It would be difficult, as a rule, to find on the walls of any gallery figures more unaffectedly refined and more winning in their attractiveness than those George D. Leslie places on his canvases. . . . The painter understands thoroughly the sources of a delicate beauty proper to a refined type of English girlhood; and he has the power, genuinely artistic of its kind, to bring all of the materials of the composition in accord with the dainty spirit that inspires it; for even the landscape portions of his pictures seem as if painted under the influence of the same graceful feeling and purity of taste, so as to present a perfect harmony between the outside world, and those who for the time at least occupy the scene." — *Art Journal, June, 1877.*

**Leslie, Robert C.** (*Brit.*) Son of Charles R. Leslie, and younger brother of George D. Leslie, inheriting much of the artistic talent of his family. He devotes himself particularly to marine views, and has had a studio for some years at Southampton, exhibiting frequently at the Royal Academy, at the Dudley Gallery, and elsewhere. Among his later pictures may be noted, "Beachey Head," "Daybreak on the Atlantic," "A Calm off the Foreland," "A Gale," "A Last Shot at the Spanish Armada in the North Sea," etc.

"All that Robert Leslie has executed of this kind [sailor life, shipping, and the sea] has shown a genuine love and pure feeling for Nature, a thorough mastery of the technical elements of his subjects, and a consistency in all parts of his pictures such as in this particular walk of art only exact knowledge can secure. These qualities give a distinctive value and interest to Robert Leslie's pictures, which as yet [1870] have hardly the recognition their merits entitle them to." — *TOM TAYLOR, in English Painters of the Present Day, 1870.*

"'Daybreak on the Atlantic' [R. A., 1877] is a fine and solid example of true and learned modeling of waves, expressing the movement of a ship with rare felicity, noteworthy for just treatment of the atmosphere and broad sober color." — *London Athenæum, May, 1877.*

**Lessing, Charles Frederic.** (*Ger.*) Born at Wartenberg, Silesia, 1808. Member of the Academy of Berlin. Knight of the Order of Merit. Medal of first class at Paris. Pupil of the Academy of Berlin under Dähling and Röscl. The father of this artist always objected to his being a painter, but when at seventeen years of age he gained the prize of the Academy by his picture of "The Cemetery in Ruins," he met with no more opposition; and under the influence of Schadow, who had become interested in him, he rapidly advanced. He read the history of Bohemia, and painted "The Sermon of the

Hussites," which gained him honors in Paris and criticisms at home, where the story of Huss excited violent passions. But the artist only replied by still other pictures, such as "Huss before the Council of Constance," "Huss going to the Funeral-Pile" (in New York), "A Hussite Preaching" (in the National Gallery, Berlin), and others of a similar character. Among his historical subjects are, "Luther burning the Bull of the Pope," "Discussion of Luther and Eck at Leipsic," "Pope Pascal II. Prisoner of Henry V.," etc. Of landscapes we may mention, "The Cloister in the Snow," "View taken in the Eifel," "A Wood-Chapel," "Ritterburg," the famous "Oaks of a Thousand Years" (engraved by Steifensand), and many picturesque views, ruins, convents, Gothic châteaux, and wild forest scenes. The Berlin National Gallery has a large number of his works. The "Luther and Eck" is in the gallery at Carlsruhe, and cost £ 2,333. To the Paris Exposition of 1878 he contributed "A Landscape" (belonging to the Gallery of Berlin). [Died. 1880.]

"A painter vigorous, truth-seeking, and naturalistic as Lessing, might reasonably be supposed to find delight in Nature's ways. Lessing, indeed, has been deemed by some persons greater as the painter of landscape than of history. . . . All the landscapes I have seen by Lessing have been accentuated with predetermined purpose. The fixed and the forcible intent manifest in the artist's historic compositions speaks out scarcely less decisively and intelligibly in his portraiture of inanimate nature, which thus becomes, as it were, vocal under his touch. . . . Lessing, it will be seen, is a keen observer of character, an accurate student of physiognomy. He delineates human nature with a breadth which pertains to the species, and in a detail that distinguishes the individual. . . . And this it is that gives to the works of Lessing their pre-eminent reality; this it is that endows them with strong power of appeal, and brings them in close correspondence with the pronounced and positive spirit of the age. Lessing's pictures are no unsubstantial visions, no feverish dreams, or ecstatic swoonings; they are real as life, true as nature, and manly as the grand historic characters they seek to honor."—J. BEAVINGTON ATKINSON, *Art Journal*, September, 1865.

**Leu, August Wilhelm.** (*Ger.*) Born in Münster, 1818. Royal Professor and member of the Academy of Berlin. Member of the Academies of Vienna, Amsterdam, and Brussels. Medals at Berlin. Studied at the Düsseldorf Academy under Schirmer. Traveled in Norway, Switzerland, Bavaria, and Italy. At the National Gallery of Berlin is his "View of a Swiss Lake." At Vienna, in 1871, he exhibited "Am Grundelsee"; and at Berlin, in 1876, "Rocca Bruna, near Nice," "A View of Capri," and a "View near Kandersteg." To the Paris Exposition of 1878 he sent "Lake Oeschinen in the Canton of Berne" (belonging to the National Gallery of Berlin).

**Leutze, Emmanuel, N. A.** (*Ger.-Am.*) Born in Würtemberg, Bavaria (1816–1868). Taken as a child by his parents to Philadelphia, he early displayed artistic talents. By the sale of numerous drawings he realized enough to carry him to Europe in 1841, when he went to Düsseldorf, entered the Academy there, and painted his "Columbus before the Council of Salamanca" (which was purchased by the Düsseldorf Art Union). He also painted, during his stay in



Germany, "News from Lexington," "Mrs. Schuyler firing the Wheat-Fields," and similar works of an ideal or historical character. He also studied in Italy, and returned to America in 1859, after which time he made frequent visits to the art centers of Europe. He was made a member of the National Academy in 1860. He painted many pictures taken from French, German, Spanish, as well as American historical subjects. Among the better known of these are, "Columbus in Chains" (exhibited in Brussels, for which he received from the King of the Belgians a silver medal), "Cromwell and his Daughter," "John Knox and Mary Stuart," and "Western Emigration" (which is in the Capitol at Washington). His "Elaine" was in the National Academy in 1867. After his death, in 1868, were exhibited there the "Mother's Visit" (belonging to H. G. Marquand), the "Storming of Teocalli, Mexico," "Settlement of Maryland by Lord Baltimore," the "Iconoclast" (belonging to R. M. Olyphant), and portraits of General Grant, W. Whittredge, Louis Lang, and himself (the last presented to the Academy by John Taylor Johnston). His "Mary Stuart hearing the First Mass at Holyrood after her Return from France" (belonging to John A. Riston) was at the Paris Exposition of 1867. "Henry VIII. and Anne Boleyn" belongs to W. T. Walters of Baltimore, and his "Christmas Mummeries" to Mrs. Abner Mellen.

"Emanuel Leutze is the representative painter of the American branch of the Düsseldorf school, and stands the highest in popular esteem. He manifests some originality of thought, much vigor, overmuch dramatic force, and has abundance of executive skill, but is spasmodic and unequal. *Tours de force* delight him. He has the vicious coloring of the Düsseldorf school in its fullest extent. The rotunda painting in the Capitol of the 'Star of Empire' is his most ambitious work. This, the well-known 'Washington crossing the Delaware,' the 'Storming of Teocalli, Mexico,' and the portrait of General Burnside, are striking examples of his epic style." — JARVES, *Art Idea*.

"His admirers are fond of him, and his enemies very severe. The character of Leutze was worked out in his pictures with wonderful exactness. He was a hero-worshiper; he was fond of adventure, and of wild, gleeful fun; he was more given to vivid sensation than to sentiment or refinement; he acted out Emerson's words, 'There is hope in extravagance, there is none in routine'; he was brave and cordial, and swept on to his end with a rush, like a spring waterfall, happy in freedom, and in haste for the end of its course. All this is in his pictures, and while we love the works of others more, we may gain much pleasure from his." — MRS. C. E. CLEMENT, *Painters, Sculptors, Architects, and Engravers*.

**Lévy, Émile.** (Fr.) Born at Paris, 1826. Chevalier of the Legion of Honor. Studied at l'École des Beaux-Arts under Abel de Pujol and Picot. He gained the grand *prix de Rome* in 1854. In 1855 he sent to the Exposition a picture of "Noah cursing Canaan," which was purchased by the government. His "Death of Orpheus" (1866) is in the Luxembourg. In 1877 he exhibited the "Metasudans, or the Fountain where the Wrestlers of the Circus made their Ablutions," and a portrait; in 1876, "The Willow" and "A Bather"; in 1875, "The Brook," "The Boat, — an Idyl," and a portrait; in 1874, "Love and Folly"; in 1873, "The Path, — an Idyl"

and "A Child"; in 1872, "The Letter" and "A Young Girl bearing Fruit"; etc. Lévy has executed decorative works in the church of the Trinity, at the Cercle de l'Union artistique, the ceiling of the theater of the Bouffes Parisiens, and in several hotels, etc. At the Salon of 1878 he exhibited "Caligula."

**Lévy, Henri Léopold.** (*Fr.*) Born at Nancy, 1840. Chevalier of the Legion of Honor. Pupil of Picot, Cabanel, and Fromentin. In 1865 he exhibited "Hecuba finding the Body of Polydorus on the Seashore"; in 1867, "Joash saved from the Massacre of the King's Sons"; in 1869, "Captive Hebrews weeping over the Ruins of Jerusalem"; in 1872, "Herodias"; in 1873, "Christ in the Tomb"; in 1874, "Sarpedon" (in the Luxembourg); etc. His "Christ in the Tomb" was much remarked. In 1875 and '76 he was engaged in decorative paintings, and has sent nothing to the Salons from 1874 to 1879, when he exhibited "Christ on the Mount of Olives."

"The color of Henry Lévy is much praised. To our eyes it is not that of a frank and sincere colorist, it is that of a man of taste who wishes to produce some picturesque effects. Without ever reaching great power he turns easily to mannerism. Thus his angel's wings, instead of being white or of one color, are diversely and brilliantly tinged. In the draperies, in the nude bodies, in the backgrounds, even, one feels an incessant preoccupation with the attempt to avoid the commonplace. Moreover, there is a heaviness, a defect in harmony; the air does not circulate freely about his personages. Lévy is, in point of color, an intelligent pupil and feeble imitator of Delacroix, as he is in design, composition, and style an eclectic pupil of the great masters. He has neither an inspired genius, nor, perhaps, even the temperament of a painter; he is, nevertheless, one of the most distinguished representatives of that young, romantic renaissance which essays to revive among us the traditions of the grand school." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1873.

**Lewis, John Frederick, R. A.** (*Brit.*) (1805–1876.) Son of F. C. Lewis the engraver, whose pupil he was. He began his art career by a series of animal studies, which he engraved himself. He painted, in 1822, "Deer-Shooting at Becthus, Essex"; in 1826, "Deer-Shooting in Windsor Forest"; and was elected member of the Society of Painters in Water-Colors in 1828. He subsequently spent some years in study in Spain, Italy, Greece, Turkey, and the East, painting his "Spanish Bull-Fight," "Monks preaching at Seville," "Easter-Day at Rome," and other pictures. He returned to England in 1851. In 1855 he was elected President of the Water-Color Society, an office he held for three years, exhibiting at its gallery, in 1856, his "Frank Halt in the Desert of Mount Sinai," called by Ruskin "the climax of water-color drawing." He exhibited at the Royal Academy, in oil, in 1856, "The Meeting in the Desert"; in 1859 (when he was made Associate of the Royal Academy) he exhibited "Waiting for the Ferry-Boat, — Upper Egypt"; in 1865, "A Turkish School, — Cairo"; in 1866, "The Door of a Café in Cairo" (his diploma work, deposited on his election as an Academician); in 1868 he exhibited "An Armenian Lady"; in 1872, "The Prayer of Faith shall save the Sick"; in 1874, "In-Door Gossip" and "Out-Door Gossip, Cairo";



in 1876, "Midday Meal, Cairo" and "On the Banks of the Nile,—Upper Egypt." He was made an Honorary Member of the Royal Scottish Academy in 1853.

"Mr. Lewis' 'Frank Halt in the Desert' [R. A., 1863], substantially a reproduction in oil of his magnificent drawing in the water-color exhibition a few years back, is wrought out with such subtle truth of design, and colored with a skill so extraordinary, that one can hardly help wishing these powers devoted to a subject of larger interest. Here the whole scene is in shadow, yet full of pervading light."—PALGRAVE'S *Essays on Art*.

"If 'The Frank in the Desert of Mount Sinai' stands the test of time, it will one day be among the things which men will come to England from far away to see, and will go back to their homes, saying, 'I have seen it!' as people come back now from Venice, saying, 'I have seen Titian's "Peter Martyr!"'"—MRS. TYTLER'S *Modern Painters*.

"There cannot be the slightest doubt that in losing Lewis we have lost one of the most powerful and original of English artists."—*London Athenæum*, September, 1876.

"Lewis' style combined all attainable brilliancy with the utmost finish."—*Art Journal*, October, 1876.

**Lewis, Frederick C.** (*Brit.*) (1813–1875.) Son of F. C. Lewis, an eminent English engraver, and younger brother of J. F. Lewis, R. A. He became an artist at a very early age, studying under Sir Thomas Lawrence. He went to Persia in 1844, through Asia Minor and to India, where he remained for many years, painting the ceremonies and customs of the natives, his pictures being frequently engraved. He was a great traveler, and is said to have visited every quarter of the globe.

**Lewis, Edmonia.** (*Am.*) Born in the State of New York. She has in her veins Indian as well as African blood. Displaying a natural genius for sculpture, and comparatively untaught, she first exhibited in Boston, about 1865, a portrait bust of Colonel Shaw, which attracted much attention. This was followed by "The Freedwoman," a statue, after the completion of which, in 1867, she went to Rome, where she has since resided. Very few of her works have been sent to America. To the Centennial Exhibition she contributed, in marble, "The Death of Cleopatra." Her "Old Arrow-Maker and his Daughter," "Asleep," and terra-cotta busts of Sumner, Longfellow, John Brown, and others, are known to the visitors of her studio in Rome, but to her own country only by photography. Mrs. Laura Curtis Bullard of New York owns her "Marriage of Hiawatha." The Marquis of Bute bought her "Madonna with the Infant Christ," an altar-piece.

"Among Miss Lewis' other works are two small groups illustrating Longfellow's poem of Hiawatha. Her first, 'Hiawatha's Wooing,' 'represents Minnehaha seated, making a pair of moccasins, and Hiawatha by her side with a world of love and longing in his eyes.' In the marriage they stand side by side, with clasped hands. In both, the Indian type of feature is carefully preserved, and every detail of dress, etc., is true to nature; the sentiment is equal to the execution. They are charming bits, poetic, simple, and natural, and no happier illustrations of Longfellow's most original poem were ever made than these by the Indian sculptor."—*Revolution*, April, 1871.

"This was not a beautiful work ['Cleopatra'], but it was a very original and very striking

one, and it deserves particular comment, as its ideal was so radically different from those adopted by Story and Gould in their statues of the Egyptian Queen. . . . The effects of death are represented with such skill as to be absolutely repellent. Apart from all questions of taste, however, the striking qualities of the work are undeniable, and it could only have been produced by a sculptor of very genuine endowments."—*Great American Sculptors*.

**Leys, Baron Jean Auguste Henri.** (*Belgian.*) Born at Antwerp (1815 – 1869). Made Baron in 1862. Commander of the Order of Léopold. Officer of the Legion of Honor. Member of the Academy of Antwerp. Originally intended for the Church, this artist was so controlled by his love of art that he entered the studio of F. de Braeckeleer, his brother-in-law, in 1830, and three years later brought himself into notice by his picture of "The Pillage of Antwerp in 1576." This was followed by "A Fight between the Citizens of Ghent and a Party of Burgundians" and "The Massacre of the Magistrates of Louvain in 1379." In 1837 his "Rich and Poor," exhibited at Antwerp, was bought by the government. "Rembrandt's Studio" was sent to Brussels the same year, and was purchased for a gallery in Ghent. His "Interior of an Inn Yard" (1842) is in the Museum of Frankfort. The "Renewal of Public Worship in the Antwerp Cathedral after the Disturbances of the Iconoclasts" is in the Brussels Museum. A picture of the same subject (24 by 31) was sold by Mr. Latham, New York, 1878, for \$1,600. After 1846 he exhibited nothing of importance until 1851, when "The Fête given to Rubens by the Gunsmiths of Antwerp" showed the change which his manner had undergone. The absurd name of Pre-Raphaelite is perhaps well enough understood to allow it to be used for the sake of conciseness, in order to give an idea of what this newer manner of Leys is. In 1854, which may be called his best period, he exhibited, at Brussels, "La Promenade de Faust," now in the Brussels Museum; "New Year's Day in Flanders," bought by M. Fould; and "Les Trentaines de Bartel de Haze." To the English International Exhibition of 1862 he sent "Luther singing in the Streets of Eisenach." Soon after Baron Leys was commissioned to decorate the great hall of the Hotel de Ville of Antwerp, which he did in a series of pictures illustrative of the eventful history of that city. Want of space forbids a description of these works. Baron Leys has sometimes executed smaller subjects. Among his other works are many excellent etchings. His pictures are very numerous, and are scattered all over Europe. Many have been reproduced by some of the various modes of engraving. "The Promenade without the Walls," "New Year's Day in Flanders" (1855), and "Franz Floris going to a Fête given by the Confrères of St. Luke" are among his *chefs-d'œuvre*. He has also made some lithographs. At the Oppenheim sale, Paris, 1877, "Interieur de Luther à Wittenberg" sold for 23,500 francs. At a sale in London, 1876, "Backgammon Players" sold for £903. At a sale in Brussels, 1874, "The Declaration" sold for £1,060. The same work, one month



later, at Christie's, brought 1,110 guineas. At the Paris sale, 1868, "Fêtes in Honor of Rubens" sold for £964. At the Sale Wittering, Paris, 1876, "The Studio of Rembrandt," important water-color, brought 1,920 francs. At the Plint sale, London, 1862, "Capestro, the Carpenter of Antwerp, preaching in his Wood-Yard" brought £850. In the Berlin National Gallery is a "Religious Service in Holland, Seventeenth Century," "Holland Society in the Seventeenth Century," and "Dürer in Antwerp painting Erasmus."

"Leys is not only this year the grand and illusory colorist we all know ; he reveals himself as a thinker and a poet ; his pictures are not, as some critics insinuate, -- with whom *French gray* is the perfection of art, -- laborious copies of the mediæval age ; they are surprising and powerful works, created by a deep knowledge of the epochs he would represent. With Leys one entirely lives in the sixteenth or seventeenth century, and these periods he would not have you understand by the materialism of art, such as costumes, furniture, and architecture. . . . Leys goes much beyond this ; he searches into the very depths of an epoch ; he revives its moral and intellectual life, which he knows how to reflect in the physiognomy of his characters." — *A Critique of the Brussels Exposition of 1854.*

"The genius of Baron Leys, however, is of so diversified a character that he can mold it into any form, and adapt it to any purpose, — to the humorous or the pathetic, to the grandeur of history or the incidents of ordinary social life ; and his pencil portrays, with equal truth, vigor, and delicacy, the art of an age long passed away, and that of his own time." — JAMES DAFFORNE, *Art Journal*, July, 1866.

**Lier, Adolf.** (*Ger.*) Born in Herrnhut, 1826. Member of the Academies of Munich and Dresden. Medals at Vienna and Berlin. Studied at Dresden Academy and under Richard Zimmermann in Munich. At Paris he was under Jules Dupré. Has traveled in Italy, England, and Scotland. At the National Gallery, Berlin, is "Evening on the Iser." To the Paris Exposition of 1878 he contributed "An Autumn Evening on the Banks of the Iser" (belonging to the National Gallery, Berlin). [Died, 1882.]

"Adolf Lier is inspired by a subtle sympathy with Nature. He has a fine feeling for her various aspects. To him she seems to sing the everlasting minor hymn of the ages that sweeps sadly over the sear fields in the plaintive, melancholy days of October, when the birds are flown, the flowers are faded, and the dying year, drawing to its end, symbolizes the brevity of life below." — BENJAMIN'S *Contemporary Art in Europe.*

**Lima, Victor Meirelles de.** (*Brazilian.*) Of Rio de Janeiro. Medal at Philadelphia, where he exhibited "The Naval Battle of Riachuelo," "The Brazilian Ironclad Fleet passing by Humaita," and "The First Mass in Brazil."

**Lindeneher, Édouard.** (*Fr.*) Born at Vaugirard (Seine), 1837. At the age of thirteen this artist entered the atelier of Fannièrre, a "sculptor in gold," and has remained always with this his first and only instructor. In connection with Fannièrre, as his *collaborateur*, Lindeneher has received several medals. He has designed for various bronze-makers, has sold his models, and his works have appeared with the signatures of his employers, never with his own. Of late, however, he has become more widely known through the vases and other pieces

of Haviland faience which he has made ; these are separately modeled by him and never molded, and each one bears his name. The special excellence of the works of Lindeneher is their truthfulness to Nature. She loses nothing, and is never exaggerated, but is reproduced with her own sweet grace by this earnest student and conscientious artist.

**Lindenschmit, Wilhelm.** (*Ger.*) Born in Munich, 1829. Professor at the Royal Academy of Munich, and member of the Academy of Berlin. Medal at Berlin, 1870. Historical painter. S. G. W. Benjamin says : —

“He is inspired by noble thought and high artistic qualities in rendering character, especially in historic compositions. His scenes in the career of Luther are marked by singular power, and entitle him to rank among the foremost living artists of Germany.”

Among his works are, “Ulrich von Hutten” (now at the Museum at Leipsic), several pictures from the life of Luther, “The Foundation of the Order of the Jesuits,” and “The Pleasures of the Convent.” At the Berlin Exposition in 1876 he exhibited “Martin Luther before Cardinal Cajetan, Augsburg, 1518,” “Martin Luther brought by his Parents to the School of the Gray Friars at Magdebourg,” and “An Episode in the Child-Life of Queen Elizabeth, 1536.” There was an exhibition of pictures by Munich artists in Boston in April, 1878, where the “Venus” by this artist was much noticed.

“Lindenschmit struggles and struggles, but cannot get out of the dirty brown tone that he has acquired in Belgium into a healthy, free atmosphere. There is an oppressive heaviness in all his figures which seems to rob them of the use of their limbs. They lack life and motion, they all look jaundiced and ill ; red cheeks and a healthy complexion are unknown in Lindenschmit’s pictures, yellow and leather-colored faces are seen on young and old. If we compare Lindenschmit’s plain, homely, unpretentious manner with Karl Becker’s showy costume pictures, we shall see the intrinsic merit of the works of Lindenschmit in spite of their faults of color.” — *Zeitschrift für bildende Kunst*, 1876.

**Lindholm, B.** (*Russian.*) Of Helsingfors, Finland. At Philadelphia he exhibited a picture of “A Steamer in Floating Ice,” and received a medal. To the Paris Exposition in 1878 he contributed “Pasturage” and “A Road in the Forest.”

**Linnell, John.** (*Brit.*) Born in 1792. He early evinced a taste for art, and when not more than twelve years of age became a pupil of Benjamin West, studying later under Varley in London. In 1807 he sent his first picture to the Royal Academy, and for a period of seventy years he has been a regular contributor to its exhibitions. He began the practice of his art as a miniature and portrait painter, in later years turning his attention to landscapes, in which branch he has won considerable distinction, painting, during his long career, many hundreds of pictures which are in the public and private collections of England. Among the Vernon pictures in the National Gallery are two specimens of Linnell’s work, “Wood-Cutters” (men felling timber in Windsor Forest), and “The Windmill,” which was at the Royal Academy in 1847. Among his earlier works are, “The



Timber-Wagon," "Eve of the Deluge," "Barley-Harvest," "Under the Hawthorn," "Christ and the Woman of Samaria," "The Last Gleam before the Storm," etc. In 1868 he sent to the Royal Academy, "Crossing the Brook"; in 1869, "The Lost Sheep"; in 1870, "Sleeping for Sorrow"; in 1871, "Shelter"; in 1872, "The Ford"; in 1873, "The Coming Storm"; in 1874, "Wood-Cutters"; in 1875, "Woods and Forests"; in 1876, "The Hollow Tree"; in 1877, "Autumn"; in 1878, "The Heath." [Died, 1882.]

"The forest studies of John Linnell are peculiarly elaborate, and in many points most skillful." — *RUSKIN'S Modern Painters.*

**Linnell, James Thomas.** (*Brit.*) Son of John Linnell, inheriting not a little of his father's talent. He first exhibited at the Royal Academy, in 1850, "Temptation in the Wilderness," followed, in 1851, by "Job and the Messengers"; "Mountain-Path," in 1857; "Wheat-Field," in 1858; "Haymakers," in 1862; "South Coast," in 1864; "Moonlight Road," in 1867; "Plowing," in 1868; "Reaping," in 1870; "Moon is Up," in 1871; "A Country Road," in 1873; the "Mower whets his Scythe," in 1874; "Sunset over the Moors," in 1875; "Dartmoor," in 1876; "Cherry Blossoms," in 1877.

**Linnell, William.** (*Brit.*) Son of John Linnell. He possesses much of the family genius, and has exhibited regularly landscape pictures in the Royal Academy for some years. In 1861 he sent "Collecting the Flock,—Evening"; in 1862, "The Gleaner's Return"; in 1863, "Over the Muir among the Heather"; in 1864, "Banks and Braes"; in 1866, "The Sheep from the Goats"; in 1867, "The Heights of Abruzzi"; in 1869, "Peasants on the Mountains on their Way to Rome"; in 1871, "Rest by the Way"; in 1873, "Over the Heath"; in 1874, "Through the Barley"; in 1875, "Hoppers on the Road"; in 1877, "The Hay-Field" and "In the Leafy Month of June"; in 1878, "The Peasant's Homestead." In 1862 he went to Italy, spending his winters until 1867 in Rome. His summer home is in Surrey.

"This is a landscape, however, and if it were more lightly painted, we might be very happy with it ['Hoppers on the Road']. William Linnell cares no more than his father for brush dexterity; but he does no worse now in that part of the business than every one else. And what a relief it is for any wholesome human sight, after sickening itself among the blank horrors of dirt, ditch-water, and malaria, which the imitators of the French schools have begrimed our various exhibition walls with, to find once more a bit of blue in the sky and a glow of brown in the coppice, and see that 'Hoppers' in Kent can enjoy the scarlet and purple like empresses and emperors." — *RUSKIN'S Notes of the Academy*, 1875.

**Linton, William.** (*Brit.*) Born in Liverpool, towards the end of the last century. Died, 1876. Brought up to mercantile pursuits in his native town, he devoted himself to art in his leisure moments, and finally decided to adopt it as a profession. He settled in London, and, traveling extensively, he executed many landscapes and pictures of a *genre* character. He exhibited his first work in 1819, "The

Joiner's Shop," followed by "Italy," "Lake Lugano," "Bay of Naples," "Ruins of Pæstum," "Temple of Minerva at Rome," "Venice," "The Tiber," "Lancaster," "Marius at Carthage," "Jerusalem at the Time of the Crucifixion," and others, many of which have been engraved. "The Temple of Pæstum," bequeathed by Mr. Linton to the British people, is in the National Gallery, London.

**Linton, William James, N. A.** (*Brit.*) Born near London, 1812. He studied under G. W. Bonner, an English engraver, and quickly established for himself a reputation as an excellent draughtsman on wood. During his long career he has furnished many fine illustrations for books and periodicals, both in the United States and in Europe. In 1846 and '47 he illustrated "History of Wood-Engraving" for the Illustrated London News; in 1860, "Works of Deceased British Painters" for the Art Union of London; in 1869, Holland's "Katrina"; in 1877, Bryant's "Flood of Years"; in 1878, "Thanatopsis," etc. Since 1867 he has been a resident of the United States, living for some years in New York; he finally settled in New Haven, Ct., where he has opened a large engraving establishment. He is a member of the Artists' Annuity Fund of England, a member of the American Society of Painters in Water-Colors, and a member of the National Academy of Design, New York. He paints occasionally in water-colors, but his artistic fame will rest upon his exquisite engraving. Mr. Linton is known also as an editor and author. In 1851, with others, he founded the London Leader; in 1855 was manager of Pen and Pencil, and has contributed to the Nation, Spectator, Westminster Review, etc. In 1865 he published a volume entitled "Claribel and other Poems"; he is the author of a Life of Thomas Paine. "The Engraver, his Function and Status," by Linton, appeared in Scribner's Monthly, June, 1878.

**Mrs. Linton** is the writer of a book called "The Lake Country," published in 1864, which was illustrated by her husband, who furnished both the drawings and engravings.

"Messrs. Ticknor & Fields have also published a pretty little juvenile entitled 'The Flower and the Star,' the joint composition of the pen and pencil of Mr. W. J. Linton, the well-known English engraver, which pen and pencil we are tempted to apostrophize in the words of Milton, viz. 'Blest pair of Sirens.' There are six stories in Mr. Linton's little quarto, all original, . . . and there are, we should judge, three or four times as many illustrations as there are stories; and most exquisite they are. In the first place, they suggest the designs of no other artist, American, English, French, or German; in the second place, they are wonderfully graceful, fantastic, and airy. Mr. Linton's foliage, and, indeed, his scenery generally, is almost beyond our praise, if only for the reason that we are at a loss whether to bestow it on the artist or the engraver." — *Albion*.

"Mr. Linton is known as the best of living engravers, and as an artist of remarkable ability. The illustration of this charming little story will more than sustain his reputation in this respect, and the story itself ['The Flower and the Star'] ought to make him widely known as a writer who understands just how to write for children." — *New York Citizen*.

"There are several wood-engravers of remarkable talent, but none succeed in giving to the wood-block more than was placed upon it by the draughtsman. Their greatest



success is attained in leaving the drawing no worse than they found it. More can be done if you happen to have a little real genius, and Mr Linton is happy in the possession of that quality." — *Pall Mall Gazette*.

**Linton, James D.** (*Brit.*) Born in London, 1840. He received his art education in St. Martin's School of Art, Longacre, and under Mr. Leigh on Newman street, spending his professional life in his native city. He has been a member of the Institute of Painters in Water-Colors since 1867, contributing regularly to its annual exhibitions. Among his more important works are, "Washing the Beggars' Feet on Maunday Thursday," in 1874; "Lotus-Eaters" and "Off Guard," in 1875; "The Cardinal Minister," in 1876; "Ave Maria," in 1877; "Émigrés," in 1878; and "The Flag of Truce," never exhibited. His "Washing the Beggars' Feet" was at the Philadelphia Exhibition of 1876; "Off Guard," "The Cardinal Minister," and "Ave Maria," at Paris, in 1878.

"In Linton's 'Volumnia' the figures are well arranged, the face of Volumnia revealing much of the fiery nature ascribed to her, whilst that of Virgilia combines sweetness with grief. 'His Eminence the Cardinal' was one of the most important and striking works in the Exhibition of the Institute of Water-Color Painters last year." — *Art Journal*, May, 1877.

**Liparini, Ludovico.** (*Ital.*) Born at Bologna (1800–1856). Professor in the Academy of Venice, of which he was also a pupil. He traveled in Italy and studied the old masters. His pictures were portraits and historical subjects, and are seen in the galleries of Italy. Among the most important are, the "Death of Bozzaris," the "Last Hours of Marino Faliero," the "Horatii taking the Oath," and a portrait of Pius VII.

**Lippincott, William H.** (*Am.*) A native of Philadelphia. He has been for some time a resident of Paris, studying under Bonnat. He devotes himself to portraits and pictures of child-life, exhibiting in the National Academy of New York and the Paris Salons. To the latter in 1878 he sent "Lolotte" (belonging to Dr. G. D. Cochran) and a portrait of "Miss Ethel." To the Philadelphia Exhibition of 1876 he sent "The Duck's Breakfast"; to the Paris Exposition, 1878, two portraits; and in the same year to the Society of American Artists in New York and to the Mechanics' Fair, Boston, he contributed "The Little Prince."

**Lloyd, Thomas.** (*Brit.*) Contemporary English landscape-artist, residing in London. He contributes to the Royal Academy, and to the Society of Painters in Water-Colors, of which he was elected an Associate in 1878. Among his works, in oil, are, "Nearly Home," "An Hundred Years Ago," "A Pastoral," "Evening," etc. In water-colors he has exhibited, "Fast falls the Eventide," "Up the River," "So Tired," "Shade," "Sunshine," and others.

"In the 'Pastoral' [R. A., 1877] the lighting up of the hill beyond is remarkably like nature, and 'Nearly Home' is very faithful to rural circumstances as well as natural fact. . . . This artist is making rapid strides, and bids fair to become one of our great landscape-painters." — *Art Journal*, August, 1877.

**Lockhart, W. E.** (*Brit.*) Born in Dumfriesshire, 1846. He entered the Trustees Academy in 1860, studying under Robert Scott Lauder. In 1863 he went to Sydney, and in 1867 to Spain, exhibiting in 1868 his first Spanish picture, "The Lovers' Quarrel." He has made frequent visits to Spain, spending some months in 1875 on the island of Majorca, where he painted his "Orange Harvest." He was elected an Associate of the Royal Scottish Academy in 1871, a full Member in 1878, and also in the latter year an Associate of the Society of Painters in Water-Colors. His studio is in Edinburgh. Among his works may be mentioned, "The Muleteers' Halt," "The Queen's Entry into Edinburgh in 1876," "St. Andrews," "A Scene from the Legend of Montrose," "The Interior of Roslyn Chapel," etc. To the Royal Scottish Academy in 1878 he sent "The Bride of Lammermoor," "Gil Blas and the Archbishop of Granada," "Sunset at St. Andrews," etc.; to the Water-Color Exhibition, London, 1878, "The Trongate, Glasgow," "Summer Palace at the Hague," "The Jackdaw of Rheims," and others.

**Loefftz, Ludwig.** Munich. Medal at the National Exhibition, Munich. A few years since this artist was a paper-hanger. He has now a school for drawing. He is one of the important men in the rising German school. His color, drawing, and composition are praised by critics familiar with his works. At the Paris Exposition of 1878 he exhibited "A Cardinal," belonging to Mme. de Gradinger, Munich.

**Loison, Pierre.** (*Fr.*) Born at Mer, 1821. Chevalier of the Legion of Honor. Pupil of David d'Angers. He made his début at the Salon of 1845. His bronze figure of "Victory,—the Day after the Combat" (1869) is at the Luxembourg. The statue of "Clovis" is at the tower of Saint-Germain-l'Auxerrois. A bas-relief of "Agriculture distributing Crowns to the Children of La Beauce and La Sologne" is at the grain-market of Mer. Several statues by Loison are in the churches of the Trinity and of Saint-Ambrose. "Venus" and "Navigation" are at the Tuileries. He has executed many portraits, and a variety of poetical and mythological subjects. At the Salon of 1877 he exhibited "A Canephora offering Fruits"; in 1875, two portrait busts; etc.

**Lombardini, Gaetano.** (*Ital.*) Born at St. Arcangelo, in Romagna (1801–1869). A devoted student, he gained prizes in every competition. Canova was his master for a time, and gave his approbation to the "Hercules strangling Antæus," by Lombardini. A fine work, a monument with the figure of an aged paralytic, is in the cemetery of Cesena; a fine figure of Christ, in the same place, is considered by artists as sufficient to give him fame. This sculptor is a brave patriot, and has served his country well.

**Long, Edwin, R. A.** (*Brit.*) He has resided in London for many years, exhibiting regularly at the Royal Academy, of which he



was made Associate in 1876. Among his pictures are, "La Posada," in 1864 ; "Lazarilla and the Blind Beggar," in 1870 ; "The Suppliants," in 1872 ; "Babylonian Marriage Market," in 1875 ; "Bethesda," in 1876 ; "An Egyptian Feast," in 1877 ; "The Gods and their Makers" and "Henry Irving as Gloucester," in 1878. [R. A., 1881.]

[No response to circular.]

"'The Babylonian Marriage Market' is a picture of great merit, and well deserving purchase by the Anthropological Society. The varieties of character in the heads are rendered with extreme subtlety, while as a mere piece of painting the work is remarkable in the modern school for its absence of affectation. There is no insolently indulged indolence nor vulgarly asserted dexterity. The painting is good throughout and obtrusively powerful."—*RUSKIN'S Notes of the Academy*, 1875.

"'The Egyptian Feast' will at once attract attention as the only subject-picture of the year of great importance, and in this the interest is archæological rather than human. The picture which represents the close of a banquet with the guests seated in a semi-circle, while two slaves drag a mummy round to remind them of death, has many fine qualities, and shows much study and improvement in the painter."—*Saturday Review*, May, 1877.

"Mr. Long's treatment of the human form halts midway between two modes of design not consistent. It is too artificial to have the familiar charm proper to a painting of *genre*, and it is not sufficiently select in its choice of gesture, not serious enough in its conception of beauty, to satisfy the requirements. In depicting upon the faces of the assembled guests [in 'An Egyptian Feast'] the varied emotions aroused by the image of death, the painter's invention sinks still further below the demands of his subject. There is variety of feeling, but it is everywhere expressed with too much emphasis ; and the gravity of the few who closely surround the bier is almost mechanically contrasted with the gayety of others removed from its influence in a manner suggestive of well-planned theatric effect."—*Pull Mall Gazette*, May, 1877.

"Of Mr. Long's work, whether in composition or portrait, only one opinion will be held this year, probably, and this will pronounce that the artist, after the slight weakness of last year's work, has put out all his power of drawing and modeling, and has gained greatly in sureness. The extreme refinement in color in 'The Gods and their Makers' is very pleasing ; different tones of flesh are relieved only by darker or lighter blue-greens, except in the case of the negress who wears a red necklace, the only bit of primary color in the picture. This group of Egyptian girls is full of fun and charm ; the background tones are delicately varied. 'Henry Irving as the Duke of Gloucester' is altogether a noble portrait."—*Magazine of Art*, June, 1878.

**Longfellow, Ernest W.** (*Am.*) Born in Cambridge, Mass., 1845. Son of Henry W. Longfellow. Landscape and portrait painter. His professional life has been spent in Boston, with frequent visits to Europe. He passed the winter of 1865 and '66 in Paris in work and study, and the summers of 1876 and '77 in Villiers-le-Bel under Couture. A number of his works were exhibited and sold in Boston in 1876. His "Coast Scene, Nahant" was at the National Academy in 1871 ; "A View in Essex County, Mass." in 1875. He sent to the Philadelphia Exhibition, in 1876, "Old Mill at Manchester, Mass." J. Duff owns his "Italian Pines in Cannes." His "John and Priscilla," exhibited at Williams & Everett's, Boston, in 1875, attracted much attention. It represents the Puritan youths strolling on the beach, the water rolling its breakers nearly to their feet, and the sun setting brilliantly in the background. It was one of his earlier efforts at figure-

painting, a branch of the art to which of late he has more particularly turned his attention. The *Art Journal* of July, 1877, says : " Ernest Longfellow is one of our rising young artists. It is evident that his special talent lies in landscape art." Very few of his figure-pieces or portraits have as yet been exhibited.

**Loop, Henry A., N. A. (Am.)** Born at Hillsdale, N. Y., 1831. Settled in New York City in 1850, studying for a year with Henry Peters Gray. In 1856 he went to Paris, where he entered the atelier of Couture, remaining six months, and spending, subsequently, a year in study in Rome, Venice, and Florence. He went abroad again in 1867, visiting the Continental art cities and remaining about eighteen months. With these exceptions his professional life has been spent in New York. He was elected a member of the Academy of Design in 1861. He is a member also of the Artists' Fund Society. Among his ideal works are, " Undine," in the National Academy in 1863 ; " Clytie," in 1865 ; " The Improvisatrice " and " Italian Minstrel," in 1869 ; " Lake Maggiore," in 1870 ; " The White Rose," in 1871 ; " Idle Fancies," in 1874 ; " Venice," in 1875 (belonging to John J. Cisco) ; " Aphrodite " (belonging to C. P. Huntington) and " Ænone " (to Oliver Harriman), in 1877 ; " Hermia," " Marina," and a portrait, in 1878.

Loop's " Italian Minstrel " was in the Paris Salon of 1868 ; his " Aphrodite " in the Centennial Exhibition of 1876. Among his portraits are those of J. M. Ward, W. Whittredge, and Dr. Reisig of New York.

" A picture [by H. A. Loop] of ' Undine ' standing by the water, whose child she was, is full of varied loveliness, the ethereality of the sprite being finely given by a luminous quality of flesh which makes the delicate, graceful body half transparent, and by a man-agement of the pale golden hair with the shrouded light behind it that almost gives one the sensation of a phosphorescent glow. Few pictures of the supernatural exhibited here have ever exceeded this ' Undine ' in sweetness of conception or subtlety of man-agement." — *New York Evening Post*, June 1, 1863.

" Loop's full-length portrait of J. P. Townsend [N. A., 1876] is a firmly painted and expressive work. The likeness is admirable, and in spirit and expression it is not ex-celled by any work in the Exhibition." — *Art Journal*, May, 1876.

**Loop, Mrs. Henry A., A. N. A. (Am.)** Born in New Haven, 1840. She began her art studies under Prof. Louis Bail, in her na-tive city ; later, entered the studio of her husband in New York, and spent two years at work and in study in Rome, Paris, and Venice. Her professional life has been spent in New Haven and New York. She was elected an Associate of the National Academy in 1875, and has for some years been a frequent contributor to its exhibitions. Among the more important of her works are portraits of Professor Larned and Professor Hadley of New Haven ; of Miss Alexander, Miss Harriman, Mrs. Joseph Low, and others in New York ; and ideal figures, entitled " Baby Belle " (owned in Newburg, N. Y.), " Little Runaway " (owned by Mr. St. John of New York), " A Bouquet for Mamma " (in the possession of a lady in Detroit), etc.



"We have not many better portrait-painters than this lady [Mrs. Loop] in our country. That she had ability was evident in the first picture she exhibited, and from the first she has steadily and solidly improved. . . . Mrs. Loop's picture is an honest, unpretending work, well drawn, naturally posed, and clearly, solidly colored. There is not a trace of affectation about it; the artistic effects are produced in the most straightforward way. The weak point is the eyes, which, to our thinking, want lighting up a little; they are good in color and expression, but not liquid enough." — C. C., in *New York Tribune*, April 24, 1874.

"Mrs. Loop is certainly the leading portrait-painter among our lady artists. Indeed, so highly respected is her brush that she has been chosen to furnish pictures of some of our former chief custom-house officers, whose portraits were voted to hang on the walls of their rotunda. She is vigorous, conscientious, and perceptive." — *Chicago Times*, May 25, 1875.

**Loose, Basile de.** (*Ger.*) Born at Zeele, 1809. Studied under his father, and at the Antwerp Academy. In 1835 he went to Paris. Settled at Brussels. In the National Gallery at Berlin are his "Scene at an Inn" and "A Family Scene in Holland." At the Leipsic Museum are "A Dance of Children" and "The Lace-Maker."

**Lossow, Arnold Hermann.** (*Ger.*) Died at Munich (1805–1874). This sculptor was one of Schwanthaler's best pupils, and executed much work for Louis I. of Bavaria. His friezes and statues at the Walhalla and Glyptothek are greatly admired.

**Lossow, Friedrich.** (*Ger.*) Born at Munich (1838–1872). Son of the preceding. He was an animal-painter, and there was a vein of humor running through his pictures which was very attractive. Among his works are, "A Hound with her Young," "A House Dog," several pictures with rats, "A Country Scene," etc. His drawing was better than his color. Perhaps his best works are his illustrations for books and publications, which are numerous.

**Lough, John Graham.** (*Brit.*) Born in the latter part of the eighteenth century. Died, 1876. Son of a small farmer of Northumberland, apprenticed to a stone-mason in his native country, he became an ornamental sculptor and builder at Newcastle. Studied the Elgin marbles in the British Museum, and first exhibited at the Royal Academy, in 1826, "The Death of Turnus," in bas-relief. "Duncan's Horse," a more famous work, appeared in 1832. In 1834 he went to Italy, spending four years. Among his works are, "Night's Swift Dragon," "The Mourners," "Midsummer Night's Dream," and the statue of the Queen (in the Royal Exchange, London), of Prince Albert (at Lloyd's), the Monument to Southey (at Keswick), and a colossal statue of George Stephenson (in bronze, at Newcastle-on-Tyne). His "Milo and Samson" belonged to the first Duke of Wellington.

**Louvrier de Lajolais, Jacques-Auguste-Gaston.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Gleyre and J. Noël. At the Salon of 1876 he exhibited "For a Fête" and "A Difficult Passage."

**Low, Will H.** (*Am.*) Born in Albany, N. Y., 1853. A protégé of E. D. Palmer the sculptor, from whom he received encourage-

ment and advice. He worked for the illustrated papers in New York from 1871 to '73, when he went to Paris and entered the studio of Gérôme, remaining a few months. Later, he studied with Carolus Duran for four years, returning to America in 1877. He is a member of the Society of American Artists. Among his most important works are, "Windy Weather" (1875), belonging to Arthur Haseltine, London; "Reverie, — Time of the First Empire" (Paris Salon, 1876, and the National Academy, N. Y., 1877), belonging to J. B. Thatcher of Albany; portrait of Mlle. Albani (Paris Salon, 1877), belonging to Robert Higgins of Albany; "Among the Daisies," belonging to Sir Walter Simpson of Edinburgh (at the Paris Exposition of 1878); etc.

**Lucas, John.** (*Brit.*) Born in London (1807–1874). As a lad, he was apprenticed to an engraver, but devoted his leisure hours to study, and began the practice of his profession in 1829 as a portrait-painter. Many of the most distinguished people of England were among his subjects. Among his better known works have been four pictures of the Prince Consort, several of the Princess Royal, of the Duke of Wellington, King of Hanover, Rogers the poet, Gladstone, and others. He also painted a portrait group of Stephenson, Locke, Brunel, and other eminent engineers in consultation over the Menai Bridge. Some sixty of John Lucas' portraits have been engraved.

**Luccardi, Vincenzo.** (*Ital.*) Born at Gemona (1811–1876). Knight of the Orders of St. Gregory the Great, and of the Piano. Chevalier of the Legion of Honor. Professor in the Academy of St. Luke and other Italian institutes. Prizes at Florence and Vienna. Nine medals at Venice. Studied at Venice, and settled at Rome. Among his best works are, "Cain," "The Deluge," "Raphael and the Fornarina," "Hagar and Ishmael," "Cleopatra," and "Aïda." At Munich, in 1870, he exhibited a "Venus" and "The Four Seasons."

**Lucy, Charles.** (*Brit.*) Born near Herford (about 1804–1873). At an early age he went to London to study art, but, leaving for Paris after a short time, entered l'École des Beaux-Arts, studying also under Paul Delaroche. He subsequently became a pupil of the Royal Academy, London. He was a constant exhibitor at the Royal Academy of original historical paintings, besides making many realistic copies of the old masters, residing for upwards of sixteen years near Fontainebleau. In 1860 he sent to the Royal Academy, London, "Lord Saye and Sele arraigned in 1451 before Jack Cade"; in 1863, "The Reconciliation between Gainsborough and Sir Joshua Reynolds"; in 1865, "Garibaldi at the Tomb of Ugo Foscolo"; in 1867, "The Intercepted Embarkation of John Hampden and his Friends"; in 1868, "The Forced Abdication of Marie Stuart at Lochleven Castle"; in 1869, "Noontide Repose" and a portrait of Mr. Gladstone; in 1871, "Charlotte Corday returning to Prison after her Condemnation"; in 1872, "Columbus at the Monastery of La Rabida"; in 1873, "The Parting of Lord William and Lady Russell in 1683."



"Mr. Lucy's 'Reconciliation of Reynolds and Gainsborough,' like other pictures of this thoughtful and conscientious artist, interesting and unaffected in idea, does not aim at richness or relief, — qualities which, however, a painter can rarely afford to dispense with." — PALGRAVE'S *Essays on Art*.

"If Mr. Lucy failed to acquire a distinguished name in the roll of painters, it was not for want of perseverance or from the absence of talent, although it might not have been of the highest order. In noticing his exhibited works during many past years we have endeavored to render justice to the merits of his pictures, which seldom or never failed to be popular, as much for the interest attached to the subjects he selected as for the pleasing and conscientious manner in which they were carried out." — *Art Journal*, July, 1873.

**Luminais, Évariste-Vital.** (*Fr.*) Born at Nantes, about 1818. Chevalier of the Legion of Honor. Medal at Philadelphia. Pupil of Cogniet. He paints both in oil and in water colors; and has painted a few portraits and made many sketches. At the Salon of 1877 he exhibited "*À toute volée*" and "*A Prisoner in Flight*" (oils), and "*The Tame Bull*" and "*Pirates*" (water-colors); in 1876, "*The Consequences of a Duel in 1625*"; in 1875, "*King Morvan*" and "*A Flock carried off to the Enemy*." "*The Reluctant Bather*" is in the collection of Mrs. H. E. Maynard of Boston.

"Formerly Luminais affected the contrasts and the play of light and shade on picturesque costumes and uneven ground; at present he seeks rather the movement and action of the human figure, and places at the service of bold conscientious drawing the prestige of large execution and brilliant color." — J. GRANGEDOR, *Gazette des Beaux-Arts*, July, 1868.

**Lundgren, Egron.** (*Swede.*) (1816 – 1875.) Received his art education in Paris, where he lived and studied for four years. He painted also during four years in Italy, and for five years in Spain. Was made a Knight of the Order of Gustavus Vasa by the King of Sweden. Settled in London in 1853, and was upon the staff of Lord Clyde in India, where he made many valuable sketches. He was one of the leading members of the Society of Painters in Water-Colors, contributing to their gallery in London, in 1873, "*Italian Music*," "*The Traveling Companions*," and "*A Child's Head*"; in 1875 (the year of his death), "*Rafaela*" and "*Children Playing*."

**Lupton, Thomas Goff.** (*Brit.*) (1790 – 1873.) He was apprenticed to a mezzotint engraver at an early age, and during his career has engraved the portraits of many distinguished men after the leading portrait-painters of his day, besides "*Sunrise, — Fishing off Margate*" and "*Eddystone Lighthouse*," after Turner, and other important landscapes of eminent artists.

**Lynn, Samuel Ferris.** (*Brit.*) Native of Ireland. Died, 1876. Studied in Belfast under his brother, an architect, and in the Royal Academy, London. In 1857 he received the silver medal for the best study from life, and in 1859 the Academy gold medal for the best historical composition. Resided in London until 1875, and was a constant exhibitor of portrait and ideal statues, statuettes, and busts. Among these may be mentioned, "*Evangeline*," "*The Death of Pro-*

cris," "Master Magrath" (the famous hound of Lord Lurgan), "The First Prayer," and portraits of many eminent contemporary Irishmen.

**Macallum, Hamilton.** (*Brit.*) Born at the Kyles of Bute, 1843. He entered the Royal Academy, London, in 1865, and has a studio in the English metropolis. Among his works are, "Shrimping," "Waiting for the Ebb," "The Kyles of Bute," etc. His "Gathering Seaweed on the West Coast of Scotland" was at the Paris Exposition of 1878.

**Macbeth, Norman.** (*Brit.*) A native of Aberdeen. Portrait-painter, spending his professional life in Edinburgh, where his work is highly regarded. He has been for some years an Associate of the Royal Scottish Academy. He has executed many presentation portraits of distinguished clergymen, and others, for the public institutions of Scotland. Among his sitters have been Dr. Guthrie, Dr. John Bruck, Dr. Begg, Dr. Cunningham, etc. He exhibits frequently in London. His portrait of Sir John Steell, R. S. A., was at the Royal Academy in 1877, and at the Royal Scottish Academy the following year. He sent a portrait of William Forrest, A. R. S. A., to the Paris Exposition of 1878. [R. S. A., 1880.]

**Macbeth, R. W., A. R. A.** (*Brit.*) Born in Glasgow, 1848. Son of Norman Macbeth, A. R. S. A., a Scottish portrait-painter. R. W. Macbeth studied in the Royal Academy, and has since practiced his profession in London. He was elected an Associate of the Society of Painters in Water-Colors in 1871, exhibiting there and in the Royal Academy pictures generally *genre* in character, and relating often to modern life. In 1877 he sent to the Royal Academy, "Potato Harvest in the Fens"; in 1878, "Sedge-Cutting in Wicken Fen, Cambridge-shire, — Early Morning" (both in oil). Among his water-color drawings may be mentioned, "Linked Names," "Land at Last," "News," "A Winter's Walk," "Motherly Indulgence," "The Morning Post," "The Ghost Story," "Lady Bountiful," etc. His "Evening Hour" and "Favorite Customer" were at the Glasgow Loan Exhibition of 1878. To the Paris Exposition of 1878 he sent the "Potato Harvest in the Fens" and his "Lincolnshire Gang." [A. R. A., 1883.]

"R. W. Macbeth's 'Potato Harvest in the Fens' maintains its well-earned prestige as one of the principal attractions of the present Academy Exhibition." — *Art Journal*, August, 1877.

"Macbeth's 'Lincolnshire Gang' is powerfully rendered in color, drawing, and composition." — BENJAMIN'S *Contemporary Art in Europe*.

**Macbeth, James.** (*Brit.*) Son of Norman, and brother of R. W. Macbeth. He is a native of Scotland, but has resided for some time in London, exhibiting his paintings, landscapes, figure-pieces, and portraits at the Royal Academy, the Royal Scottish Academy, the Dudley Gallery, and elsewhere. His "Sunny Day in the Highlands" was at the Royal Academy in 1878. To the Paris Exposition, the same year, he sent "Gareloch on the Clyde" and "The Moor at Whistlefield"



(in oil), and "Sunday Evening, Chelsea Hospital Gardens" (in water-colors).

**MacCallum, Andrew.** (*Brit.*) Born in Nottingham, 1828. Studied in the Government School of Art in his native city, and went to London in 1849, when he became a student in the School of Design in Somerset House. He went to Manchester in 1851 as a teacher, and was sent in 1853 to Italy, visiting Milan, Florence, Venice, Naples, etc., selecting examples of all kinds of mural paintings for the South Kensington Museum. He returned to England in 1858, turning his attention to painting and opening a studio in London. He had previously, however, contributed to the Royal Academy several Venetian sketches. In 1868 he exhibited "The Approach of the Malaria, Ancient Rome," followed in other years by "A Moorland Queen" (bought by John Phillip, R. A.), "The Four Seasons," "The Harvest of the Wood," "The Vanguard of the Forest," "Rheingrafenstein, on the Rhine," "Rome from Monti Mario," "A Sand-Drift, Egypt," "Sunrise, Plain of Thebes," "Charlemagne Oak, Forest of Fontainebleau," a series of views near Balmoral (painted for the Queen), etc. An exhibition of thirty-five of his works in London, in 1866, attracted much attention. His "Sultry Eve" was at the Centennial Exhibition at Philadelphia in 1876.

"The power and weakness of contemporary landscape-painters have never been more strikingly exemplified than in the works of MacCallum. Nobody ever drew the strength of a birch-tree or the lightness of a beech with more entire understanding of the nature of the tree, and the giants of the forest were never celebrated by a hand more faithful or laborious. . . . But, notwithstanding Mr. MacCallum's great power of observation and memory and realization, he has no spiritual power. Not one of his pictures ever affects us when we stand before it or haunts us when we have left it." — HAMERTON, *English Painters of the Present Day*.

"Although Mr. MacCallum is essentially a tree-painter, and revels in the glories of the wood and the forest, he has produced works that prove his labors have not been limited to such subjects; his sylvan life has been alternated with glacial mountain scenery, with the architecture of Venice and other places, and with the arid deserts of the East. In some of the latter works we see the influence of poetic feeling which is generally absent in his other pictures; here he is real and naturalistic, material and scientific." — JAMES DAFFORNE, *London Art Journal*, December, 1877.

**Maccari, Cesare.** (*Ital.*) Born at Siena, 1840. Pupil of Luigi Mussini. He gained the *prix de Rome*, and studied in that city. He affects the coloring of the Venetian school. His first important work, "Fabiola," belongs to Dupré of Florence. His "Melody" followed, and is exceedingly beautiful. The "Descent from the Cross" is a grand composition, and shows a masterly handling of light and shade. The frescos on the ceiling of the royal chapel of the Sudario in Rome add greatly to the fame of Maccari. They were a commission from Victor Emmanuel. For the palace of the Quirinal in Rome he executed a fresco of the "Triumph of the Three Graces," and for the chapel of the cemetery at Campo Verano, Rome, a lunette, "Tobias burying the Dead." At Philadelphia, in 1876, were two of his works (be-

longing to J. Raymond Claghorn), "Fond Memories" and "Music hath Charms," for which he received a medal.

**MacCulloch, Horatio.** (*Brit.*) Born in Glasgow (1805 – 1867). Educated in his native city, studying art under John Knox, a well-known landscape-painter. A picture exhibited in Glasgow, in 1828, first brought him into prominent notice. His "View of the Clyde," painted in 1829, attracted some attention in Edinburgh. He was elected an Associate of the Royal Scottish Academy in 1834, and full member in 1838, exhibiting frequently at the gallery until his death. Among the better known of his works, which are still very popular in his native country, are, "A Deer Forest in Skye," "My Heart's in the Highlands," "Old Bridge over the Avon, near Hamilton," "Druidical Stones by Moonlight," and many other views of Scottish scenery.

**MacDonald, James Wilson Alexander.** (*Am.*) Born at Steubenville, Ohio. He early developed a taste for art, drawing caricatures of some merit while still a school-boy. In 1840 he saw, for the first time, a bust in plaster, that of General Washington, his admiration and study of which led him to resolve to become a sculptor. In 1844 he settled in St. Louis, spending his days in a business house and his nights in the study of art. Here he received encouragement and some instruction from Alfred Waugh, an artist of that city. He made his first bust in 1846, a portrait of his business partner, in clay. Later, he studied anatomy under Professor McDowell. He went to New York in 1849, where he studied one year. In 1854 he executed his first work in marble, a bust of Thomas H. Benton, said to have been the first likeness in marble, cut from life, west of the Mississippi. Later, he made his first ideal work, a bust of Joan of Arc, followed by a full-length figure, called "Italia." In 1865 he settled permanently in New York. Among his busts are those of Charles O'Connor, ordered by the New York Bar and presented to the Supreme Court of the State; of John Van Buren; of James T. Brady (posthumous), in the New York Law Library; and many more. He is the possessor of Houdin's original model of Washington, from which he has made a heroic-sized bust in bronze, repeated several times. His colossal head of Washington Irving is in Prospect Park, Brooklyn; his colossal bronze statue of Edward Bates, in Forest Park, St. Louis, was unveiled in 1876; the statue of Fitz-Greene Halleck, in Central Park, New York, was unveiled in 1877 by President Hayes; his colossal equestrian statue of Gen. Nathaniel Lyon is now in the bronze foundry (1878). At present he is engaged on the statue of General Custer, a figure eight feet high, said to be his best work, and to be erected at the Military Academy of West Point. He has also at his studio models for busts of William C. Bryant, Peter Cooper, and Thurlow Weed. Mr. MacDonald has also painted portraits and landscapes in oil, and has written analytical criticisms on some of the most important American artists, besides lecturing upon



artistic and scientific subjects, especially those connected with the proportions of the human form and "artistic anatomy."

**MacDowell, Patrick, R. A.** (*Brit.*) Born at Belfast (1799–1871). In 1811 he went to London with his mother, where he was apprenticed to a coach-builder for some years. About 1815 fortune placed him as a lodger in the house of a French sculptor, where he turned his natural artistic talents to pleasant account, and began his art career by the modeling of small original figures in clay, which met with a ready sale. Later, he modeled portrait busts and ideal figures of a larger size; the first of the latter to attract attention being Moore's "Loves of the Angels." This was followed by a "Scene from Ovid," "Bacchus and a Satyr," and a "Girl Reading," which was at the Royal Academy in 1837, and subsequently executed in marble. In 1841, when he was elected Associate of the Royal Academy, he exhibited "Girl going to Bathe"; in 1842, "Girl at Prayer"; in 1845 (when he was raised to the rank of Academician) he sent "Cupid"; in 1850, "Virginius and his Daughter"; in 1851, "Psyche"; in 1858, "Day-Dreams"; in 1865, "Eve"; and "The Young Mother," in 1867. Among the statues executed by MacDowell are Viscount Exmouth at Greenwich Hospital, Earl of Belfast (in bronze) at Belfast, Earl of Chatham in the House of Parliament, and busts of Lord Dufferin and others.

**Macdowell, Susan Hannah.** (*Am.*) Born in Philadelphia, 1851. Received her art education in the Pennsylvania Academy of Fine Arts, and under the instruction of Prof. C. Schussele and Thomas Eakins. Her pictures, which are portraits, composition portraits, and animals, have been exhibited, and are generally owned in Philadelphia, where her professional life so far has been spent.

**MacLeay, Kenneth.** (*Brit.*) (1802–1878.) A native of the Highlands of Scotland, he was educated in Edinburgh, and spent the greater part of his professional life in that city. He was for many years a member of the Royal Scottish Academy, and at the time of his death a Trustee and Auditor of that Institution. In his early days, and until the introduction of the photograph, he was very successful and very popular in Scotland as a miniature-painter, numbering many of his distinguished countrymen among his subjects. He painted in water-color for the Queen a large series of portraits of the different Highland clansmen in full costume, which attracted much attention when exhibited. To the exhibitions of the Royal Scottish Academy, in late years, he occasionally contributed miniatures and landscapes.

**Maclise, Daniel, R. A.** (*Brit.*) Born in Cork, Ireland (1811–1870). Was for a time a bank clerk in his native city, but began painting as a profession in 1827, studying in the Cork School of Art. In 1828 he entered the Royal Academy, winning, in due course, all its medals for proficiency in the different branches. He went to Paris in 1830. He first exhibited at the Royal Academy, in 1832, "Puck

disenchanted Bottom"; in 1833, "All Hallow Eve"; in 1834, "Captain Rock," and in 1835, "The Vow of the Ladies and the Peacock," when he was elected Associate of the Academy. In 1836 he exhibited "Macbeth and the Witches"; in 1840, when he was elected Academician, he painted "Merrie Christmas in the Baron's Hall" and "Malvolio and the Countess." Besides his *genre* paintings, in which his subjects were taken from "Gil Blas," the "Vicar of Wakefield," Scott's novels, etc., and in which his success was decided, he devoted himself to portraiture and historical painting. His "Death of Nelson at Trafalgar" and "Meeting of Wellington and Blücher at Waterloo" (each 46 feet by 12 feet) hang in the Royal Gallery of the New Houses of Parliament, and through the medium of engraving are familiar on both sides of the Atlantic. His "Play Scene from Hamlet" and "Malvolio and the Countess" are in the National Gallery, London. His "Scene from Midas," one of his earlier works, belongs to the Queen. He was not a frequent exhibitor at the Royal Academy in his later years. He sent, however, in 1866, "Here Nelson fell" and "Dr. Quain"; in 1867, "A Winter Night's Tale" and "Othello, Desdemona, and Emilia"; in 1868, "The Sleep of Duncan" and "Madeline after Prayer"; in 1869, "King Cophetua and the Beggar-Maid"; and in 1870, "The Earls of Desmond and Ormond," his last exhibited work. He was Foreign Member of the Royal Academy of Arts in Stockholm.

"Of Maclise's genius in his chosen art I will venture to say nothing here, but of his fertility of mind and wealth of intellect I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter. . . . His was only the common fate of Englishmen, and when the real story of the fresco-painting of the Houses of Parliament comes to be written, it will be another chapter added to our national misadventures and reproaches in everything connected with art and its hapless cultivators." — FORSTER'S *Life of Dickens*, Vol. III. Chap. XX.

"May 21st, 1835. — Accompanied Mr. Forster to Mr. Maclise's lodgings, — found him a young, prepossessing, intelligent man, anxious to paint my picture. Saw his large one of 'Captain Rock,' and several smaller of great merit. Agreed to sit to him. . . .

"March 21st, 1840. — Called on Maclise, and saw again his grand picture of 'Macbeth.' The figure of Lady Macbeth, which I had not seen before, I thought the ideal of the character. It is a noble conception. His picture of Olivia I can look at forever; it is beauty, moral and physical, personified." — MACREADY'S *Diary and Reminiscences*.

"Young Maclise studied not only in his profession in galleries and studios, but for it in anatomical schools, and even in dissecting-rooms; and likewise in libraries he made himself thoroughly acquainted with the history of art and artists. . . . The artist who painted 'Malvolio smiling on Olivia' and the 'Banquet Scene in Macbeth' has condescended to lend his talents to the illustration of magazines and annuals." — *Memoirs of the Countess of Blessington*.

"Maclise was a man of undoubted original genius, and of an earnest and laborious life. . . . He is said to have been very far-sighted, and to have prided himself on drawing remote objects with a clearness impossible to more restricted eyes. His power as a draughtsman greatly excelled his power as a colorist." — MRS. TYTLER'S *Modern Painters*.

**MacNee, Sir Daniel.** (*Brit.*) Born near Stirling, 1805. Educated at the Trustees Academy in Edinburgh under Sir W. Allan. He



turned his attention particularly to portrait-painting, exhibiting regularly at the Royal Scottish Academy and at the Royal Academy in London, having for his subjects many of the most distinguished of his countrymen, among others, Lord Brougham (in the Parliament House, Edinburgh), Viscount Melville, Norman McLeod, Marquis of Lorne, Duke of Buccleuch, Hugh Blair, etc. For many years he was a resident of Glasgow. He is a member of the Royal Scottish Academy, was elected its President in 1876, and was knighted by the Queen the same year. [Died, 1882.]

**Macy, W. S.** (*Am.*) He has lived in Munich about four years, studying under Velten. To the National Academy, New York, in 1877, he sent "Lake Stanberg," "Early Winter," etc.; in 1878, "Hurrying up before the Rain" and "At the Ford." To the first Exhibition of the Society of American Artists, in 1878, he contributed "Forest Scene in Bavaria." His "Meadows near Munich" and "Autumn, Royal Park, Munich" were at the Mechanics' Fair Exhibition, Boston, in 1878. To the Paris Salon of 1878 he sent "Near Munich."

[No response to circular.]

**Madou, Jean Baptiste.** (*Belgian.*) Born at Brussels (1796-1877). Chevalier of the Legion of Honor, and of the Order of Léopold. Member of the Academies of Brussels and Antwerp. Professor of Drawing in the Military School of Brussels. Pupil of François, and the Brussels Academy of Art. In 1814 Madou was compelled to go into business, but in 1818 he resumed his art studies. He was employed by government in making maps, but in 1820, when lithography was introduced into Belgium, he devoted himself to that art, and in the next twenty years executed an immense amount of work in this department: "Picturesque Views in Belgium" (202 plates), "Scenes in the Life of Napoleon" (144 plates), "Souvenirs of Brussels" (12 plates), "Military Costumes," "Scenes of Society," etc. Of course this work was a preparation for his subsequent painting. His subjects are pure *genre*, and are not numerous, which adds to their value. Among them are, "The Sketch," "Jan Steen and his Friends," "The Stirrup Cup," "The Young Squire of the Village," "The Artist's Amusement at an Inn," "The Bandit," etc. At the Oppenheim sale, London, 1864, "La dame à la ferme" brought 260 guineas. At a sale in London, 1874, "Reading the Gazette" sold for £892. At the Latham sale, New York, 1878, "Interior of a Flemish Cabaret" (18 by 23) sold for \$1,400. Several of his works were sent to the Paris Exposition of 1878.

"He unquestionably stands at the head of the *genre* painters of Belgium: his works, whether in lithography, in water-colors, or in oils, show a power of composition, a truthfulness, and a delicacy of touch, combined with solidity, that will bear comparison with the best that have come down to us from the old painters of the Dutch and Flemish schools." — *Art Journal*, February, 1866.

**Madrazo, Don Frederic Madrazo Y Kunt.** (*Span.*) Born at Madrid, according to the catalogue of the Salons. Vapereau says that he was born at Rome, and baptized at St. Peter's. Officer of the Legion of Honor. He received his earliest instructions from his father, José Madrazo, and studied later at Paris under Winterhalter. Madrazo is court painter at Madrid, and in 1835 he established there an artistic Review. Among his historical portraits are those of "Godfrey de Bouillon," the same "when proclaimed King of Jerusalem" (at Versailles), "Marie-Christine in the dress of a Religieuse at the Bed of Ferdinand VII.," "Queen Isabella," "The Duchess of Medina-Cœli," and others. His portraits of the Spanish aristocracy are far too numerous to mention. He has sometimes exhibited his pictures at the Royal Academy, London. His portrait of Fortuny, who was his son-in-law, was much admired at the Paris Exposition of 1878, where he also exhibited three other fine portraits.

**Madrazo, Louis.** (*Span.*) Brother of the above, and also a pupil of his father. At the School of Fine Arts of Madrid he took the grand prize in 1848. His "Burial of St. Cecilia," belonging to the Museum of Madrid, received honorable mention at Paris in 1855.

**Madrazo, Ricardo.** (*Span.*) Pupil of his father. At the Johnston sale, New York, in 1876, "The Interior of Santa Maria at Rome" (23 by 39) sold for \$4,600. At the Paris Salon of 1878 he exhibited "A Well near Venice."

**Magaud, Dominique Antoine.** (*Fr.*) Born at Marseilles, 1817. Two medals at Paris, and numerous others at the Provincial Expositions. Member of the Academy of Marseilles and Director of l'École des Beaux-Arts of that city. Correspondent of the Institute since 1874. Pupil of the Art School of Marseilles and of Léon Cogniet. His works are very numerous, many of them being in the public galleries and edifices of his native city. At the Salon of 1878 he exhibited a picture called "War."

**Magni, Pietro.** (*Ital.*) Born at Milan (1816-1877). In his death Italy has lost one of her greatest artists. Among his principal works are, "Angelica Bound," "Sappho," "Reading Girl," and a Napoleon I. The monument to Leonardo da Vinci, in the Piazza della Scala, Milan, was erected in 1872, and is a fine work; the Fontane della Nabresina at Trieste is also much admired; his large group of the "Opening of the Suez Canal" is grand; and his latest works, a statue of "Aristides" and an ideal figure called "Complacency," were intended for the Exposition of this year (1878) at Paris; the last was seen there.

**Magnus, Eduard.** (*Ger.*) Born at Berlin (1799-1872). Member and Professor of the Academy of Berlin. Medal at Paris in 1855. Pupil of Schlesinger. He traveled in France and Italy. His early pictures of the "Return of the Pirate" and "The Blessing of the Grandson" brought him good reputation. At the National Gallery,



Berlin, are the "Return of the Fisherman" and a "Study of Female Heads." His pictures are of *genre* subjects and portraits.

**Magrath, William, N. A. (Am.)** Has occupied a studio in New York for many years. Devotes himself to landscapes and figure-pieces, generally of Irish peasant life. He was an early member of the American Society of Painters in Water-Colors, and was elected Associate of the National Academy in 1874, and Academician in 1876. He exhibited, in 1869, "Irish Peasantry returning from the Fair"; in 1870, "The Road to Kenmair"; in 1871, "The Reveille"; in 1873, "The Empty Flagon"; in 1874, "Reveries" and "Faltering Footsteps"; in 1876, "Rustic Courtship" (belonging to Robert Gordon) and "Contentment"; in 1877, "Girl Spinning" and "Paddy's Pets"; in 1878, "Adirondack Slopes" and "A Golden Prospect": all in oils. In water-colors he has exhibited "Out of the Gloom," "The Wilds of Connemara," "No Place like Home," "The Dairy-Maid," "The Fisherman's Daughter," "Irish Interior,—Girl winding Yarn," "Gathering Kelp," "On the Threshold," etc. To the Exhibition at Philadelphia, in 1876, he sent, in water-colors, "Mussel-Gatherers" (belonging to Robert Gordon), "Nora" (belonging to J. T. Williams), "An Irish Thatched Cottage," and "On the Hillside."

[No response to circular.]

**Maignan, Albert. (Fr.)** Born at Beaumont. Pupil of J. Noël and Luminais. At Philadelphia he exhibited "Helen at the Fountain" and "The Sentinel," and received a medal. At the Paris Salon of 1877 were his "Frederic Barbarossa at the Feet of the Pope" and a portrait of Mme. F. At the Luxembourg is his "Departure of the Norman Fleet for the Conquest of England" (1874). At the Salon of 1878 he exhibited "Louis IX. consoling a Leper" and "The Admiral Carlo Zeno."

**Maillet, Jacques Léonard. (Fr.)** Born at Paris, about 1827. Chevalier of the Legion of Honor, and of the Order of Léopold. Pupil of l'École des Beaux-Arts and of Feuchère and Pradier. When twenty-four years old he went to Rome, having gained the *prix de Rome*. At the Luxembourg are his "Agrippina and Caligula," sent from Rome in 1853; also "Agrippina bearing the Ashes of Germanicus" (1861). His works may be seen at the Louvre, the Tuileries, and several churches of Paris, while his funeral monuments, his graceful figures, and charming groups are in many places. At the Salon of 1877 he exhibited "Cæsar," a plaster group, and a portrait bust in marble; at the Salon of 1876, "Love and a Satyr" (plaster) and "Eurydice," statuette in terra-cotta; in 1878, terra-cotta statuettes of young women of Syracuse and Corinth.

**Maindron, Étienne-Hippolyte. (Fr.)** Born at Champtoceau, 1801. Chevalier of the Legion of Honor. Pupil of David d'Angers. His "Velléda" of 1839 was placed in the garden of the Luxembourg, and a repetition of it in 1855 was placed in the Gallery of the Luxem-

bourg. "Sainte Geneviève disarming Attila" is in the church of that saint at Paris (Pantheon). At the Cathedral of Sens are thirty-two statues and figures, and a colossal "Christ." A bas-relief is at the Cathedral of Rheims; a "Saint Gregory of Valois," at the Madeleine; etc. At the Salon of 1874, the year in which he was decorated, he exhibited a marble statue called "France Resigned," and in 1878, two marble busts. [Died, 1884.]

**Maisiat, Joanny.** (*Fr.*) Born at Lyons. Medals in 1864, '67, and '72. Pupil of l'École des Beaux-Arts of Lyons. At the Salon of 1877 he exhibited "The Washerwomen of Vignely" and "A Branch of Plums"; in 1876, "On the Banks of the Marne"; in 1875, "A Basket of Peaches and Raisins," "Red and White Roses," etc. Two of his pictures are in the Luxembourg.

**Makart, Hans.** (*Ger.*) Born at Salzburg, 1840. Professor at Vienna. Member of the Munich Academy. Medal at Philadelphia. Studied at Munich, in the school of Piloty. He has been frequently in Italy, and sent a picture of "Roman Ruins" to the Exposition of 1867 at Paris. At Vienna, where he settled, he has a large studio, and here commenced his first historical picture, "Catherine Cornaro," now at the Berlin National Gallery, for which 50,000 marks was paid (£2,500). The reputation of this artist dates from about 1868. At the International Exposition at Munich in 1869, he exhibited "L'Esquisse." Among his earlier works are, "The Seven Capital Sins," "The Pest at Florence," "The Dream of a Man of Pleasure," and "Nymphs coming to touch the Lute of a Sleeping Singer." His "Romeo by the Body of Juliet" is at the Belvedere in Vienna. Among his other works are, "Leda," "Modern Cupids," "Cleopatra," "Entrance of the young Emperor Charles V. into Antwerp," and "The Gifts of Sea and Earth." A portrait by this artist, belonging to E. B. Haskell, was exhibited at the Mechanics' Fair, Boston, 1878. His "Entrance of Charles V. into Antwerp" and two portraits were seen at the Paris Exposition of 1878. [Died, 1884.]

"Makart is the Richard Wagner (some say Offenbach) of German painting. His reputation dates back but a year, and already he has enthusiastic partisans and detractors. I have seen four works of his. . . . It would be presumptuous to attempt to form a definite judgment of this artist after four works, following each other so nearly, but it is allowable to seek in these works the elements of which his system and his success are composed. The 'Nymphs,' of the Schack Gallery, 1866, have taught the public and the artist himself that he was incapable of drawing or painting grand figures. 'The Sketch,' of the present Exposition [International Exposition of Munich, 1869], confirms this observation; more, it extends it to the figures of smaller dimensions. The torsos, the arms, the legs, are equally incorrect, and as for the hands, the artist has almost spirited them away in order to conceal his want of anatomic science. These experiences have clearly shown the author that he cannot succeed in grand painting. He has bravely chosen his part upon this conviction. Renouncing the manners of the vulgar, he has sought a kind of *genre* which demands neither a knowledge of drawing nor of painting, but uniquely a sort of general taste for the association of colors; and this *genre* he has found. The 'Sketch' exhibited helps us to put our finger on all the resorts of this knowing and ingenious mechanism which he has imagined. An architectural framing, in the form of a



buffet, closed in three compartments ; a circle of women and a triumphal cortège, the heroines of which form some very picturesque groups ; various emblems, scientific or artistic instruments, utensils of the *ménage*, etc., are painted on the different parts of the buffet, and testify to a remarkable understanding of the laws of decoration. The golden tone on which the figures are shown, the brown tone of the branches and the flowers, and the tone, sometimes red and again white, of the flesh parts, make a marvelous harmony, of a dazzling richness and a musical charm, — the assemblage offers all the poesy of autumn and the falling leaves. Evidently Makart has his palette to himself, and has imitated no one. He has discovered a precious vein. Will he be able to explore it? Has he stuff enough in him to make fruitful and to ripen the germs of the first attempts, or will he be blinded by his first success, and believe that he has arrived at the end? . . . The forms of these heroines who fluctuate between the softness of childhood and the roundness of ripened age, the forbidding expression of the heads, authorize but too well the reproach of immorality which has been addressed to this art. Not only does Makart debase the human body to the rôle of simple ornament, but he accords to it no more importance than to the hangings and the flowers ; more than this, he changes it, and gives it a dull and cadaverous tint to make it set off the golden or purple tones. This painting is then unhealthy in whatever point of view it is put, and it must be condemned, let the skillfulness of the author and his conviction regarding his system be what it may." — EUGÈNE MÜNTZ, *Gazette des Beaux-Arts*, October, 1869.

"Makart reminds us of certain virtuosos who know everything, but cannot command the technique to express themselves. Nevertheless, we must constantly speak of his brilliant endowment ; we appreciate it, but deplore the want of an elementary training, the absence of a strong, comprehensive design. Flowing verses, rich rhymes, make a poem ; what worth, however, has the most charming poem without that more lovely element which Schiller calls the beautiful soul? Makart's color is brilliant, satisfying, melting ; shall we ever be able to give the same praise to his conception and drawing?" — EUGEN OBERMAYER, *Zeitschrift für bildende Kunst*, 1871.

"Taken as a whole, and with due acknowledgment of the courage needed for such an attempt, and the talent with which it has been conducted, the picture seems to me a recall of the manner and the artifice, rather than the essence of the style it affects. What was theatric and grandiose in the art of Veronese has passed into the art of Herr Makart, but the simplicity that made the earlier splendor credible has fled. The laborious invention of costume, the genuine charm of color, do not suffice to take from the work its incurable artificiality. The painter has attempted to reproduce there elements of an epoch that cannot survive. He has let go the permanent truth that was in his master, and has been content to invent what Veronese imitated ; and thus the work is, in the true sense of the term, theatric, for it seeks for the kind of illusion that is desired on the stage. . . . But although the work of Herr Makart seems to me so far in its essence a failure, it nevertheless deserves consideration for the brilliant technical qualities it displays. There are few painters of the present day who have enough daring to handle such vast material, to dispose fearlessly and with proper relation so large a number of figures ; and there are still fewer who possess the skill in execution which renders Herr Makart's picture a surprising, and in some sense, admirable performance." — J. W. COMYNS CARR (*critique* upon "The Nobles of Venice paying Homage to Catherine Cornaro"), *The Portfolio*, February, 1875.

"Herr Makart, by birth Austrian, but trained under Piloty, is imbued with the romance and voluptuousness of Venezia. He is, in fact, the Veronese of Vienna. It is more than doubtful if Paul Veronese had not enthroned 'Venice crowned by Glory,' whether Herr Makart would have ever painted 'Venice doing Homage to Catarina Cornaro,' a grandiose composition, which, when displayed in London, was looked upon less as grave history than as phantasmagoria. The painter, as seen in the great Exhibition of Paris, becomes still more formless and florid when he emblazons the festive 'Entry of Charles V. into Antwerp.' It may be feared that this triumphant artist is hurrying to his fall. No amount of genius can pardon ill drawing, or excuse an execution which

from bravura passes into effrontery. Herr Makart is one of those sensuous painters, nowadays becoming numerous in great cities, who, carrying to fruition the desires of luxurious living, decorate their studios up to the high pitch of their pictures. The door opens, and at once it is seen that the former austerity of German manners has given place to the allurements now permitted in the 'Paris of Eastern Europe.'" — J. BEAVINGTON ATKINSON, *The Portfolio*, 1878.

**Malchin, Karl Wilhelm Christian.** (*Ger.*) Born at Kröpelin, 1838. Pupil of the Art School at Weimar under Professor Hagen. Since 1874 he has traveled considerably, and paints and etches. At the Berlin National Gallery is his "Northern German Landscape with Sheep" (1877).

**Mancinelli, Giuseppe.** (*Ital.*) Born at Naples (1813–1875). Member of many academies. He received also many honors. He gained the stipend with which to go to Rome at the Academy of Naples. In 1850 he won the position of Professor in the Academy of Naples, in a *concours*, by his cartoon of "Jacob blessing his Children." Among his best works are, "St. Carlo Borromeo," for the church of St. Carlo all' Arena; a "St. Francesco di Paolo," for Ferdinand II.; a "Madonna degli Angeli," for the church of Tripoli; a "Christ in the Garden," for a church at Syracuse; a "St. Clara," for the Cathedral of Spoleto; and a "Death of St. Augustine," at Piedigrotta.

**Mancini, Antoine.** (*Ital.*) Born at Naples. Pupil of Lista and Morelli. At the Paris Salon of 1877 he exhibited "The Little Mountebank"; in 1876, "The Little Scholar," belonging to Landelle. His picture of "Tired Out" brought \$210, at the Cottier sale, New York, 1878. At the Salon of 1878 he exhibited "The Fête of St. Januarius at Naples." Several of his works were seen at the Paris Exposition of 1878.

**Manet, Edouard.** (*Fr.*) Born at Paris (1833–1883). In spite of his love for art, his family were determined that he should not be an artist, and when seventeen he was forced by them to go to Rio Janeiro; after this voyage he visited Italy and Holland, and finally entered the atelier of Couture, where he remained six years. In 1860 he painted the "Man drinking Absinthe." For several years his works were refused at the Salons. He exhibited his "Breakfast on the Grass" (which Vapereau says "united, pell-mell, nudities and modern costumes") at the Salon of refused pictures, and at length, in 1867, made an exhibition of his works alone. By this means he was placed before the public, and was discussed and rediscussed most vigorously. M. Émile Zola published an elaborate biography, study, and critique of Manet, and praised him much. The following works are good examples of his style: "The Dead Man," "Child with a Sword," "Olympia," "A Young Lady" (1868), and "The Spanish Ballet." Manet is also an etcher, and has made plates of "La Vierge au lapin," of Titian, "Portrait of Tintoretto," by himself, and "Les petits cavaliers," by Velasquez, three pictures at the Louvre.



" . . . . Manet, the painter-in-chief of ugliness, which in sincere self-delusion he ex-  
'ts into a worship. It seems to be a fixed principle with him to make the most prom-  
ising subjects for beauty—as his 'Olympia' for instance, which motive a Titian or  
Correggio would have transformed into a masterpiece of æsthetic joy—the combination  
of all that is disagreeable in painting. . . . Olympia was naked, but as her flesh was  
of the hue of green meat, there was nothing corrupting to the public morals in the gross  
display of her flaccid charms. She was of no mundane type of feature or figure. Her  
form was coarser, if possible, than a Terra del Fuegian belle's. A negress stood grin-  
ning in the background, and a witch-cat, with her black back up, in the foreground. These  
accessories gave a grotesque hideousness to the whole. Yet there were indications of  
talent and a certain spotty force of splashy contrasts of coloring, which might be trained  
to better work. Manet is one of the eccentricities of modern art, as Whistler is another  
but better variety, induced by the popular love of the sensational and extravagant." —  
JARVES, *Art Thoughts*.

"M. Manet, who is well known to American lovers of art as the leader of the new  
school of painters and the illustrator of Poe's 'Raven,' exhibits this year two pictures,  
one at the Salon, the other on the street. Take a look first at 'Nana,' rejected by the jury  
on the ground of indelicacy. It may be seen in a window at Giroux's, on the Boulevard  
des Capucines. You will probably be surprised when you see it; it is certainly a remark-  
able work of the master, and it has become one of the incidents of the day. The other  
picture, exhibited at the Salon, is a portrait, — that of Faure in 'Hamlet.' In it we see  
the Danish Prince in the presence of the ghost, and, at the same time, the singer him-  
self. In the picture on the Boulevard he shows his appreciation of grace and elegance;  
in that of the Salon, that he is the strong master of a noble style." — *American Register*,  
June, 1877.

**Mann, J. H. S.** (*Brit.*) Contemporary English painter, residing  
in London. He is a member of the Society of British Artists, exhib-  
iting cabinet pictures, generally of a *genre* character. Among his  
later works are, "Nina," "Bosom Friends," "The Pet," "A Quiet  
Cup of Tea," "Eöthen," "Threatening Weather," "Pleased with a  
Feather," etc.

"The subject by J. H. S. Mann [R. A., 1873] is larger than he habitually paints. It  
is catalogued without a name, and represents a lady gazing thoughtfully into the far  
distance of an open country. . . . It is painted with all the grace that has character-  
ized Mr. Mann's former productions, but the person has more of intelligence, and carries  
more of personal importance." — *Art Journal*, June, 1873.

**Manson, George.** (*Brit.*) Born in Edinburgh (1850–1876).  
He was a wood-engraver of some promise, painting also in water and  
in oil colors. Among his original works may be mentioned, "The  
Rhymer's Glen," "The High School Wynd, Edinburgh," "A Sark  
Fisherman," etc.

**Marc, Jean-Auguste.** (*Fr.*) Born at Metz, 1818. Chevalier of  
the Legion of Honor. In 1836 this artist taught drawing in the gym-  
nasium of Diekirch. He went then to Paris, and studied at l'École  
des Beaux-Arts under Delaroche. He painted *genre* and historic  
subjects and portraits. Marc also made many designs for illustrated  
publications. On the death of Paulin, founder of "L'Illustration," he  
became managing director of that journal, and after 1865 wrote the  
political bulletin.

**Marcellin, Jean-Esprit.** (*Fr.*) Born at Gap, about 1822. Chev-

member of the Legion of Honor. Pupil of Rude. His "Bacchus giving himself up to Sacrifice" (1869) is at the Luxembourg. The works of this sculptor are seen in Marseilles. Many of his subjects are mythological. [Died, 1884.]

**Marchal, Charles François.** (*Fr.*) Born at Paris (about 1828 – 1877). Three medals at Paris Salons. Pupil of François Dubois and Drölling. This artist took his own life; he had felt that he was unjustly estimated, his eyesight was much enfeebled, his cares were many and heavy, and his courage failed him. Among his best works were, "An Interior of an Inn on a Fête Day at Bouxviller, Upper Rhine" (1861) and "Springtime" (1866). At the Salon of 1876 he exhibited "The First Step"; in 1875, "The Prey"; in 1873, "The Morning" and "The Evening, in Alsace"; in 1872, "Alsace!"; in 1868, "Penelope" (belonging to Mr. Probasco of Cincinnati) and "Phryne"; etc. His "Choral of Luther, Alsace" (1863) and "The Fair of the Servants at Bouxviller, Alsace" (1864) are in the Luxembourg.

"Charles Marchal offers us an example, rare enough, of an amateur who has arrived in a few years to the rank of a true artist. I will not recount to you all the circumstances, more or less romantic, which have led him to live by his labor, nor the difficulties of his début, nor the grand resolve which he one day made to dig to the very bottom of Nature in our dear Alsace. This most gay and truly Parisian of all the painters of Paris confined himself for nearly two years to the little industrious village of Bouxviller, in the midst of a new country where the usages and costumes of the good old times are well enough preserved. The peasant-women there wear the embroidered caps, the bodices glistening with spangles, the red or green petticoats, according to their being Protestants or Catholics. The town itself is as picturesque as one could wish, — it seems a place of the Middle Ages, — you see a beautiful example of it in this picture of the 'Fair of the Servants.' Certainly this young artist owes much to the cordiality and hospitality of Alsace, and above all to those good men of Bouxviller who have cared for him as for a son. But it is necessary to say that he has largely paid his debt in revealing to the Paris public the poesy, half Germanic, of this far-off country, and these manners so little known. . . . There is, in truth, some little thing wanting in order to make this excellent picture a true *chef-d'œuvre*; the artist lacks almost nothing to make him a grand painter. But what? I cannot say. Perhaps a little more air in the picture. Perhaps a more free and full effect of light. I am afraid to give advice, especially since it would probably be useless. When an artist walks so firmly in the good path, and makes new progress with each effort, it is best, I believe, that he should consult himself. If he has known how to go so far without the counsel of the critics, he has good sight to discern the end, and good legs to take him to it." — EDMOND ABOUT, *Salon of 1864*.

**Marchesi, Pompeo.** (*Ital.*) (1790 – 1858.) Professor in the Academy of Milan, and recipient of many honors. This sculptor was a pupil of Canova. He executed many portrait statues and busts of notable men; among them, twelve of the Marshals of Italy for the Cathedral of Milan, one of Goethe for the library of Frankfort, one of Francis I. of Austria (now at the castle of Vienna), a colossal statue of Charles Emmanuel III. in Novaro, etc.

**Marchesi, Salvatore.** (*Ital.*) Of Parma. Medal at Philadelphia, where he exhibited "Interior of the Choir of the Cathedral of Parma," which was one of the pictures most worthy of note in the



Italian exhibit. At the Paris Exposition of 1878 was exhibited his "Interior of the Sacristy of the Church of Saint John at Parma," belonging to the Academy of Milan.

**Maréchal, Charles-Laurent.** (*Fr.*) Born at Metz, about 1800. Officer of the Legion of Honor, and Correspondent of the Institute. Pupil of Regnault. His pictures are of *genre* subjects. He has gained much reputation by pastels, and more by his glass painting, which is in many of the finest churches and cathedrals of France.

**Marilhat, Prosper.** (*Fr.*) Born at Vertaizon (1810–1847). Pupil of Roqueplan. His earlier essays gave no promise of the talent which he showed later. He was so fortunate as to have the opportunity of going to the East with Baron Hugel, a rich Prussian, and there found his true inspiration. Gautier says, "Marilhat was a Syrian Arab, he must have had in his veins some blood of the Saracens whom Charles Martel did not kill." Marilhat was invited by his friend to go to the East Indies, but he preferred to remain in Egypt, and passed some time at Alexandria, Cairo, Rosetta, and their environs. He painted a portrait of the Pasha; he painted other portraits for 300 francs each, in order to support himself. He also decorated a common theater at Alexandria, but whenever he could he made sketches of the country, its environs, costumes, etc. After his return to Paris he sent to the Salons, "Esbekieh Square," "The Tomb of the Sheik Abou-Mandour," "The Valley of the Tombs at Thebes," "The Garden of the Mosque," and "The Ruins of Baalbec." To the Salon of 1844 Marilhat sent eight pictures. Gautier says, that if the expression may be allowed, this exhibition was to him the Song of the Swan, and that these works were eight diamonds. Among them were, "A Souvenir of the Banks of the Nile," "A Village near Rosetta," "An Egyptian City by Twilight," "View near Tripoli," "A Café on a Road in Syria," etc.

The first of these is his *chef-d'œuvre*. He felt that he merited more attention from this Salon than he received, — he was discouraged; he fell into a state from which death, even at his early age, was a happy deliverance; and so passed away, leaving two or three hundred pictures in a more or less advanced state. Some of his sketches were very beautiful. M. Camille Marcelle has, at his house at Oisème, a short distance from Chartres, "The Ruins of Baalbec" and three studies. At the Wertheimber sale at Paris (1861), "The Entrance to Jerusalem" (55 by 84 centimeters) sold for 16,000 francs. At the Dubois sale, Paris (1860), "The Passage of the Ford" sold for 7,050 francs. At the Prevost sale, Paris, "A Bazaar near Jerusalem" sold for £640, and "A Turkish Dance near the Bosphorus" for £266. At the Oppenheim sale, Paris, 1877, "Ruins near Cairo" sold for 29,000 francs.

"One of the glories of Marilhat was that he preserved his originality in presence of Decamps. The talents of these two men are parallel lines, it is true, but they do not

touch each other; the more fruitful fancy of the one is balanced by the character in the works of the other. If the color of Decamps is more phosphorescent, the drawing of Marilhat is the more elegant. The execution, excellent with both, excels in fineness in the painter who was carried away so young to his glory, and to the long future which should await him." — THÉOPHILE GAUTIER, *Revue des Deux Mondes*, July, 1848.

"Decamps had painted before Marilhat these countries and these figures, and he had impressed on all a strange character and a fierce style, an air of primitive savageness. Marilhat sees them with calmer eyes; he finds in these figures a beauty more human, and perhaps more true. He throws a less oppressive light over his pictures. Regarding this nature on its laughing and magnificent side, he tempers the violence of it, and makes its high colors less pronounced. Marilhat prefers to show us the Happy Arabia." — CHARLES BLANC.

**Maris, Jacques.** (*Belgian.*) Born at The Hague. Pupil of E. Hébert. At the Paris Salon of 1877 he exhibited "The Plow" and "Baby and the Kitten"; in 1874, "A View of Amsterdam." His "Seaweed-Gatherers" brought \$1,250 at the Cottier sale, New York, 1878. His "View in Holland" (belonging to B. Schlesinger) was exhibited at the Mechanics' Fair, Boston, in 1878. To the Paris Exposition, same year, he sent "On the Beach" and "A Dutch Landscape."

**Maris, Matthias.** (*Belgian.*) Born at The Hague. Lives in London. Mr. Cottier has brought the pictures of this artist to America. One of them was called "Where Shadowy Trees their Twilight make."

**Marks, Henry Stacy, R. A.** (*Brit.*) Born in London, 1829. He was a pupil of the Royal Academy in 1851. In 1852, with Calderon, he went to Paris, where he entered the atelier of Picot, becoming later a pupil of l'École des Beaux-Arts. In 1853 he returned to England, and exhibited his first picture at the Royal Academy the same year, entitled "Dogberry." In 1854 he sent "Christopher Sly"; in 1855, "Slender's Courtship"; in 1857, "Bottom as Pyramus"; in 1858, "A Day's Earnings"; in 1859, "Dogberry's Charge to the Watch" (which attracted much attention); in 1860, "The Sexton's Sermon"; in 1861, "The Franciscan Sculptor"; in 1862, "The Jester's Text"; in 1863, "How Shakspeare studied"; in 1864, "Doctors Differ"; in 1866, "My Lady's Page in Disgrace"; in 1867, "Falstaff's Own"; in 1868, "Experimental Gunnery in the Middle Ages"; in 1869, "The Minstrel's Gallery"; in 1871 (when he was elected an Associate of the Royal Academy), "The Book-Worm"; in 1872, "Waiting for the Procession"; in 1873, "A Peep of the Avon"; in 1874, "The Latest Fashion"; in 1875, "Jolly Post-Boys" and "A Merrie Jester"; in 1876, "The Apothecary"; in 1877, "A Bit of Blue" and "The Spider and the Fly"; in 1878, "Convocation." He is a member of the Society of Painters in Water-Colors. Among Marks' other pictures, exhibited elsewhere, are, "Jack O'Lantern," "Orpheus," "May-Day in the Olden Time," "The Tinker," "The Princess and the Pelican," and "The Missal Painter." To Philadelphia, in 1876, he sent "The Ornithologist" and "The Three Jolly Post-Boys"; to



Paris, in 1878, "The Apothecary" and "St. Francis and the Birds" (in oil), and "The Princess and the Pelican." [R. A., 1879.]

"Mr. Marks heads the list with a lively and amusing scene of 'The Beggars coming to Town' [R. A. 1865], the best composed and painted work which we remember from his pencil. The humors of the ragged troupe are carefully discriminated." — PALGRAVE'S *Essays on Art*.

"The pictorial style of Mr. Marks is expressly mediæval. What middle-age sculptors did in stone, the painter does on canvas. The sly humor, the caustic satire, expended on cathedral stalls in centuries past, this artist now revives on the walls of the Royal Academy." — J. B. ATKINSON, *English Painters of the Present Day*.

"It has been said in the columns of our journal that Mr. Marks can never put brush to canvas without provoking laughter, and yet after a quaint fashion he preserves a certain style of dignity. It is this dignity, mediæval as it generally is in expression, which gives the true value to his works; one can smile at the artist's humor while acknowledging and respecting the talent and patient labor in which, so to speak, it is clothed, or, in other words, by which it is exemplified." — *Art Journal*, December, 1870.

"'A Merrie Jest' is very characteristic of this painter's special gifts. The difficulty of so subtle a rendering as this of the half-checked yet extreme mirth of persons naturally humorous can only be judged of by considering how often aspects of laughter are attempted in pictures and how rarely we feel ourselves inclined to join in the merriment. The piece of accessory landscape is very unaffected and good, and the painting throughout of good standard modern quality." — RUSKIN'S *Notes of the Academy*, 1875.

**Marochetti, Baron Charles.** (*Ital.*) Born at Turin of parents who were naturalized citizens of France (1805 – 1868). Chevalier of the Legion of Honor and Grand Officer of the Order of Saints Maurice and Lazarus. Pupil of Bosio. His "Young Girl playing with a Dog" (1827) won his first medal. His *chef-d'œuvre* is a statue of "Emmanuel Philibert," which he presented to the capital of Sardinia. Among his works are, a bas-relief on the Arc de Triomphe, the Tomb of Bellini, the high altar of the Madeleine, and many other works in public places in France. After the Revolution of 1848 he went to England, where he made the colossal "Richard Cœur de Lion," which adorned the entrance to the Crystal Palace, and was cast in bronze by national subscription; an equestrian statue of the Queen for the city of Glasgow; a granite obelisk erected to the memory of the soldiers who fell in the Crimean War; various ideal subjects, and many portraits, among which was that of Prince Albert. In the country of his adoption he found many powerful friends, and received numerous commissions for both public and private works.

**Marshall, Charles.** (*Brit.*) Born in London, 1806. Like Stanfield, Bough, and other prominent artists, he began his professional career as a scene-painter, working in that capacity in London for many years. He was articled as a lad to Marinari, the Italian scenic-artist of Drury Lane Theater. He was at the Covent Garden Theater while under the management of Mr. Macready, and at the Haymarket Theater when the same actor first produced Bulwer's "Money." He first introduced the lime light for the illustration of dramatic tableaux, and in his long experience has been associated in the production of many remarkable stage effects in the British metropolis. He illus-

trated by a diorama the interior view of the coronation of William IV. in Westminster Abbey; assisted at the decoration of the same cathedral at the time of the coronation of Victoria; painted moving panoramas of the "Naval Victories of Great Britain," "The Battles of Napoleon I.," "Overland Route to India" (a Christmas pantomime written by Douglas Jerrold), "Tour of Europe," "The Crimean Campaign," "The Great Gold Fields," etc. He has now retired from scenographic work, devoting himself to landscape-painting, depicting chiefly scenes of North Wales, Snowden, etc., also views in Warwickshire, Derbyshire, Devonshire, and Hampshire. He studied oil-painting under John Wilson, and when eighteen years of age received the gold Isis Medal of the Society of Arts for a picture in oil. A view of the Glyddye range of mountains, painted for the Lady Marion Alford, is now at Ashridge, the seat of Earl Brownlow. His "Evening Lights" was at the Royal Academy in 1878. Mr. Marshall has contributed to various publications, including Henshall's "Vicinity of London," "The Gallery of British Artists," etc.

"On a certain occasion when Macready brought out 'The Tempest,' I remember Leigh Hunt standing up in the box, involuntarily, and murmuring, with tears of rapture in his eyes, 'O, it is too beautiful!' at the moment the curtain drew up and presented the seashore of the Enchanted Isle, with the long waves of the tide slowly moving down towards the spectators, and then bristling into sparkling foam and running onwards in broad silver ridges and ripples over the yellow sands. . . . On another occasion, when Macready brought out 'As You Like It,' the Forest of Arden, where the romantic Duke had taken up his abode, was represented at his rustic palace, with an entire covering of tangled boughs and foliage high overhead, among the leaves of which, with their delicate tints, peeps of sky, and glancing green lights, there was a constant moving and fluttering as of soft winds and small birds, whose sweet warbling fitfully blended with the subdued strains of the orchestra below."—R. H. HORNE, *The Burlesque and the Beautiful*, *Contemporary Review*, October, 1871.

**Marshall, William C., R. A.** (*Brit.*) Born in Edinburgh, 1813. Went to London at an early age, studying sculpture under Baily and Chantrey. He first exhibited at the Royal Academy in 1835. The next year he went to the Continent, spending some time in work and study at Rome. He opened a studio in London in 1839, and was elected a member of the Royal Academy in 1852. In 1857 he received a prize for designs for the National Monument to the Duke of Wellington, to be placed in St. Paul's, London. He executed the statues of Somers and Clarendon in the Houses of Parliament, of Sir Robert Peel at Manchester, of Jenner in Kensington Gardens. Among his ideal works may be mentioned, "The Broken Pitcher," in 1842; "The Dancing-Girl Reposing" (which won the Art Union Prize), "Fresh from the Bath," "The Carrier-Pigeon," "Jael," in 1867; "Psyche," in 1868; "The Christian Martyr," in 1871; "Ruth," in 1872; "The Old Story" and "The New Story" (in terra-cotta), in 1874; "Convalescence," in 1875; "Pygmalion's Statue," in 1876; "The Prodigal Son," in 1877; "Early Troubles" and "Whispering Vows to Pan," in 1878. [A. R. S. A., 1840.]



**Marshall, Robert Angelo Kittermaster.** (*Brit.*) Born in 1849. Studied under his father, Charles Marshall. Landscape-painter. Member of the Langham Sketching Club, elected in 1872, and of the Artist and Amateur Conversazione Society, elected in 1876. He has spent his professional life in London, exhibiting at the Royal Academy, and elsewhere in the metropolis and in the Provinces. Among his works are, "Looking towards Arthog," "In the late Summer-Time, Hants," "A Shallow, Weedy River, Hants," "Sultry Autumn, Sussex."

**Marshall, Thomas W.** (*Am.*) (1850-1874.) A young landscape and *genre* painter of much promise. Comparatively self-educated as an artist. He exhibited at the National Academy, in 1871, "Near Bellows Falls"; in 1873, "An Interior at Barbison, France"; in 1874, "Late Afternoon in the Forest, Keene Flats."

**Marstrand, William Nicolas.** (*Dane.*) Born at Copenhagen (1810-1873). He spent some time in Germany and Italy, and on his return to his own country, was made Professor and then Director of the Academy of Beaux-Arts, at Copenhagen. Marstrand became very celebrated in Denmark by his portraits and *genre* pictures. He sent works to Paris, where his color was not admired, but seemed false and exaggerated. Several works by this artist were exhibited at Paris in 1878.

**Martin, Homer D., N. A.** (*Am.*) Native of Albany, N. Y. With the exception of a few weeks' study under William Hart, early in his career, he is entirely self-taught as an artist. For many years he has had a studio in New York. He is a member of the Artists' Fund Society of that city, of the Society of American Artists, and of the National Academy, of which he was elected Associate in 1868 and Academician in 1875. He has been successful as a landscape-painter. Among his works are, "An Equinoctial Day" (belonging to Dr. F. N. Otis), "Brook in the Woods" (belonging to Dr. Mosher), "The Footpath" and "In the Adirondacks" (to John Middleton), "Spring Morning" (to Montgomery Schuyler), "Morning on the Lake," "A Cloudy Day," "Hemlock Woods," "The Thames at Richmond," "Idling," etc. His "Adirondacks" (belonging to the Century Club) was at the Philadelphia Exposition of 1876. During the summer of 1878 he made a series of sketches of the homes of American Poets for Scribner's Monthly.

"Homer Martin is seen in a tenderly and originally treated 'Evening on the Saranac' [Artists' Fund, 1878], with almost gorgeous radiance streaming through and athwart the river; a genial, vivacious, winning representation, not destitute of truest poetry." — *New York Evening Post*, January 15, 1878.

"'Sand-Dunes on Lake Ontario,' by Homer Martin [Society of American Artists, 1878], is worthy of a place conceived by Dante in his saddest and most lonely hours. A gray sky and an atmosphere loaded with dust envelop some stricken, sear trees, whose torn and shattered limbs are half lost in drifts of white sand. . . . This painting haunts one like a melancholy dream, and we wonder what sad mood it was in the artist that could have clothed itself in a scene so dreary and hopeless as this. As a purely 'impressionist' picture this takes its place with the dreamy distances of Corot or the 'Silver Nocturnes' of Whistler." — *Art Journal*, April, 1878.

**Martineau, Robert B.** (*Brit.*) Born in London (1826–1869). Educated at the University of London. He was for four years in the office of a lawyer. In 1846 he turned his attention to art, entered the Royal Academy in 1848, obtaining a medal in 1851. Later he was for a short time a pupil of Holman Hunt. He exhibited for the first time at the Royal Academy, in 1852, “Kit’s Writing-Lesson”; in 1855, “Katherine and Petruchio”; in 1856, “The Lesson”; in 1861, “The Allies”; in 1863, “The Last Chapter”; in 1866, “The Frog Prince.” He sent to the International Exhibition of 1862, “The Last Day in the Old Home,” which is perhaps his most important picture, and which attracted much attention. It has since been engraved.

“Mr. Martineau’s single picture, a girl, who has knelt down, while she finishes the last chapter [R. A. 1863] of some absorbing book, is one of the most satisfactory pieces of design and execution on the walls; what we rather miss in it is the sentiment of beauty. Besides the expression of the young lady’s face, the skillful gradation of the chiaroscuro as the room recedes from the light, and the skill with which the cool colors have been harmoniously carried into the center of the piece by aid of the cover of the book, deserve especial notice.” — PALGRAVE’S *Essays on Art*.

**Martinet, Achille-Louis.** (*Fr.*) Born at Paris, 1806. Member of the Institute. Officer of the Legion of Honor and Chevalier of the Order of Léopold. Pupil of Heim and Forster. Most of the plates of this celebrated engraver are after the works of the older masters; a few, however, are from those of the artists of this century. Among these last are the “Charles I.” and “Mary in the Desert,” after Delaroche; “The Last Moments of Count Egmont” and “Counts Egmont and Horn,” after Gallait; “The Adulteress,” after Signol; “Tintoretto by the Couch of his Daughter,” after Cogniet; etc.

**Marzaroli, Cristoforo.** (*Ital.*) Born near Parma (1837–1871). As a boy he attracted much attention by his small plaster figures. He studied under Ferrarini at Parma, and there modeled his “St. Sebastian Bound,” which brought him into notice. His statue of Parmigianino is in the Gallery of Parma. By this last work he gained the right to go to Rome, where he modeled his “Nostalgia,” or “Home-Sickness.” In 1870 he gained the first prize at the National Artistic Exposition. He made a statue of Romagnosi for Piacenza.

**Masini, Girolamo.** (*Ital.*) Born at Florence, 1840. Professor of Sculpture in Rome. Pupil of Costoli. He won the *prix de Rome* at Florence, and, going there to continue his studies, has remained. His first work was “Cola di Rienzi,” which had much merit. His statue of Fabiola has gained him several medals, and is worthy all the praise it has received. Among his other works are a statue of “Cleopatra,” one of “Hagar,” and one of “Adelaide Cairolì,” erected at Gropello.

**Mason, George H., A. R. A.** (*Brit.*) Born in Staffordshire. Died, 1872. He intended to study for the medical profession, but be-



came an artist while still a young man, studying in Rome, and painting there his "Plowing in the Salt-Marshes of the Campagna," and other pictures. In 1862 he sent to the Royal Academy, London, "Mist on the Moors"; in 1863, "Catch"; in 1864, "Return from Plowing"; in 1865, "The Geese" and "The Gander"; in 1866, "Yarrow" and "The Young Anglers"; in 1867, "Evening, Matlock"; in 1868, "Netley Moor." In 1869 (when he was elected Associate of the Royal Academy) he contributed "Only a Shower"; in 1870, "Landscape, Derbyshire"; in 1871, "Blackberry-Gathering" and "The Milkmaid"; in 1872, "Harvest Moon." Two hundred of his pictures, collected after his death, were exhibited in London in 1873.

"The charm of these pictures does not lie in the realism with which he has painted the scenes, although, according to the *Spectator*, he has given in them the life of the midlands with a truthfulness which even George Eliot has not exceeded in her writings, but in the idealism that he has put into his fields and commons and country roads, with their peculiar groups, that renders them, while perfectly true, perfectly idyllic." — *MRS. TYTLER'S Modern Painters.*

"The colors are uncommonly tender and bright; the grays are managed with a skill which all who have handled a brush will envy, and every line in the little work ['Catch'] shows that fresh originality of invention or that first-hand recurrence to Nature, which gives an inimitable air of masterliness to landscape. The children and horses, although on a small scale, are studied with a truth and feeling worthy of the fine 'Landscape of the Campagna,' by which Mason won for himself distinction at the International Exhibition." — *PALGRAVE'S Essays on Art.*

"Mr. Mason's sources of inspiration have been very humble, but his impersonations are carried out with a refinement above their presumed position. He sets the grammar of Art at defiance in composition, and whether he may or may not have looked at the conceptions embodied on antique vases, we are reminded here and there of the spirit of them. The spirit of Mr. Mason's manner may be signalized as that of the 'Harvest Moon,' and in studying that really admirable picture we are impressed with the amount of learning shown there." — *Art Journal*, March, 1873.

**Massaloff, Nicolas.** (*Russian.*) Born at Moscow, 1846. Member of the Academy of St. Petersburg. Medal at the Salon of 1873. The father of this engraver, a distinguished connoisseur and collector of works of art, gave his son every advantage and encouragement in his artistic pursuits. He studied at Moscow, then at Dresden under Kriebel, and lastly at Paris under Flameng. He then returned to Russia, and commenced a series of engravings after the masterpieces in the Hermitage at St. Petersburg. He has published sixty plates as the result of this undertaking. Although at first considered an amateur, Massaloff is now recognized as a true artist.

**Matejko, Jean Aloysius.** (*Pole.*) Born at Cracow, 1838. Chevalier of the Legion of Honor. Studied in Cracow, Munich, and Vienna. He occupies the first rank among modern painters of Polish history. In 1874 he exhibited, at the Paris Salon, "Étienne Bathori, King of Poland, before Pskow, 1582"; in 1870, "The Union of Lublin, 1569"; in 1865, "The Sermon of Pierre Skarga";

etc. In 1875 he exhibited, at Cracow, "The Placing of the Bells in the Cathedral of Cracow in 1521, in Presence of King Sigismond and his Court." He published in 1860 twelve illustrations of Polish costume. Charles Yriarte says :—

"There is in the works of Matejko a vignette appearance which paralyzes the effect which his well-ordered compositions should have. His atmosphere is always violet-colored."

"Matejko, who is especially consecrated to retrace the grand episodes of the history of Poland, has a talent of a singular sort, which enters into no category of the French school. By a certain romantic boldness he reminds us vaguely of Delacroix ; by a certain ugly sincerity he approaches Robert-Fleury ; by a certain brutal realism he sometimes recalls Hogarth ; by a certain systematic barbarity he borders upon Gustave Doré, and the humorous pictures of Vibert, all brought together in enormous canvases, fifteen or twenty feet long, encumbered with people in divers costumes, full of bizarre details, spotted with brilliant colors, which are piled one on the other so that the air and the light cannot play between them. At first the eye suffers from this tumult, then one discovers an original composition, great firmness of drawing, energetic and free attitudes, and figures of surprising rudeness." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1874.

**Mathieu, Lambert Joseph.** (*Belgian.*) Born at Bure (1804-1861). Knight of the Order of Léopold. Pupil of Van Bree. A painter of historical, scriptural, and *genre* subjects. Director of the Academy of Louvain. Some of his best works are in the Museums of Louvain and Brussels.

**Matout, Louis.** (*Fr.*) Born at Charleville, 1813. Chevalier of the Legion of Honor. Pupil of l'École des Beaux-Arts. The principal works of this artist have been cartoons for decorative paintings. Among his easel-pictures are, "A Woman of Boghari killed by a Lion" (1855), at the Luxembourg ; "St. James the Great baptizing the Young Scribe," "Florentine Landscape," "Venus Pandemos," and "Marriage of Bacchus and Ariadne."

**Matteson, Tompkins H., A. N. A.** (*Am.*) Born in Madison County, N. Y., 1813. As a boy he was an enthusiastic art student, following his profession under many difficulties. He entered the National Academy, and painted portraits in the city and state of New York for some years. His "Spirit of '76," purchased by the American Art Union, first brought him into notice as an artist. Among his early works are his "First Sabbath of the Pilgrims," "Examination of a Witch," "Perils of the Early Colonists," "Eliot preaching to the Indians," "First Sacrament on the American Shores," "Rip Van Winkle's Return from the Mountains," "Rustic Courtship," "First Ride," "Morning Meal," and his portrait of Mayor Havemeyer, in the City Hall, New York. He lived in New York from 1840 to '51, when he removed to Sherbourne, N. Y. Mr. Matteson has been for many years an Associate of the National Academy, but his pictures have not been seen on its walls since 1869, when he exhibited "At the Stile" and "Foddering Cattle." [Died, 1884.]

"Matteson's early groups judiciously avoid extravagance, are often harmonious in color, but sometimes want vigor of handling. . . . The national and rustic subject



drawn by this pioneer *genre* painter indicate the average taste of the people, and suggest what themes executed with greater finish and more subtle elaboration would most successfully illustrate this branch of art among us." — TUCKERMAN'S *Book of the Artists*.

**Maureta, Gabriel.** (*Span.*) Medal at the Philadelphia Exposition, where he exhibited "Torquato Tasso retiring to the Monastery of St. Onofrio," which was commended for artistic excellence.

**Mauve, Anton.** (*Dutch.*) Born at Zaandam. Medal at Philadelphia, where he exhibited "Hauling up the Fishing-Boat," which was especially noted as praiseworthy by Mr. Weir in his report. Mauve is the pupil of P. F. Van Os. At Paris in 1877 he exhibited "Discharging," and in 1876 two pictures with cows. At the Cottier sale, New York, 1878, "Pastures in Holland" sold for \$1,500. His "Seaweed-Gatherers," belonging to Thomas G. Appleton, and the "Forester's Team, -- Frosty Morning, Holland," belonging to B. Schlesinger, were exhibited at the Mechanics' Fair in Boston in 1878. At the Paris Exposition, same year, was his "Landscape with Sheep, -- Winter."

**Max, Gabriel.** (*Ger.*) Born at Prague, 1840. Son of Joseph Max, a well-known sculptor. Pupil of Blaas, Kurzbauer, and Piloty. Whenever his name is mentioned by the writers upon German art of to-day, his power and originality are admitted and admired. Many of his works are tragic in the extreme. That called "Gretchen" seems to show forth the whole experience of Marguerite both in this world and the next; it is a wonderful conception marvelously carried out, and is said to be a favorite picture with the artist himself. Among his other works are, "The Lion's Bride," "The Young Christian Martyr," "The Anatomist," "The Melancholy Nun," etc. Early in 1878 he exhibited at Vienna "The Infanticide." It represents a mother kneeling on the bank of a stream, and wildly fondling the body of the baby she is about to cast into the water. In "L'Art" we read: —

"The face of the woman is bowed down and half concealed, in a manner that leaves much to be divined, but the impression is none the less painful and profound. Concerning the execution, and especially the color, we are assured that this painting is superior to all those works of this artist which have before made a sensation in Germany."

His "Light" is in the possession of E. B. Haskell of Boston.

"When we come to Gabriel Max we find a genius, to the analysis of whose masterly conceptions we should much prefer devoting a chapter instead of a few meager paragraphs. In respect of mental grasp and imagination, combined with technical ability, we should give the first place in the contemporary Munich school to Max and Böcklin. Artists and public are alike agreed upon the surpassing character of Max's works, although, of course, some prefer one painting to another, while the rather morbid tendency of his subjects makes these paintings better suited, perhaps, to exhibition in a public gallery than in a private drawing-room." — S. G. W. BENJAMIN, *Contemporary Art in Europe*.

**May, Edward Harrison, A. N. A.** (*Am.*) Born in England. Was taken to America when a child, and displayed artistic tastes and talents at an early age. As a young man he studied civil engineering.

but soon abandoned that profession for the brush. In the beginning of his career he was a portrait-painter, later devoting himself to the production of historical and *genre* pictures. He was a pupil of Huntington in New York, and in 1851 he entered the studio of Couture in Paris. One of his first works was a panorama of "The Pilgrim's Progress," successfully exhibited throughout the United States. Much of Mr. May's professional life has been spent in Europe; at present (1884) he is living in Paris. He was made a member of the National Academy of Design in 1876, but his pictures are rarely exhibited there. In 1869 he sent "Louis XIV. at Marly"; in 1876, "May and December"; in 1878, "Teresina." Among the better known of his earlier works are, "Cardinal Mazarin taking Leave of his Picture in the Louvre," "Michael Angelo leaving the Vatican in Anger," "Lady Jane Grey taking Leave of the Governor of the Tower," "Columbus making his Will," "King Lear and Cordelia," "Young Woman at her Toilet," "Greek Slave," "Esmeralda," "Scene from Waverley," "Death of a Brigand" (which took a gold medal at the Paris Salon of 1855, and was exhibited at the National Academy, New York, a few years later), and "Francis I. lamenting the Death of his Son" (of which Théophile Gautier said, "The whole painting is well executed, the composition very good"). In the Paris Salon of 1866 he exhibited a portrait of M. E. Laboulaye (belonging to the Union Club, New York) and "Amy Robsart et le Colporteur"; in 1868 he sent "Ophelia" and "La Lecture"; in 1869, portrait of Anson Burlingame; in 1870, "Arviragus bearing the Body of Imogen," a scene from Shakspeare's "Cymbeline"; in 1872, portrait of Gen. John Meridith Read; in 1873, "Mary Magdalen at the Sepulcher"; in 1874, "Fin de la lecture" and "Souvenir de la Commune"; in 1876, "Une Alsacienne"; and, in 1877, "Antonia." He has painted many portraits, ranking very high in that branch of the profession.

**Mayer, Étienne-François-Auguste.** (*Fr.*) Born at Brest, 1805. Officer of the Legion of Honor. This painter has treated some *genre* subjects and executed some portraits, but he is essentially a painter of marine views. He has made numerous voyages for the purpose of study. His "Taking of the Island Episcopia" is at Versailles.

**Mayer, Karl.** (*Ger.*) Born at Vienna (1810–1876). Professor at the Academy of Vienna. Knight of the Orders of Francis Joseph and of Gregory the Great. Studied at the Academy of Vienna under Professor Eselhofer. He made sketching-tours in various parts of Germany and Switzerland, and passed some time in Munich, where he studied diligently. Later, he settled in Vienna. In 1842 he gained a prize at Vienna for his picture of "Prometheus and Pandora," which enabled him to go to Rome, in which city he lived six years, only leaving it for occasional excursions. He was much at the house of Count von



Lützow, where he was an honored guest. Mayer painted portraits, historical subjects, and landscapes.

**Mayer, Eduard.** (*Ger.*) Born at Asbacher Hutte, 1812. He received the title of Professor from the Grand Duke of Bavaria, and medals at Paris and Berlin. Pupil of the Berlin and Dresden Academies, and of Rauch and Rietschel. He also at Paris was under David d'Angers. In 1842 he settled at Rome. At the National Berlin Gallery is "Mercury attacking Argus," life-size figures in marble.

**Mayer, Frank B.** (*Am.*) Born in Baltimore, 1827. He studied under Alfred J. Miller of Baltimore, and in Paris under Gleyre and Brion. His professional life has been spent in Baltimore, Paris, and Annapolis, where his studio now is. He has traveled extensively in Europe and the United States, in 1851 visiting the Dacotah Indians in the Territory of Minnesota under peculiarly favorable circumstances for observing their festivals and manners. He made a large collection of life studies of the Indian character, with a journal of his experiences among them, a few of which were published in Schoolcraft's "History of the Indian Tribes." The majority of these sketches, which are still in Mr. Mayer's possession, will no doubt at some future time be of much historic value. During a residence in Paris from 1864 to '69 he exhibited in the Salons there; before and after that time, in New York, Philadelphia, Washington, and Baltimore. Among his crayon heads are those of Chief Justice Taney, J. V. L. McMahon, Mayor Latrobe of Baltimore, and others. His "Indian Thanksgiving" belongs to S. G. Wyman; "The Attic Philosopher" and "A Marine Painter," to C. L. Mayer; "The Continentals," to G. B. Coale; "Waiting Orders," to J. W. McCoy, all of Baltimore; "Maryland in 1750," to the Peabody Institute of that city. "The Nineteenth Century" belongs to Parke Godwin; "The Boar's Head," to Edward G. Donnelly of New York; "The King's Jester" was in the collection of the late Copley Greene of Boston; George Riggs of Washington has "The Cavalier" and "A Lost Letter"; and W. H. Herriman, Rome, "A Tailor in 1500."

"The Continentals" and "The Attic Philosopher" were at the Centennial Exhibition in Philadelphia in 1876, for which he received a medal and diploma.

**Mayer, Constant, A. N. A.** (*Fr.-Am.*) Born in Besançon (Doubs), France, 1831. Chevalier of the Legion of Honor. He went to Paris as a youth, entering l'École des Beaux-Arts, and studying under Léon Cogniet for some time. He lived and painted in that city until his removal to New York in 1857, where the rest of his professional life has been spent, with the exception of yearly visits to Paris. His specialty has been life-sized *genre* pictures, which have been exhibited in nearly all the chief cities of America, and have been very popular. Many of them have been chromoed, photographed, and engraved. He is a frequent contributor to the French Salon, of which he is *Hors Con-*

*cours*. He received the Cross of the Legion of Honor in 1869. Among the better known of Mr. Constant Mayer's works are, "Consolation," painted in 1864 (belonging to Mrs. Frodsham); "Recognition," in 1865 (belonging to Joseph Stiner, New York); "Good Words," in 1866 (in the collection of MacGregor Adams of Chicago); "Love's Melancholy" (the property of Mr. S. M. Scheffer, New York); "The Convalescent" (owned in Montreal); "Riches and Poverty"; "Maud Müller"; "Street Melodies" (belonging to George King, New York); "The Organ-Grinder" (to Isaac Van Arden of Brooklyn); "The Witch's Daughter" (to Mrs. Bergholz, New Rochelle); "The Oracle of the Field" (to M. de Lizardi of New Orleans); "The Song of the Shirt"; "The Dream of Love"; "Prose and Poetry"; etc.

In portraiture he has been very successful, painting Mme. de Lizardi, Lady of Honor to the ex-Empress Carlotta, General Grant, General Sheridan, and many people of distinction in this country and France. His "Love's Melancholy" was at the Centennial Exhibition of 1876.

"The whole story of the picture ['Maud Müller'] is of course told in the face of the girl, but so is it completely related in her two eyes only. . . . The drawing of the picture is true and good, but this is not remarkable in Mr. Mayer's pictures. More noticeable is the skill exhibited in the coloring, — the foliage, running stream, and rock in the foreground, expressly being master strokes of art, — the whole making one of the most pleasing scenes which have left the easels of our painters for a long time." — *Boston Transcript*, October 16, 1867.

"Constant Mayer's 'Orphan's Morning Hymn' is invested with an expression of sentiment which reflects the highest credit upon his genius. The picture gives no evidence of sentimentalism, but relies for its force upon a simple story drawn from real life, which, though sad, will be studied with interest by all lovers of art." — *Art Journal*, May, 1875.

"Taken as a whole the conception is excellent, the drawing is thoroughly careful, the accessories are painted with rare fidelity, and the color, although low in tone, is so thoroughly pleasing that we should be pained to see a single 'last touch' allowed to disturb the balance. Unquestionably Mr. Mayer has painted in 'The Song of the Shirt' one of his very best pictures, and illustrated one of the finest poems of the language with infinitely greater faithfulness than he would have shown by slavish adherence to its technicalities." — *Aldine*, November, 1875.

**Mayer, Liezen.** (*Hungarian*.) Pupil of Piloty, and a resident of Munich. He paints scenic and melodramatic subjects. "Maria Theresa of Austria nursing the Poor Woman's Child" is one of his best-known works. He has made fifty illustrations of "Faust," the cartoons of which were exhibited in London, and there attracted considerable attention. In Munich they received a reward, and many encomiums, when first exhibited. They have been engraved and published in an attractive form.

**Maynard, George W.** (*Am.*) A native of Washington. He was a pupil of Edwin White in Florence, studying also in Rome and in the Royal Academy of Antwerp. In 1878 he had a studio in Paris. He has turned his attention largely to the painting of portraits. In 1876 he sent to Philadelphia "Vespers at Antwerp" and



"1776." To the Paris Exposition of 1878 he contributed a portrait, and to the Society of American Artists in New York, in the same year, "The Water-Carriers of Venice." Among his later works exhibited in America may be mentioned "Musical Memories," "Dolce far Niente," and a "Venetian Court." [A. N. A., 1881.]

**McCord, G. Herbert.** (*Am.*) Born in New York, 1849. He studied art under Col. James Fairman in 1866, and has spent his professional life in his native city and Brooklyn, making sketching-tours through New England, Canada, Florida, and as far west as the Upper Mississippi. He first exhibited at the National Academy about 1870, and frequently since that time. He was made a member of the Artists' Fund Society in 1877. Among his more important works are, "Sunnyside," the home of Washington Irving, exhibited at the Brooklyn Art Association, Philadelphia Academy of Fine Arts, at the Palette Club, New York, in Chicago, and elsewhere; "The Cave of the Winds, Niagara" (belonging to Mr. Jones, President of the Board of Education, Brooklyn); "Twilight Reverie" (N. A., 1878); and others. [A. N. A., 1880.]

"'Sunnyside' is charming in its lights and shadows. The house is after the Dutch style, and in its lovely hiding-place concealed 'neath the o'ergrowing ivy and surrounded by arching tree-tops, it seems just the spot of all others which the imaginative Irving would select. . . . Mr. McCord's picture of 'Sunnyside' derives its noticeable feature of vividness from the fact that it was painted from nature. The road, the trees, the house, are all so real that the observer can but entertain a feeling akin to actual entrance upon the grounds." — *Brooklyn Union*, June 1, 1876.

"The artist [Mr. McCord] has succeeded very creditably in describing the repose of the locality, and at the same time adhering to its literal character ['Sleepy Hollow,' Phil. Acad., 1877]. It is a picture worthy of notice." — *Art Journal*, June, 1877.

**McEntee, Jervis, N. A.** (*Am.*) Born at Roundout, N. Y., 1828. He began the study of art in the city of New York, in 1850, under F. E. Church. A few years later he opened a studio of his own, and was elected a full member of the National Academy in 1861. In 1869 he visited Europe, spending some months in the galleries of the art centers of the Continent, and making a sketching-tour in Italy and Switzerland.

Among McEntee's earlier works may be mentioned, "Autumn Leaves," "Indian Summer," "October in the Catskills," and "The Melancholy Day," exhibited at the National Academy in 1861 (upon the strength of which he was elected Academician). This picture (purchased by the late James A. Suydam) was bequeathed to the National Academy. In 1867 he sent to the National Academy, "November Afternoon," "Virginia in 1863" (belonging to Cyrus Butler), and "The Last of October"; in 1868, "November Landscape"; in 1869, "The Melancholy Days have come" and "Autumn Twilight"; in 1870, "Venice" and "October Snow"; in 1871, "Scribner's Mill" (belonging to Robert Gordon) and "October Afternoon in the Catskill Mountains"; in 1874, "Cape Ann," "Solitaire,"

"A Wood Path" (belonging to Henry James), and "Dean's River"; in 1875, "Pæstum" (belonging to Henry Holt), "Ginevra," and "Saturday Afternoon"; in 1876, "The Closing Year," "An Autumn Idyl," and "A Song of Summer"; in 1877, "And the Year smiles as it draws near its Death" and "Winter in the Mountains"; in 1878, "Over the Hills and Far Away." McEntee sent to the Paris Exposition of 1867, "Autumn" (belonging to Robert Hoe) and "The Last of October." He had several pictures in the Philadelphia Exhibition of 1876, commended by the judges for artistic excellence; and of his "November," at the Royal Academy, London, in 1872, the London Times said:—

"This picture shows, what is so rare, an imaginative feeling of the subject. . . . The picture is too low in tone and too somber in sentiment to attract much attention, but it deserves, and will reward, study, and it affixes a mark in the memory to the artist's name."

His "Winter on the Ice" belongs to J. W. Pinchot; his "Autumn Scene," to Henry G. DeForest. His "Danger Signal" and "November Days" were in the collection of John Taylor Johnston. To Paris, in 1878, he sent "Falling Leaves" and "An Autumn Idyl."

"Mr. McEntee was represented by 'October Afternoon,' 'November,' 'The Woods of Ashokan,' 'Frosty Morning,' and 'Late Autumn.' These pictures are all characterized by great sincerity and decided poetic feeling. They evince a subdued yet intense enjoyment of those phases of nature that are tinged with melancholy, and which are, therefore, none the less beautiful. This artist's style is expressive and sensitive, and within the scope of his stronger sympathies, mature and confident. His pictures evince a profound insight that is intolerant of that Denner-like portraiture in landscape which aims at minuteness of imitation. They possess qualities of excellence that in some respects are not surpassed in this branch of art." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"McEntee manages to give with a few tints a finely felt rendering of nature at a certain season of the year ['A Nipping and an Eager Air,' water-color, N.A., 1877]. — *New York Times*, January 22, 1877.

"In this picture ['Autumn,' N. A., 1877], as in others of this class, the intensity of Mr. McEntee's liking for this phase of the year leads him to emphasize his color too much, to give his landscapes tints which are too freely drawn from his own ideas." — *Art Journal*, May, 1877.

**McDonald, John B.** (*Brit.*) Born in Morayshire, Scotland, 1829. He entered the schools of the Royal Scottish Academy under Robert Scott Lauder in 1852, and has since been a resident of Edinburgh. He has exhibited frequently at the Royal Scottish Academy for the last quarter of a century (being elected an Associate in 1862, and a full Member in 1877) pictures in oil and water colors. Among the better known of his works are, "The Arrest of a Rebel," "In Venice," "Landscape with Sheep," "Prince Charlie leaving Scotland," "Dugald Dalgetty's Interview with Montrose," "In Hiding," "The Falls of the Garry," etc. Several of his works have been engraved.

"The large canvas 'Strathyre' [R. S. A., 1874], by J. B. McDonald, takes us by surprise, so grand is it in the sweep of hill and hollow beyond all his previous efforts. This



noble work, albeit pronounced, in certain circles, hard and deficient in atmospheric depth, makes a powerful impression on the mind." — *Art Journal*, April, 1874.

**Meade, Larkin G.** (*Am.*) A native of New England. Born in 1835. He displayed artistic talents at an early age, and through the generosity of Mr. Longworth of Cincinnati, who was attracted by his promising work, he was enabled to devote himself to art as a profession. He was a pupil of Henry Kirke Brown in 1853, '54, and '55. In 1862 he went to Italy, settling in Florence. Returning to America at the end of three years, he exhibited in New York, "The Returned Soldier" (life-size), "Echo," "La Contadinella," "The Thought of Freedom," etc. Among the more important of his later works are four bronze groups representing "Infantry," "Cavalry," "Artillery," and "The Navy," of colossal proportion, and the statue of Lincoln for the National Lincoln Monument, at Springfield, Ill. His statue of Ethan Allen is in the National Art Gallery, in the Capitol at Washington. His statue of "Vermont" (19 feet high) is upon the dome of the State House at Montpelier, and his "Columbus appealing to Isabella" (in marble) belongs to D. O. Mills, President of the Bank of California. The greater part of his professional life has been spent in Italy.

"Mr. Lincoln is represented as having just signed the Proclamation of Emancipation, and in his left hand he holds a scroll marked 'Proclamation,' in the right hand he holds a pen. The faithfulness of the portrait in every feature rivets the attention of the observer. The stooping shoulders, the forward inclination of the head, manner of wearing the hair, the protruding eyebrows, the nose, the mouth, with the prominent and slightly drooping lower lip, the mole on the left cheek, the eyes, far back in the head, the calm, earnest, half-sorrowful expression of the face, — all recall to the minds of those who knew him well the same Lincoln who lived and moved among us until called to enter upon his grand career." — *St. Louis Globe*, October 4, 1874.

"The first contribution of Vermont to the National Statuary Hall, being a heroic-sized statue of Col. Ethan Allen of Revolutionary fame, was placed in the hall on Saturday last. It is the production of Larkin G. Meade of Vermont, at present residing in Florence, Italy, where the statue was made. The cost was \$10,000. It represents Colonel Allen as he appeared when demanding the surrender of Fort Ticonderoga 'in the name of the Great Jehovah and the Continental Congress.' The attitude of the statue is very spirited, much more so than that of any other in the hall." — *Washington Evening Star*, February 28, 1876.

**Meissonier, Jean Louis Ernest.** (*Fr.*) Born at Lyons about 1813. Grand officer of the Legion of Honor, 1878. Member of the Institute, 1861. Three grand medals of honor and many other medals. He went when quite young to Paris, and was for some time a pupil of Léon Cogniet. He is the first French miniaturist of *genre* subjects who has attained celebrity. Perhaps he can receive no higher praise than to be, as he constantly is, compared to Terburg and Metz. He has been fully appreciated from the commencement of his career, and receives honors and money without stint. His works are too numerous to allow of a complete list here. He first exhibited, in 1836, "The Little Messenger." In the Luxembourg are "Napoleon III. at

Solferino" (45 by 75 centimeters), on wood (1864), and "The Emperor surrounded by his Staff" (12 by 7), also on wood. "La partie des boules" (1848) is regarded as a *chef-d'œuvre*; "A Fight" (1855) was purchased by the Emperor for 25,000 francs, and presented to the late Prince Albert; the "Cavalry Charge" (1867) was purchased by Mr. Probasco of Cincinnati, and it is said that he paid 150,000 francs for it. At the Johnston sale, New York, 1876, the "Soldiers at Cards," from the Demidoff Collection (8 by 10), painted in 1860, sold for \$11,500; and "Marshal Saxe and Staff" (8 by 9), 1866, for \$8,600. At the Latham sale, New York, 1878, "The Amused Cavalier" (7½ by 5) sold for \$3,100. In "L'Art," January, 1876, there is an article devoted to his picture called "1807," which was purchased by the late Mr. Stewart of New York for more than 300,000 francs. It is said that the artist worked on it fifteen years, and as regards size it is the most important of his works. At the Salon of 1877 Meissonier exhibited a portrait of Dumas; small figure, about a foot in height, sitting in a chair, with the legs crossed and the hands folded on the edge of a table, which is covered with books and papers. He has executed some illustrations for books, such as "Les Français Peints par eux-mêmes," "La Comédie Humaine" (Balzac), and, in company with François and Daubigny, an edition of "Paul and Virginia."

"The immense reputation of Meissonier is justified by the perfection attained by him in the kind of art he has chosen. Perfection in art of any kind is so rare, that when we meet with it we are sure to take notice of it; and, though Meissonier's pictures are very small, they are not likely to be passed over in the most crowded exhibitions. The mere fact of their littleness seems to have helped their reputation by increasing the marvel of the work; but there is nothing new or exceptional in this; the engravers of book illustrations and the painters of miniatures have long worked on a scale still smaller. What really is new and exceptional in Meissonier is a certain largeness of grasp and vivacity of accent, this vivacity degenerating into excessive *staccato* at times, when *staccato* is not wanted. Meissonier is said to be in the habit of making studies the size of life, in order to keep his breadth of treatment. This, at least, is a proof of his firm belief in a doctrine very generally received amongst artists, — that in order to paint on a small scale really well, you must be able to paint on a larger. Meissonier is a master of the male figure, and has lately studied the horse for his pictures of Solferino and the 'Campagne de France'; but he has generally been careful to avoid women, — probably because it is not easy to render a female face with that sharp accentuation which has become habitual with him. I like him best in such pictures as the 'Lecture chez Diderot,' where gentlemen of the last century meet in conversation; or in such single studies as the 'Smoker,' which, for subtlety of quiet expression, is as good as the best faces of Rembrandt, — as good, for instance, as the portrait of Burgomaster Six. Sometimes the expression is pushed rather far, and slightly verges on caricature, — as in the picture of an officer in the last century giving his orders, called 'L'Ordonnance.' Meissonier is not a man of any grandeur or sublimity of genius, and he has apparently no tenderness, — a defect he shares with Gérôme; but his keen observation, and ready, accurate hand, have made him king of his own realm in art, and his work, I suppose, will never diminish in money value, because such work must always be excessively rare." — HAMERTON, *Contemporary French Painters*.

"Meissonier is, perhaps, the most popular artist of our time. If he has a picture at the Salon, the crowd first ascertain where it is, and the obstruction is such that it is not



always easy to approach it. When his works make a part of a public sale, all who occupy themselves with painting rush to the Hotel Drouot. His reputation is European, and volumes could be filled with articles which the reviews and journals have consecrated to him. Edmond About has given in *résumé*, with his usual spirit, the causes which have determined this prodigious success. 'He made his *début*,' says he, 'by some microscopic pictures; one was obliged to examine them when near by; it was then only that we perceived Meissonier. The most severe critics, the magnifying-glass in the hand, acknowledged that no one drew better than he, that his figures were irreproachable and his draperies perfect; that his Lilliputian personages wanted neither form, nor dignity, nor elegance. He painted true gentlemen, as distinguished as Lauzun and as slight as scarabei; he stowed fifty French guards, very life-like and very stirring, on a canvas where two cockshafers would be too crowded. He surmounted so successfully the enormous difficulties that he imposed on himself, that he was soon at ease in the narrowest frame.' Meissonier has painted, in truth, some subjects with several figures, and even some battles, but he oftener makes pictures with a single figure, and he knows how to captivate the attention with scenes so simply conceived that a written description could give no idea of them, and it is absolutely necessary to see them in order to understand their value. . . . One quality which Meissonier possesses in a rare degree is the research into the intimate character of the time in which he makes his personages move. It is not a man of to-day whom he clothes with the vestments of another time; there is a perfect accord between the physiognomy, the carriage, the costume of the person represented and the accessories with which he enriches his picture. Above all, he never forgets the principal subject in the decoration, and whatever the charm of the details which make a part of the scene, it is always the man who plays the principal part, and who first attracts attention. Meissonier has found many imitators among our young artists, who think to follow the master in painting microscopic canvases with minute care; but he has kept for himself the secret of interesting by insignificant subjects, and by painting largely pictures which may be seen through a glass." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, April, 1873.

"This eminent artist has employed in his *genre* painting all the serious qualities of grand painting. He is one of the masters of this day who can count on the future, whose works have an assured place in galleries among the most celebrated ones." — THÉOPHILE GAUTIER, *Gazette des Beaux-Arts*, May, 1862.

"The little and marvelously elaborated pictures, of which Meissonier is still the supreme master in France, were unknown as an object to French painters before Meissonier won so much consideration for his successful efforts to represent Nature, as seen through the small end of a telescope. His aim was a reaction against the dominant masters of his time; by his indefatigable, tenacious talent, his microscopic vision, he was enabled to surpass the Dutch masters in everything but color. Every form of excellence in art appeared to have been illustrated in French painting but that of the Dutch school: great political tragedies in Delaroche; military events in Vernet; the drama of the passions in Delacroix; classic art in Ingres; the ideas, fancy, imagination, beauty, pastoral art, — all in a style more or less in direct descent from the great examples of Italian or classic art. Meissonier, without an idea, without a passion, without anything but a wonderfully trained hand, and an uncommon perception of actual objects, applied himself to produce pictures that should 'flabbergast' a public tired of emotions and ideas and revolts, but interested in everything mechanical and laborious and obviously conscientious. He may be said to be a Dutch painter, *plus* the instruction of the photograph. He was not a pupil of l'École des Beaux-Arts; and yet no painter of the imperial school has carried further the science of his art, and none are better instructed in the technical means to reach the object of his work. He contests with Gérôme superiority in the science of representation of Nature on a small scale. His pictures compete with Gérôme's at the picture-dealers'; their market-value is astounding; and they interest the mind like clock-work, like the weaving of Egyptian linen, like photographs, like any fine and successful exhibition of the mechanical talent. . . . Meissonier is an example of a modern

artist wholly independent of the actual life of his time, — an artist who has given *no place to woman* in his works, no place to the ideal, no place to the disturbing facts of his own epoch. I know of but one picture in which he represents a woman — and that woman is a dame of the eighteenth century — and her gallant. Consummate as is the executive talent of Meissonier, he cannot be taken as a type of the artist. His aim is too limited, his purpose too material. Absolutely deficient in the ideal, absolutely indifferent to all the consecrating and charming and beautiful elements of Nature and life, he is but a consummate picture-maker, interested in the most prosaic characters and showy costumes of the direct epoch of modern civilization. His works are objects of curiosity. The most stupid lover of pictures can use his 'glass' to magnify the minute merits of Meissonier's pictures, and deepen his sense of wonder at the laborious and skillful hand of the artist; he can observe his marvelous finish, his masterly drawing, his bold touch, his completeness of representation, and so have the flattering satisfaction of being on a level with the aim and work of one of the most far-famed of modern painters." — EUGENE BENSON, *Appletons' Journal*, September 11, 1869.

Philippe Burty, in the "Gazette des Beaux-Arts," May, 1862, speaks thus : —

"The etchings of Meissonier are few, but the proofs of them are singularly rare. Save the 'Smoker' and that which we publish to-day, and which is unedited ['The Sergeant-Reporter'], there is scarcely a cabinet which offers them to the curiosity of amateurs. They are engraved with an extremely fine point, one would almost say with the point of a needle. But the effect is large, because the niceness of the detail loses itself in the mass, and renders, with most astonishing skill, the appearance of everything, the epidermis of each object."

The following list gives the titles of his principal etchings : "The Holy Table" (or altar), "The Violin," "Preparations for the Duel," "Signor Annibale," "Monsieur Polichinelle," etc. At the Sale Wertheimber in Paris, 1861, a small panel, 27 by 21 centimeters, painted in 1858, representing German cavalymen in a large salon, playing cards, smoking, etc., brought 28,000 francs, and was purchased by M. Demidoff. From the description this would appear to be the "Soldiers at Cards" of the Johnston sale, but the Wertheimber catalogue date of the picture is 1858, and the Johnston catalogue date is 1860. At the Lehon sale, Paris, 1861, "The Painter at his Easel" sold for 11,200 francs. At a London sale, in 1872, "The Sentinel," an exquisite miniature work, sold for 970 guineas. At the Khalil Bey sale, 1868, "The Amateurs of Painting" was bought by M. Say for £1,272.

**Meissonier, Jean Charles.** (*Fr.*) Born at Paris. Medal, 1866. Pupil of his father. At the Salon of 1874 he exhibited "Le fripier," "The Convent of Saint-Barthélemy at Nice," and "The Chaplain reading to the Baron"; in 1866, "In taking Tea" and "Leusen and Rosine."

**Melbye, Antoine.** (*Dane.*) Born at Copenhagen (about 1822 – 1875). Chevalier of the Legion of Honor. He studied under Eckersberg at Düsseldorf, and, later, in Paris. His subjects are principally marines. In 1867 he exhibited, at the Paris Salon, two marine views; in 1865, "The Naval Combat of Bothwell on the Coast of Scotland"; in 1852, "Full Sea"; etc. At Berlin, in 1876, was exhibited his "Moonlight on the Bosphorus."



**Mélingue, Lucien.** (*Fr.*) Born at Paris. Medal of first class, 1877. Pupil of Cogniet and Gérôme. At the Salon of 1877 he exhibited "The Morning of the 10 Thermidor an II., 1794" and a portrait of the Commandant T.; in 1878, "Mademoiselle de Montpensier at the Bastille."

**Mène, Pierre-Jules.** (*Fr.*) Born at Arras. Chevalier of the Legion of Honor. Pupil of R. Compare. At Philadelphia he exhibited "A Falconer on Horseback" and "A Hunter and Dogs," both in bronze, and received a medal. At the Salon of 1878 he exhibited "An African Hunter" (group in wax) and "Toréador-matador" (group in bronze). [Died, 1879, aged about 69.]

**Menzel, Adolf-Frederic-Erdmann.** (*Ger.*) Born at Breslau, 1815. Member of the Academies of Berlin, Vienna, and Munich. Member of the Royal Society of Water-Color Artists of Belgium. Knight of the Order of Merit, of the Legion of Honor, and of Saint Michael of Bavaria. Many of the pictures of this painter are scenes from the life of Frederick the Great. At the National Gallery, Berlin, are "The Round Table of Frederick, 1750" and a "Flute Concert at Sans-Souci," also "Modern Cyclops." Menzel has also illustrated the works of this monarch. His lithographs are quite numerous, and his water-colors are much admired. Six of his pictures were exhibited at the Paris Exposition of 1878.

A writer in the "*Zeitschrift für bildende Kunst*," 1866, says of the picture of the "Coronation," by Menzel:—

"He is a decided realist; his attempt is to give the moment as it really existed. Going beyond this, in any measure, he despises, — so despises it, even, that one cannot fail to see his definite intention of doing something unlike others. . . . Menzel is, judging from the want of transparency, especially in shadows, no real colorist. Although his technique is masterly, and the costumes [except those of the ladies], the mantles of those in orders, the uniforms with their embroideries, and all the furnishing of the apartment, painted with boldness and largeness, he has not given his thought to artistic grouping, or beauty of lines and masses. What, then, are the merits of this work, which we have called remarkable from the beginning, if the painter has ignored all attempt at depicting beauty? Menzel certainly will not allow that art and beauty have any connection; for him the essence of art lies in characterization. This is a very one-sided view, but when it is illustrated in so masterly a manner it demands respect, and when such an artist opposes his strength to us we can only measure it by itself. Menzel has given us something remarkable in the way of portrait heads, but in these, also, he has fallen short as far as the effect of beauty is concerned, especially in the group of ladies, . . . but the masculine heads are all the more true, excellent, and important."

"Very much above these pretentious works it is proper to rank the simple water-colors of Adolf Menzel, an artist of Berlin, — known by a series of pictures and designs consecrated to Frederick II. The Exposition at Munich shows us a dozen charming works, of a more modest sort, representing varied subjects, denoting a suppleness of talent and a reunion of qualities quite exceptional. 'The Return of Troops to Berlin after the War of 1866' was the most studied of these compositions. In the middle, through a street, the conquerors defile under a shower of bouquets; but in the houses on each side the artist has grouped the contrasts which belong to such a day, — at the left all is joy and the intoxication of triumph, while on the right the wounded are re-

ceived with tenderness and surrounded with careful attentions; aside, some poor ones, dressed in mourning, steal away from the general joy to weep for their dear ones not here. Let us also mention, as two wonders, the interiors of the churches at Innsbruck and Salzbourg, by the same artist. Above, vividly lighted, are white walls, pictures, and altars resplendent with gilding; then, by insensible degrees, the light decreases, candles lighted burn in a mysterious and lukewarm shade, and below are some faithful ones, women, absorbed in their prayers, with an expression of silence and deep meditation. In place of the heaviness and pretentiousness which, too often, we have pointed out in the works of German painters, we find here a true artist, full of tact and taste, of elegance and easy grace, and who would worthily sustain all comparisons with the best of our French masters."—ÉMILE MICHEL, *Revue des Deux Mondes*, December, 1877.

**Mercadé, Benito.** (*Span.*) Born at Barcelona. Medal at Paris in 1866, and at Philadelphia, 1876, where he exhibited "The Translation of St. Francis of Assisi," which was also at Paris in 1866. Pupil of the School of Fine Arts at Madrid. In the Official Report of the Judges of the Philadelphia Exhibition, John F. Weir says of this picture:—

"The subject is treated with great purity of feeling, and, indeed, solemnity. The expression of the heads is very fine, and the composition simple and impressive. The picture is cold and monotonous in color, but in the sincerity of its aim it is admirable."

**Mercié, Marius-Jean-Antoine.** (*Fr.*) Born at Toulouse. Chevalier of the Legion of Honor, 1872. Medal of Honor, 1874. Pupil of Jouffroy and Falguière. At the Salon of 1877 he exhibited a plaster relief of "The Genius of the Arts" (intended for the grand entrance of the Louvre) and a marble statuette of a "Vanquished Juno," which was much praised by Ch. Timbal in the "Gazette des Beaux-Arts"; in 1876, a marble statuette of "David before the Combat" and a bust called "Flowers of May"; in 1875, "Gloria Victis!" group in bronze, and a bas-relief from La Fontaine. At the Luxembourg is his "David" (1872), a statue in bronze.

**Merle, Hugues.** (*Fr.*) Born at Saint-Marcellin. Chevalier of the Legion of Honor. Pupil of L. Cogniet. At the Salon of 1876 he exhibited "Day and Night" (a fragment of a decoration) and "Il Bambino"; in 1874, "Pernette the Spinner" (a legend of Dauphiny) and a "Little Bohemian Girl"; in 1873, "The Right Road" and "A Mad Woman" (now in the collection of Mrs. H. E. Maynard of Boston). At the Salon of 1878 he exhibited "Odette and Charles VI." and "Charlotte Corday." His picture of "The Beggar" (1861) is in the Luxembourg. His "Asking Alms" is in the collection of Jeremiah Milbank, New York. "The Young Christian," sold in London for £332, is now in the Belmont Gallery, New York. In the Walters Gallery, Baltimore, are two small pictures by Merle, "A Girl with a Child in her Arms" and a "Group of a Mother and her Children." The latter is an excellent example of this artist's work. "The Scarlet Letter" is also in the same collection. At a sale at Christie's in 1874, were sold "The Mendicant during the Siege of Paris" and "Watching the Crab"; the latter brought 190 guineas.



At the Johnston sale, New York, 1876, "Chasing the Butterfly" (18 by 15) sold for \$ 1,615. [Died, 1881 ; aged 58.]

"[French Gallery, Pall Mall, No. 164, 'Hagar and Ishmael.'] H. Merle presents a most interesting version of the subject. The figure of Hagar is admirably cast, and is distinctly of the Egyptian type ; the angry expression of her features is her reply to the mockery of Sarah. But the difference between Hagar and Ishmael is remarkable, the pose and action of the boy being both open to improvement ; and we think that if the artist reconsiders the subject, he will arrive at the conclusion that the removal of Abraham from the background would be advantageous." — *Art Journal*, May, 1873.

"Merle shows to more advantage this year at the Salon than he has done for some seasons past ; his 'Charlotte Corday,' in particular, being a striking and expressive work. . . . Painted with Merle's peculiar grace and tender charm, this fine picture daily attracts a crowd of gazers. It goes to America, having been purchased by Mr. William Schaus, the well-known dealer." — *Art Journal*, August, 1878.

**Merle, Georges.** (*Fr.*) Born at Paris. Son and pupil of Hugues Merle. He sent to the Salon of 1878, "The Death of Philip Artevelde at the Battle of Roosebeke, November 27, 1382" ; in 1877, "Faust and the Three Braves" ; in 1876, "Le Pas d'Armes de l'Arbre d'Or."

**Merson, Luc-Olivier.** (*Fr.*) Born at Paris. Medals at Salons of 1869 and '73. His subjects are generally historical-religious, such as "St. Louis, on coming to the Throne, opens the Jails of the Kingdom" and "St. Louis, in spite of the Supplications of the Barons, condemns the old Enguerrand de Coucy, 1259," both painted for the Gallery of Saint Louis at the Palace of Justice. At the Salon in 1875 he exhibited "The Sacrifice for the Country" and "St. Michael" ; in 1872, "St. Edmond, King and Martyr" ; and in 1878, "The Wolf of Agubbio."

**Méryon, Charles.** (*Fr.*) Born at Paris (1821 - 1868). Early in life he was a marine, and in New Caledonia, which he visited, he made many very interesting sketches of that country, then so little known ; later, he made engravings from these designs. On his return to France, Méryon devoted himself to engraving, studied under Bléry, and became the best etcher of his day. In spite of his excellence he never felt himself appreciated, and he fell into a misanthropy which at length rendered him insane. He was taken to Charenton, where he slowly died. He wished for no friends or sympathy, and refused to eat. His etchings, especially those of the old parts of Paris, were exquisite. Among those which are highly esteemed are, "The Exchange Bridge," "The Old Morgue," "The Little Bridge," "The Apse of Notre Dame of Paris," "The Turret of Rue Tixeranderie," "The Turret of the Rue de l'École de Medicine," "The New Bridge," and the "Rue de la Pirouette." It is much to be lamented that in a fit of madness Méryon destroyed some of his finest works, among which were etchings of "The College of Henry IV. at Paris."

**Mesdag, Hendrik - Willem.** (*Dutch.*) Born at Groningen. Medal in Paris and at Philadelphia, where he exhibited "Evening on

the Beach." He is a pupil of Alma-Tadema. At Paris in 1877 he exhibited "Summer Evening" and "Twilight"; in 1876, two pictures, the "Departure and Return of a Life-Boat at Scheveningen"; at the London Royal Academy in 1872, "A Fishing-Smack"; and in 1871, "A Fleet of Fishing-Boats at Scheveningen." To the Paris Salon of 1878 he contributed "Ready to weigh Anchor, Scheveningen," and "The Scheldt, — Morning," and to the Exposition, same year, three of his works above named.

**Meyer, Ernest.** (*Dane.*) Born at Altona (1796 – 1860). Member of the Academy of Copenhagen, at which place he studied. In 1824 he went to Italy; he passed some time in Naples and Amalfi, and settled at Rome, where he died. At the National Gallery at Berlin is his "Family of Lazzaroni."

**Meyer, Jean-Louis-Henri.** (*Dutch.*) Born at Amsterdam (1809 – 1866). Chevalier of the Legion of Honor. Pupil of Jean Pienemann. He essayed *genre* and historical subjects before he confined himself to marine pictures, as he did at length. He lived much in Paris, and sent his works to many Salons and to the Exposition of 1855. In 1867 several pictures were exhibited, which were in his studio when he died. His "Shipwreck of William I." is in the Museum at Haarlem.

**Meyer, Johann Georg,** called **Meyer von Bremen.** (*Ger.*) Born at Bremen about 1813. Member of the Amsterdam Academy. Medals at Berlin and Philadelphia. Pupil of the Düsseldorf school. He at first essayed historical and religious subjects, but afterwards devoted himself to the *genre* subjects which have made him popular in Europe and America. He had, some time ago, executed more than nine hundred pictures in oils and water-colors. At the National Gallery, Berlin, is his "Little Housewife." At the Johnston sale, New York, 1876, "The New Sister" (19 by 15) sold for \$3,700. Almost all his pictures represent children, so that in Germany he has been called "Kinder-Meyer." The pictures of this artist are so well known, and their place is so well established, that nothing need be said of them. They seem to belong to each person who has looked at them, because they appeal to all hearts and fix themselves in all memories. At the Latham sale, New York, 1878, "What has Mother brought?" (20 by 16) sold for \$4,050. His "Water-Girl" is in the collection of Mrs. H. E. Maynard of Boston. Theron R. Butler of New York owns his "Little Coquette," "Leaving Home," "Meditation," and "Prayer," and several very fine specimens of his work were in the collection of the late Alvin Adams of Watertown, Mass.

**Meyerheim, Frederic-Eduard.** (*Ger.*) Born at Dantzic, 1808. Member of the Academies of Munich, Dresden, and Berlin, and Professor at the last. Medal at Paris in 1855. Pupil of his father and the Academy of Berlin. He joined some young artists in opposition to the Academy, and was obliged to support himself by making



lithographs. In 1834 he exhibited the "Blind Beggar," which immediately placed him in the first rank as a *genre* painter. At the National Gallery, Berlin, is his "King of the Shooting-Match." [Died, 1879.]

**Meyerheim, Paul Friedrich.** (*Ger.*) Born at Berlin (1842–1880). Member of the Academy of Berlin and of the Belgian Water-Color Society. Medals at Berlin and Paris. *Genre* painter. Pupil of his father, E. M. Meyerheim. Traveled in Belgium and Holland, and remained a year in Paris. He is a skillful water-colorist and lithographer. In the National Gallery at Berlin is his "Antiquary in the Market-Place at Amsterdam." At Berlin in 1876 he exhibited "Two Portraits," "A Landscape with Cows," and a "Harvest Scene."

**Meynier, Charles.** (*Fr.*) Born at Paris (1768–1832). Chevalier of the Legion of Honor. Pupil of Vincent. Meynier took the grand *prix de Rome* in 1789. His picture of the "Entry of the French into Berlin" is at Versailles. "The Infant Œdipus presented to Peribœa" is in the Louvre. This artist decorated the ceiling of the staircase leading to the Museum of Painting, and that of the anteroom to the Great Exhibition Hall at the Louvre.

**Meynier, Jules Joseph.** (*Fr.*) Born at Paris. Medals in 1867 and '77. Pupil of Delaroche, Gleyre, and Bridoux. At the Salon of 1877 he exhibited "Chrysante and Daria"; at that of 1867, "The First Christians in Prayer at the Entrance to a Crypt"; and in 1878, "Venus chastising Love" and some portraits of children.

**Michel, Ernest-Barthélemy.** (*Fr.*) Born at Montpellier, where his studio now is. Pupil of Picot and Cabanel. He won the *prix de Rome* in 1860 and a medal in 1870. To the Salon of 1876 he sent "Lisa the Bohemian" and "The Doves"; in 1875, "Fortune and the Child," "Young Girl in the Fields," and "Roman Peasants on the Steps of a Convent"; in 1873, "La Pescivendola." To Philadelphia, in 1876, he sent "Decameron"; to the Paris Exposition of 1878, "The Charity of St. Martin" (belonging to the church of Saint-Nicolas-des-Champs, Paris) and "Daphne."

**Miglioretti, Pascal.** (*Ital.*) Born at Milan. Medal at Paris in 1855. Pupil of the Academy of Milan, in which city he is known by various religious sculptures and monumental decorations. He exhibited at Paris "The Dying Abel" (1855); and in 1867, "Charlotte Corday," "Neapolitan Picciello," and "The First Grief."

**Mignot, Louis R., N. A.** (*Am.*) Born in South Carolina (1831–1871). Spent some years in study in Holland. A landscape-painter of much promise, fond of tropical and semi-tropical scenes. He lived in New York, and was made a member of the National Academy in 1859. Upon the secession of his native State from the Federal Union in 1861 he removed to London, where the rest of his life was spent. Among his earlier works painted in this country are his "Twilight in the Tropics," "Southern Harvest" (belonging to R. L. Stuart), "Tropical Scenery" (belonging to M. O. Roberts), and

"Source of the Susquehanna" (in the Wright Collection, belonging originally to H. W. Derby, exhibited in the Paris Exposition of 1867, and in the National Academy of New York the following winter). He first exhibited at the Royal Academy, in 1863, "Lagoon of Guayaquil, South America" and "A Winter Morning"; in 1865, "Evening in the Tropics"; in 1866, "Under the Equator"; in 1867, "Tintern"; in 1870, "Sunset off Hastings"; in 1871, "Mount Chimborazo." His collected works were exhibited in London after his death, and attracted considerable attention.

"At home and abroad Mignot's best landscapes have won admiration. He is a master of color, and some of his atmospheric experiments are wonderful. Compare one of his winter with one of his tropical scenes, and the absolute truth of his manner and method becomes impressive."—TUCKERMAN'S *Book of the Artists*.

**Millais, John Everett, R. A.** (*Brit.*) Born in Southampton, 1829. Spent his early years in France, and among the Channel Islands. Received a medal from the Society of Arts in 1838, when only nine years of age. He entered the Royal Academy two years later, gaining two silver medals. Exhibited his first picture in the Royal Academy, in 1846, "Pizarro seizing the Inca of Peru"; in 1847 he received the gold medal for an historical painting, "The Tribe of Benjamin seizing the Daughters of Shiloh"; in 1850 he exhibited "Christ in the House of his Parents," and his famous "Huguenot Lovers" in 1852; in 1853, when he was elected Associate of the Royal Academy, he sent "The Order of Release" and "The Proscribed Royalist"; in 1855, "The Rescue"; in 1856, "Autumn Leaves"; in 1860, "The Black Brunswicker"; in 1862, "The Ransom" and "Trust Me"; in 1863, "My First Sermon," "The Wolf's Den," and "The Eve of St. Agnes." He was made Academician in 1864, contributing "My Second Sermon," "Charlie is my Darling," and others; in 1865, he sent "Joan of Arc," "Esther," and "The Romans leaving Britain"; in 1867, "The Minuet," "Sleeping," and "Waking"; in 1868, he sent his diploma work, "A Souvenir of Velasquez," "Pilgrims to St. Paul's," and "Rosalind and Celia"; in 1869, "The Gambler's Wife," "The End of the Chapter," and several portraits; in 1870, "The Knight-Errant," "The Boyhood of Raleigh," and "The Widow's Mite"; in 1871, "Chill October" and "Yes or No?"; in 1872, "Flowing to the River," "Flowing to the Sea," and "Hearts are Trumps"; in 1873, "Early Days" and "New-Laid Eggs"; in 1874, "Winter Fuel," "The Northwest Passage," "The Picture of Health," and "A Day's Dream"; in 1875, "The Fringe of the Moor," "The Crown of Love," and "No!"; in 1876, "Forbidden Fruits," "Getting Better," "Over the Hills and Far Away," and many portraits; in 1877, "A Yeoman of the Guard," "The Sound of many Waters," and "Yes!"; in 1878, "The Princes in the Tower," "A Jersey Lily," and a portrait of the Earl of Shaftesbury. His "Effie Deans," engraved by Oldham Barlow, A. R. A., was exhibited in 1877, at a private gal-



lery in London, for the benefit of the Artists' General Benevolent Institution, of which Mr. Millais is the Honorary Secretary. Many of his works have been engraved. He is considered the leading portrait-painter to-day in England, receiving, it is said, two thousand guineas for a single full-length likeness. With James Collinson, D. G. Rossetti, Holman Hunt, and a few more (in 1850 or earlier), he founded an association called "The Brotherhood of the Pre-Raphaelites," which was the introduction of what is now known as the "Pre-Raphaelite School of Painting" in England, whose principal theory of action, according to Fairholt, is a rigid adherence to natural forms and effects in contradistinction to the style of rendering of any particular school of art. One of the earliest, and perhaps the most marked of Mr. Millais' pre-Raphaelite pictures, was "The Child Jesus in the Workshop of Joseph the Carpenter," painted in 1850, wonderful in its naturalism and attention to the minutest details. He exhibits at the Grosvenor Gallery. His "Early Days" was at Philadelphia in 1876; "Chill October" and "Hearts are Trumps," at Paris in 1878. Mr. Marsden bought his "Bride of Lammermoor," the same year, for £3,000.

"In 1871 Millais electrified once more the art-loving public by the insurpassable truth of his 'Chill October,' a landscape picture, the exquisite subdued tone of which is one great element of its strength." — MRS. TYTLER'S *Modern Painters*.

"The critics will differ as to the qualities of each composition, but no single individual will venture to question the genius and consummate ability of the artist. Mr. Millais is one of the most powerful painters enrolled in the list of Academicians." — *Art Journal*, June, 1875.

"Millais has placed himself at the head of the living portrait-painters of Great Britain. . . . As a colorist, it is difficult to see why he should not be assigned to a place among the foremost that Great Britain has produced." — BENJAMIN'S *Contemporary Art in Europe*.

"It is simply impossible to render adequate justice to this masterpiece of natural representation ['Over the Hills and Far Away']. It is a very splendid illustration of the author's extraordinary genius, exhibiting consummate draughtsmanship, marvelous power of coloring, and vivid truthfulness of execution." — *Art Journal*, July, 1876.

"Very many of Millais' drawings on wood have all of the qualities of good etchings which the difference of the two processes will permit. His manner of sketching is an excellent manner for an etcher. It is delicate without over-minuteness, and it is rapid and free without neglecting anything essential." — HAMERTON'S *Etching and Etchers*, 1876.

**Miller, Alfred J.** (*Am.*) Born in Baltimore (1810 – 1874). His first lessons in art were received from Thomas Sully. After painting with success in Baltimore and Washington he went to Europe in 1833, studying in Paris, Rome, and Florence, and living on intimate terms with Thorwaldsen, Greenough, Gibson, and Vernet. He was also a fellow-traveler with Brantz Mayer and N. P. Willis. His works in Europe were chiefly copies of the old masters, but they were considered of great excellence. At New Orleans in 1837 he met Sir William Drummond Stewart, a Scottish Baronet, with whom he visited the Rocky Mountains, making a series of sketches of scenes and incidents of the trip which were the groundwork of the very

interesting gallery of Indian pictures now at Murthley Castle, the seat of Sir W. D. Stewart, and probably the most valuable collection of paintings relating to aboriginal American life extant. He spent the winter of 1841 at Taymouth, the guest of the Duke of Breadalbane in the Highlands of Scotland, painting several family portraits. Returning to Baltimore, he practiced his profession there until his death. In portraiture he followed the school of Lawrence. For W. T. Walters of Baltimore he reproduced in water-colors (accompanied by his private journal of the Rocky Mountain expedition) the pictures he had painted for Stewart. His works are in many of the important collections of this country.

**Miller, Charles H.,** N. A. (*Am.*) Born in New York, 1842. Studied medicine, and graduated in 1863. During his medical course he painted occasional pictures, and first exhibited at the National Academy, in 1860, "The Challenge Accepted." In 1864 he went to Europe, and again in 1867, visiting the art centers, and finally settling in Munich, where he remained three years, and became a student of Professor Lier and of the Bavarian Royal Academy. He made frequent excursions to Dresden, Vienna, and Berlin. He exhibited at the National Academy, New York, in 1869, "Near Munich, Bavaria"; in 1870, "Old Mill near Munich" and "Roadside near Munich"; in 1871, "Sunset" and "Twilight at Duchau near Munich"; in 1872, "Old Mill, Springfield" and "Old Bridge, Munich"; in 1874, "Old Oaks at Creedmoor, Long Island"; in 1875, "Sheep-Washing on Long Island" and "High Bridge from Harlem Lane, New York"; in 1876, "Bush-Burning on Long Island" and "New York from Newton Creek"; in 1877, "On the Road to Market, Long Island" and "Autumn"; in 1878, "Sunset, East Hampton, Long Island."

He was elected an Associate of the National Academy in 1873 or '74, and Academician in 1875. Miller's "Sunset at Queen's, New York" belongs to Robert Gordon; his "Road to the Mill," to John L. Melcher. His "Oaks at Creedmoor, Long Island" was at the Paris Exposition of 1878.

"Mr. Miller contributed his 'Returning to the Fold,' 'The Road to the Mill,' and 'High Bridge, New York,' all of which show decided merit with a strong foreign accentuation." — PROF. WEIR's *Official Report of the American Centennial Exhibition of 1876*.

"Miller's 'Long Island Landscape' is an admirable little picture, full of vigor, but the upper clouds look too heavy. A dark landscape covered by a dark sky which is bright towards the horizon." — *New York Times*, April 8, 1877.

**Millet, Jean-François.** (*Fr.*) Born at Greville (1814–1875). Chevalier of the Legion of Honor. Pupil of Delaroche. This artist was one of nine children. His father had no means to spare for his education; his grandmother, and an uncle, who was a priest, taught him as well as they could. Very early his vocation for painting declared itself, and in 1834 he went to study with Langlois at Cherbourg. His progress was so remarkable that the municipal council of Cherbourg gave him a small pension in order that he might go to



Paris. In 1837 he became the pupil of Delaroche ; and soon the friend of Corot, Theodore Rousseau, Dupré, and Diaz. He was often hungry and cold, for his pension was very small ; but he had the health of a Normandy peasant, as he often called himself, and he was always courageous and hopeful. For a time he hesitated between historical and *genre* painting, but at length fixed upon representations of pastoral life, that which he knew so well, and with which he was in sympathetic accord. In 1853 he exhibited at the Salon, "The Reapers," "A Shepherd," and "The Sheep-Shearers," and received his first medal ; in 1855, "A Peasant grafting a Tree" ; in 1857, "The Gleaners," which became famous. After this time there was much discussion over his works. "The Woman grazing her Cow" (1859), "The Shepherdess with her Flock" and "Peasants bearing Home a Calf born in the Field" (1864), and the "Knitting-Lesson" (1869), were bitterly criticised on the one hand, and passionately praised on the other. In 1870 he sent works to the Salons for the last time : "November" and "A Woman churning Butter." In the Luxembourg are, "The Church at Greville" (for which 12,200 francs was paid after Millet's death), "The Bathers," and a number of designs or studies in pencil, crayon, and pen drawing. Among his works we would also mention, "A Bit of the Village of Greville," sold at the Faure sale in 1873 for 20,300 francs ; "A Woman with a Lamp" at the Laurent-Richard sale, 38,500 francs ; "The Evening Angelus" ; "The Potato-Gathering" ; "The Mother cradling her Child" ; etc. In the "Harvest of Beans," Millet introduced the portrait of his mother, and the cottage in which he was born. This artist executed only about eighty pictures. When we consider that he painted thirty-one years this is not a large number. He gave much thought to his subjects ; he retained his canvases in his studio, and returned to them from time to time, in order to give to them exactly the sentiment he wished them to express. Millet was in one way extremely remarkable, we might almost say unique ; he never painted from a model. What acuteness of observation was required in order to reproduce from memory, as he did, not only the characteristics of attitude and aspect in his figures, but the details of his landscapes ! He left, besides his pictures, numerous designs and studies in different modes of execution. After his death all that were in his studio (many unfinished) were sold at the Hotel Drouot ; they numbered fifty-six, and brought 321,034 francs. M. Gavet had a collection of designs by Millet, numbering ninety-five, which were also sold at the Hotel Drouot, a short time after the sale above mentioned. Previously, however, M. Gavet had generously placed half his collection on exhibition for one month, for the benefit of the family of the artist. The sale brought 431,050 francs ; there were not more than twenty purchasers, and but one who was not French. Millet had also executed quite a number of etchings and a few wood-engravings. The following plates have been made by others from his works :

"The Angelus," engraved by Waltner; "Death and the Wood-Cutter," "Œdipus," and the "Harvest of Beans," by Edmond Hédouin. "The Rustic Labors" and "Les quatre heures du jour" (fourteen pieces) have been copied in wood-cuts by Adrien Lavielle. At the Museum of Fine Arts, Boston, are "An Interior" (unfinished), presented by Martin Brimmer, and "Bergère Assise," gift of S. D. Warren.

"The late M. Millet, besides being a landscape-painter, was a great figure-painter. In the opinion of many, and those not the admirers of the newest phase of French art. the Courbet-Manet-Corot school, he was the first French painter of his time. Certainly the French school has never produced an artist with such thorough devotion to nature, or who has so truthfully rendered scenes and emotions of natural life. His works have nothing theatrical or cynical about them. To an Englishman they are suggestive of the poetry and sentiment of Burns, and the sympathetic feeling for nature of Wordsworth. He had the art of introducing into pictures of modern French pastoral life, while retaining the truthfulness of nature, all the elevated qualities of the best artistic culture to be found in the works of the great masters. Those who remember the 'Angelus du Soir,' in the Exposition of 1867, well know this is no exaggeration. The picture represents a couple of peasants, man and woman, who, while at work in the field, hear the bell of the distant church tolling the *Angelus*. They stop work, reverently bowing their heads in silent prayer. For expression of devotion equally genuine we must go back to the works of the early Italian masters.

"Many of your readers who delighted in Millet's works will probably be interested in hearing of some of the pictures he was last engaged on, but of which few, alas, we may hope, were quite completed. For he kept his works long in the studio, always endeavoring to make them as perfect as possible, not only in their execution but in their sentiment. I remember his showing me a picture of a village church of Normandy, the one in which he was christened. On my speaking of it as completed, 'No,' he said, 'there is an impression of this scene as it struck my imagination when a child which I have not succeeded in rendering, but which I hope to get some day.'

"Barbison is one of those French villages we know so well, a long street of cottages and small farm-houses, with their picturesque *basse-cours*. At the top of the village, approaching the forest of Fontainebleau, is a range of modest buildings, one of which has a large window. This is the residence and studio of Millet. One day last autumn, being at Barbison, I sent my card to M. Millet, and asked permission to see any work he might have finished. He very kindly acceded to my request, and led the way along a shaded alley to his studio. His appearance was decidedly more provincial than Parisian. He wore a straw hat, loose shooting-coat, and *sabots*. His manner was especially courteous and genial, though very quiet. He gave me the impression of being nearer fifty than sixty years of age.

"The picture on his easel represented an old farm-house in Normandy, in which were visible traces of Gothic windows and buttresses; in front was some broken ground with implements of labor; in the distance, the sea. The charm of the picture was in the sentiment of sunny repose in which the old moss and lichen-covered house was steeped. Seeing the respect I had for his work, Millet then produced a series of pictures he had in progress, but which space forbids me to more than briefly notice; the hints will be sufficient for those who know his pictures. Among the figure-subjects were two lovely little idyls, one a shepherd-girl leading home her sheep, girl and sheep and landscape all flushed in rosy light. The second, a boy on a bank blowing his horn to call the cows; the figure was relieved against a sunset sky. A very striking work represented an orchard in springtime; the sun was shining on the near objects and middle distance, over which the rain had just passed; on the dark stormy sky shone a double rainbow. Also a stormy landscape was one subject, with a flock of sheep being driven to shelter under the cover of haystacks. I must not omit a noble composition of which the scene was laid in an autumn field, on a warm sunny afternoon. Women are bringing sheaves



of corn to the threshing-ground, around which are ranged a score or so of threshers. This group, for varied and spirited action, is marvelous, and it suggested an orchestra executing an *allegro* motive in a symphony of Beethoven ; behind, straw is being burned, the huge wreath of smoke giving additional impressiveness to the composition.

"There was a series of works that appeared to me deeply touching even then, when their author stood before me in health and vigor. These were some pictures and drawings made during the late war in the neighborhood of his birthplace, a village near Cherbourg. In them was reflected the sadness which must have fallen on every patriotic Frenchman during that terrible period. Its expression was, perhaps, most profoundly given in a landscape representing the seashore, with a long range of low cliffs, the undulating ground and slightly agitated sea being painted in varied tones of gray, exquisitely harmonious, but inexpressibly mournful.

"He seemed to regard with much tenderness a drawing of the house where he was born, very like Burns' cottage, only having an additional story. 'My ancestors were peasants,' said he, 'and I was born a peasant.'

"Herein was the secret of his success, and of his power in reaching the hearts of men. He painted what he had known and loved. He studied and first practiced his art at Paris ; latterly, he seems wholly to have lived in the country, and had even given up exhibiting his pictures at the Salon. 'The work there,' he remarked, 'has too much glare and glitter, and too little of the modesty of nature.' " — H. WALLIS, *London Times*.

"At the outset it may be observed that Millet, the greatest painter of humanity seen in France for forty years or more, died last year. None like him survive. To him the human body, with all its exquisite forms and retreating curves, delicate grays and reds, and soft, palpitating flesh, was but a casket, beautiful indeed, but inclosing a still more wonderful and beautiful soul that speaks its volitions and thoughts, its emotions and sensations, with every movement of those limbs, with every parting of those lips, and every glance of those eyes, to whose eloquent and infinite radiance the opals of the Ural or the diamonds of Golconda are but inert matter in comparison. Such was humanity to the searching, divining spirit of Millet." — BENJAMIN'S *Contemporary Art in Europe*.

"This picture ['The Gleaners'] attracts you from afar by an air of grandeur and serenity. I might almost say that it announces itself as a religious picture. All is calm there, the drawing is without a fault and the color without glitter. The August sun vigorously warms the canvas, but you find not there those capricious rays which sport themselves in the pictures of M. Diaz, like scholars in vacation-time : the sun of Millet is an earnest sun which ripens the grain, which makes men sweat, and loses no time in trifling." — EDMOND ABOUT, *Salon of 1857*.

"Very different from the mannerists of the ugly, who under a pretext of realism substitute the hideous for the true, he seeks and attains style in the representations of the types and scenes of the country ; he knows how to give them a rare grandeur and nobleness, while he in no sense lessens their rusticity. He understands the inward poesy of the fields, he loves the peasants whom he represents, and in their resigned figures expresses his sympathy for them. The seed-sowing, the harvest, the grafting, are they not virtuous actions having their worth and their grandeur ? Why have not peasants style as well as heroes ? " — THÉOPHILE GAUTIER.

"The aim of a great painter is not to fly away towards the moon and the stars ; it is to walk with a firm step and a feeling heart in the path which he chooses, always sincere towards himself, towards men, and towards nature. This aim Millet had ; and it was that which made him incomparable and immortal." — THÉOPHILE SILVESTRE.

**Millet, Aimé.** (*Fr.*) Born at Paris about 1816. Officer of the Legion of Honor. Pupil of his father, of David d'Angers, and Viollet-le-Duc. He studied both painting and sculpture, and made his début as a painter at the Salon of 1842 ; he continued to exhibit pictures until 1852. He is best known and most admired as a sculptor. Among his works may be mentioned, "Ariadne" (at the Luxem-

bourg); "Mercury" (made for the Louvre); "Civil Justice" (made for the Mairie of the first arrondissement of Paris); the tomb of Murger, "Youth stripping Leaves from Roses"; "Apollo and the Muses of Poetry and Dancing" (group in bronze for the New Opera at Paris); "Vercingétorix" (a statue in copper, *repoussé*), erected at Alise-Sainte-Reine (Côte-d'Or), and "Cassandra placing herself under the Protection of Pallas" (marble group), Salon of 1877. One of the most interesting works of this sculptor is the statue of Chateaubriand, erected at St. Malo (where this author was born) on September 5, 1875. Chateaubriand is represented seated on a rock. His left hand is raised to support the head, but in such a way that the entire face is visible; in his right hand, which falls on the lap, he holds a crayon. At his feet are exotic plants which recall the travels of Chateaubriand when young. A leaf of the "Genius of Christianity" is held by his elbow on the rock against which he half supports himself; he is enveloped in a large cloak, which falls gracefully away from the upper part of the figure. The whole effect is most pleasing, and the statue is much admired for its conception and execution. To the Salon of 1878 he contributed two portrait busts in marble.

**Millet, Francis D., A. N. A.** (*Am.*) Born in Mattapoisett, Mass., 1846. He studied in the Royal Academy of Arts at Antwerp under Van Lierus and De Keyser, gaining the silver and gold medals of honor in 1872 and '73. He has practiced his profession in the United States, Belgium, England, Italy, France, and Austria. He has painted a number of portraits, the most important being those of Charles Francis Adams, Jr., and of Samuel L. Clemens (Mark Twain), both exhibited at the National Academy, New York, in 1877. A large picture called "The Bay of Naples," at the Brussels Salon of 1875, was at the American Centennial Exhibition in Philadelphia in 1876. He was the American Art Juror at the Paris Exposition of 1878, and has distinguished himself as a journalist in America and Europe.

"In the North Room, we first encounter Mr. Millet's portrait of Charles Francis Adams, Jr. This, and the portrait of Mark Twain at the other end of the room, are his only contributions. The latter, owing to its subject, is the more characteristic. Both portraits are excellent, yet with higher flesh-tints than the originals; the figures are solid, detach themselves immediately from the background, and are a refreshing contrast to the dim, vapory forms which some portrait-painters give us." — BAYARD TAYLOR, in *New York Tribune*, April 7, 1878.

**Mills, Clark.** (*Am.*) Born in the State of New York, 1815. He learned the trade of a plasterer in Charleston, S. C., beginning about 1835 the modeling of busts in clay, selling his ideal heads for modest prices for some years. His first important work in marble was a bust of John C. Calhoun, finished in 1846, for which he was awarded a gold medal by the City Council of Charleston, in whose possession this work still is. Going thereafter to Washington, D. C., he received a commission from Congress for the equestrian statue of Jackson in that city, cast from cannon captured by that hero, and unveiled on the



8th of January, 1853. For this Congress voted Mills \$ 20,000, and \$ 50,000 for the Washington statue unveiled in 1860. In 1863 he cast in bronze the statue of "Freedom," designed by Crawford, and now on the dome of the Capitol. A duplicate of the Jackson statue is in New Orleans. [Died, 1883.]

"That Clark Mills possesses genius cannot be doubted, and if his works do not possess all of the conventional graces of European art, he has certainly produced two statues which are original and in perfect keeping with the manly vigor of the Young Republic." — *New York Round Table*, 1866.

"Clark Mills' equestrian statues look like some prodigious Congressional jokes on art." — JARVES' *Art Thoughts*.

**Milmore, Martin.** (*Am.*) Born in Boston, 1845. He entered the studio of Ball in 1860, and in 1863 he sent to the Sanitary Fair a statuette, entitled "Devotion." He studied and modeled for some time in Rome, executing there busts of Pius IX., Sumner, Wendell Phillips, Emerson, and other noted men. He received the commission for the Soldiers' Monument in Boston, unveiled in 1877, also for the Soldiers' Monument in Forest Hill, Roxbury, Mass. Among his works may be mentioned, busts of Longfellow, Theodore Parker, and of George Ticknor, in the Public Library, Boston; one of R. W. Emerson, belonging to T. G. Appleton, Boston; also the ideal figures, of large size, "Ceres," "Flora," and "Pomona," in granite on the Boston Horticultural Hall. His bust of Charles Sumner was presented to George William Curtis by the State of Massachusetts in 1878. He has been happy in representing children. A bust of a young son of ex-Governor Claflin of Massachusetts is notable among his works of this sort. [Died, 1883.]

"The subject is most gracefully treated [Soldiers' Monument, Boston], and the artist is entitled to much credit for the skill with which he has worked out a highly poetic idea." — *Art Journal*, October, 1877.

The Boston Journal of September 18, 1877, in describing the unveiling of the Soldiers' Monument on Boston Common, says:—

"In this, Mr. Milmore's grandest effort, is noted the purity of style which distinguishes him as an artist. . . . A most striking feature of the monument, and one which will bear the most careful study, is the series of bronze bas-reliefs which are elaborately executed even to the smallest detail. . . . The statue of 'History' displays a knowledge and skill which stamp it as the work of genius. . . . In viewing the monument as a whole the spectator cannot fail to be charmed with the symmetry and completeness of the structure. The immense amount of labor which the sculptor has performed can only be fully realized by a close inspection."

**Minardi, Tommaso.** (*Ital.*) Born at Faenza (1787 – 1871). This artist was a member of several Academies, and received decorations from several monarchs of Europe. In a *concours* at Milan, Minardi gained the stipend for Rome, where he received from the engraver Longhi a commission for a drawing of the "Last Judgment of Michael Angelo," which is now in the Gallery of the Vatican. While at Rome he was appointed to a professorship in Perugia, where he became so

distinguished that he was made professor in the Academy of St. Luke at Rome. His "Vision of St. Stanislaus" is in the Doria Palace; the "Propagation of Faith," a masterly work, is in the Quirinal; "Hector reproving Paris," at Ravenna; the "Supper at Emmaus," at Faenza; and the fresco of "Lost Souls" at Campo Verano in Rome. Minardi made an album containing four hundred representations of the Holy Family. After he was stricken with paralysis he made a lovely crayon drawing of "Hippocrates and his Scholars," which he presented to his physician, Professor Baccelli of Rome.

**Minor, Robert C.** (*Am.*) Born in New York, 1840. He studied art in Paris under Diaz, and in Antwerp under Van Luppen, Boulanger, and others, traveling through Germany and Italy for some time. His studio is in New York, and he has exhibited at the National Academy, in Brooklyn, Chicago, and elsewhere in America. Among his works are, "Evening," "Dawn," "Studio of Corot," etc. He is a member of the Society of American Artists.

"When we come to the works of our resident artists, who represent what may be called the progressive school of art, we find much to admire. Robert C. Minor's landscapes are always as interesting as they are characteristic. They are strongly impressed with the sentiment of the place and the hour which they represent. . . . His 'Studio of Corot,' a charming bit of landscape, how it impresses you with just the feeling you would have in the solitude of the country, just after the break of day, and before the sun has burned up the far-reaching mists." — *Boston Transcript*, March, 1878.

"There are those, doubtless, who will blame Mr. Minor for direct imitation in his 'Studio of Corot,' a landscape not surpassed in the Exhibition. But apart from the fact that it is permitted to one artist to see a phase of nature as depicted by another, why should individuality be denied an artist who, seeing and loving one of nature's aspects, endeavors to the best of his ability to acknowledge his indebtedness to the man who has most reverently studied and most adequately expressed that same aspect. In Mr. Minor's other pictures, especially the three smaller ones, 'Autumn Woods,' 'Under the Oaks,' and 'Evening' [*Society of American Artists*, 1878], no one will miss individuality or force, though prettiness — one of the banes of modern art as of modern literature — will not be found." — *New York Evening Mail*, March 8, 1878.

**Mintrop, Theodor.** (*Ger.*) Born at Heithausen (1814–1870). This painter was poor, and labored as a peasant until he was thirty years old, when his sketches came under the notice of Geselchap, who introduced him to the art circles of Düsseldorf and secured the recognition of his remarkable powers. He painted but little in oils. His best works are cartoons and friezes, full of his fancies. Such subjects as "Wine," "Occupations of Winter," "Life in the Fields," and the "Apotheosis of Bacchus" were thus rendered by him, and are worthy of much praise.

**M'Kay, William D.** (*Brit.*) Native of Gifford, East Lothian, Scotland. He began his art studies in 1860, in the Ornamental Class of the School of Design in Edinburgh. Later, he studied under Robert Scott Lauder from the antique, gaining, in 1863, a first prize for the best study in monochrome, and entering the same year the Life Schools of the Royal Scottish Academy. He was elected an Associate of the



Royal Scottish Academy in 1877, exhibiting regularly in its gallery. His specialty is landscapes with cattle and figures. His professional life has been spent in Edinburgh. Among his pictures may be noted, "An October Morning," "Field-Working in Spring, — at the Potato Pits," "Twilight," "Seedtime," etc. [R. S. A., 1883.]

**Molteni, Giuseppe.** (*Ital.*) Born at Alferi, near Milan (1800–1867). Member of the Academy of Milan and Conservator of the Brera Gallery. Pupil of the Academy of Milan. His picture of "The Confession" is in the Vienna Gallery. "A Holy Family" is at the National Gallery, Berlin. His works are principally in private collections. Molteni gained several medals, and received the decorations of various orders.

**Monchablon, Xavier Alphonse.** (*Fr.*) Born at Avillers. *Prix de Rome*, 1863. Medals, 1869 and '74. Pupil of Cornu and Gleyre. At the Salon of 1877 he exhibited "The Toilet of Venus"; in 1876, a portrait and "Jeanne d'Arc"; in 1875, "Salvator Mundi" and two portraits; and in 1878, "A Fallen Titan" and "Summer," "August," and "October," three decorative panels.

**Montagny, Étienne.** (*Fr.*) Born at Saint-Étienne, 1816. Chevalier of the Legion of Honor. Pupil of Rude and David d'Angers. His "Saint Louis de Gonzague" (1864) is at the Luxembourg. In 1877 he exhibited "St. Francis of Assisi," a statue in stone, and "Hope," statue, plaster; in 1873, "Mater Dei," statue, a font. His portrait busts and statues are numerous, and many have been seen at the Salons.

**Montalba, Clara.** (*Brit.*) A native of Cheltenham. She studied in Paris under Eugène Isabey, spending her professional life, which began in 1874, in London and Venice. She was elected an Associate of the Society of Painters in Water-Colors in 1874, and has been a member of the Société des Acquarellistes Belges since 1876. Among the more important of her works are, "The Last Journey" (7 by 4½), in oil (R. A., 1878); "Clearing the Customs," water-color (never exhibited), 4 by 6 feet (both belonging to W. Ingram, M. P.), "Blackfriars' Bridge," "Fishing-Boats," "Venice," etc. Her "Blessing a Tomb, Westminster," was at the Philadelphia Exhibition of 1876, and her "Corner of St. Mark's, Venice" and "Fishing-Boats, Venice" (all in water-colors) were at Paris in 1878.

"'Il Guardino Publico' stands foremost among the few redeeming features of the Exhibition [Society of British Artists, 1874]. In delicate perception of natural beauty the picture suggests the example of Corot. Like the great Frenchman, Miss Montalba strives to interpret the sadder moods of Nature, when the wind moves the water a little mournfully, and the outlines of the objects become uncertain in the filmy air." — *Art Journal*, January, 1874.

**Monteverde, Giulio.** (*Ital.*) Born at Bristagno, near Acqui, about 1836. Professor in the Academy at Rome. The prize of 4,000 lire given at the National Exhibition of Fine Arts at Milan was awarded to the "Genius of Franklin," executed by this sculptor. The

work was purchased by the Khédive of Egypt, who conferred on Monteverde the diploma and insignia of Commendatore of Medjiè. At the Vienna Exposition his group of "Jenner inoculating his little Daughter," though only in plaster, attracted much attention and gained the gold medal, to which was added the title of Commendatore of the Order of Francis Joseph. One of the latest works of this Roman artist is a colossal monumental group, in honor of Riva of Turin. A statue called "The First Inspirations of Columbus" is in the Boston Art Museum. At Munich in 1870 he exhibited "Children playing with a Cat" (belonging to the King of Würtemberg). Several works by this artist were at the Paris Exposition in 1878, and his model for the monument of Count Massari was much praised by Anatole de Montaiglon in the "Gazette des Beaux-Arts," July, 1878.

**Monvel, Louis-Maurice Boutet de.** (*Fr.*) Born at Orleans. Pupil of Cabanel, G. Boulanger, J. Lefebvre, and Carolus Duran. Medal of third class in 1878, when he exhibited "The Good Samaritan" and a portrait; in 1877, he sent "The Toilet of Venus" and a portrait; in 1876, two portraits.

**Mooney, Edward, N. A.** (*Am.*) Born in New York, 1813. He studied in the National Academy, gaining a gold medal for an original design of a single figure in oil. He was also a pupil of Inman and of William Page. He has spent his professional life in his native city, working, however, during three winters, in Columbus, Ga., and one in Savannah. His summer house is at Red Hook, New York. His specialty has been portrait-painting. He was elected an Associate of the National Academy in 1839 and Academician in 1840. Among the better known of Mr. Mooney's portraits is that of Achmet Ben Aman, Commander of the ship "Sultan," and representative of the Imaum of Muscat to the United States, which was at the National Academy in 1840, and was purchased by the Common Council of New York. His portraits of ex-Mayors Isaac L. Varian, Andrew Mickle, and Jacob R. Westervelt are in the City Hall, New York; that of Judge Edmunds belongs to the New York Bar Association; and that of Governor Seward is in the State House at Albany.

**Moore, George B.** (*Brit.*) (1806-1876.) Engaged for some years as a teacher of drawing in the University of London and in the Military Academy at Woolwich. Was the author of several useful educational works on art subjects. He has not exhibited at the Royal Academy since 1859.

**Moore, Albert.** (*Brit.*) A native of York. He studied in the Langham Life Classes in London, and has practiced his profession in the English metropolis for some years. His specialty is the human figure, treated in a decorative style. Among his later pictures are, "Garnets," at the Royal Academy, in 1878; "Birds," at the Grosvenor Gallery, the same year. To the Royal Academy, in 1871, he sent "Battledore" and "Shuttlecock," companion pictures; in 1874,



"Shells"; in 1875, "The Flower-Walk"; in 1876, "Beads"; etc. His "Finis," "Beads," and the "Palm Fan" were at the Paris Exposition of 1878.

"Albert Moore is indeed, I think, so far as any contiguity of modern to ancient art may be predicted at all, nearer in spirit to the Greek than any other artist among us. . . . He stands nearly alone in our day in his realization of an ideal physical nobleness in the human type, and in his power of arranging and combining the lines of the human form into visible rhythm and symmetry, not less delightful than are the audible rhythm and symmetry of music." — SIDNEY COLVIN, in *English Painters of the Present Day*.

"The motives of Albert Moore's art certainly differ widely from that of most of his contemporaries; it differs also from the spirit of much that is great in modern painting. His purpose does not include either sentiment or passion, and the form and color of his work are suggested by the simplest incidents of physical movement." — *Art Journal*, July, 1874.

"'The Reader' is the finest picture in the whole fifteen hundred [Royal Academy, 1877]. . . . The very essence of the purity of coloring has been introduced by Mr. Albert Moore into this single figure, which, clad in the artistic peculiar shade of red overhung with white, stands engrossed in the pamphlet she easily balances in her hands. All Mr. Moore's works testify to that rare quality of the good effect produced by contrast of color, and the value obtained by placing it judiciously in small quantities." — *London Observer*, May, 1877.

"To a more purely decorative school—for he banishes emotion altogether—belongs Mr. Albert Moore, who has studied the treatment of draperies in the Greek, rather than in the Italian school, and who works in a key of color, or rather of tinting, all his own. He has a way of throwing his flesh into half-shadow, whilst the accessories are brilliant, and the color of this half-shadow is objectionable,—heavy gray with a tinge of violet; this is his one flaw as a colorist, and we have long remarked it. He draws very sufficiently well, but no more than that; and he has an intelligent energy of action, which does not mar decorative repose; of this his 'Birds' is an example. His plan of yellow is exquisitely fanciful and inventive, and in these fine variations he uses as his strongest accent orange-color, the one hue all but universally avoided in art, with happy effect." — *Magazine of Art*, July, 1878.

**Moore, Henry.** (*Brit.*) A brother of Albert Moore, and a pupil of the Langham Schools. He paints landscapes and marine views, particularly the latter, in oil and water colors. He has a studio in London, exhibiting frequently at the Royal Academy for some years. He was at one time a member of the Society of British Artists, and was elected an Associate of the Society of Painters in Water-Colors in 1876. Among his works in oil may be noted, "Loss of a Barque in Yarmouth Roads," "The Last of the Light," "Mist and Sunshine," "Highland Pastures," "Moonlight," etc. In water-colors he has exhibited "Sunset in the Highlands," "The First Snow of Autumn," "A Fresh Breeze" (marine), "A Salmon Pool," "A Mountain Loch," and others. To the Philadelphia Exhibition of 1876 he sent "A Winter Gale in the Channel" and "Storm coming on at Sunset, Coast of North Wales," both in oil. To Paris, in 1878, he sent (also in oil-colors) "Rough Weather in the Mediterranean" and "A Bright Morning after a Gale."

"'Against the Tide' [water-color] is by an artist, Henry Moore, who describes the different moods of the sea with language peculiarly forcible, and without exhausting his means of effect with exaggerated masses of water." — *Art Journal*, March, 1873.

"H. Moore's 'Loss of a Barque' is a vessel aground and swamped by breakers. The movement of the waves is powerfully rendered, and the sea is very truly painted; there is much beauty in the effect of light and local color; the modeling, though the reverse of smooth, is characteristic of the painter." — *London Athenæum*, May, 1877.

"We must give strong praise to Henry Moore's 'Highland Pastures,' a picture which unites with the artist's invariable mastery of hand and knowledge, a repose and reserve of color which are less usual in his works." — *Magazine of Art*, August, 1878.

**Moore, H. Humphrey.** (*Am.*) Born in New York, 1844. Displayed a taste for art at an early age; studied in his native city and in San Francisco. In 1865 he went to Munich. After some time spent there and in l'École des Beaux-Arts in Paris, he entered the studio of Gérôme. Later, going to Spain, he met Fortuny at Madrid, whose friend and pupil he became. He devoted two years to the study of Moorish life, and between the years 1873 and '75, he worked in Rome with Fortuny on his "Almeh." In 1875 he returned to the United States. Among his better-known pictures are his "Almeh," "Blind Guitar-Player" (belonging to Robert Graves of Tarrytown), "Gypsy Encampment, Granada," "Moorish Bazaar" (belonging to Charles S. Smith of New York), "Let Me Alone!" (in the collection of Judge Hilton), "A Bulgarian," "Moorish Merchant," etc. He received a medal for the "Almeh" at the Philadelphia Centennial Exhibition of 1876.

"'The Moorish Merchant,' by H. H. Moore, is a very strongly painted picture, illustrative of a scene in Tangiers, where the picture was painted. We believe Mr. Moore was once a pupil of Fortuny; at any rate, his art motives and ideas are of the character of that artist. The drawing of this picture deserves marked attention, and the coloring, although necessarily gay, is true to nature. The heads are characteristic both of the race and with reference to the action of the scene." — *Buffalo Courier*, February 7, 1877.

"The figure of the swaying, admirably drawn, and poised woman has the modesty of unconsciousness, associated with gayety; the abandon of delight in a voluptuous dance without the expression or manner of one impure. The dance, or rather body-swaying, of the 'Almeh' is located by the artist in one of the gorgeous halls of the Alhambra, frescoed in the intricate and dreamy harmony of Moresque decorations, and over the floor is spread a carpet rich in warm hues. The attitude of the girl leaves the body semi-nude, and, while correct in point of costume, is contrived with consummate judgment for effect in color." — *San Francisco Morning Call*, November 11, 1877.

**Moran, Edward, A. N. A.** (*Am.*) Born in Lancashire, England, 1829. Elder brother of Peter and Thomas Moran. He arrived in Philadelphia in 1844, and was a pupil of James Hamilton, marine-painter, and of Paul Weber, landscape-artist. He went abroad in 1862, studying in the Royal Academy, London, for a few months. In 1869 he settled in New York, going to Paris in 1877, where he lived some time. He is a member of the Philadelphia Academy of Fine Arts, and was elected an Associate of the National Academy in 1873. His first pictures were exhibited in Philadelphia in 1853. Among the better known of his works are, "Mt. Lafayette from Franconia, N. H.," "Bay of New York" (several views), "Liberty enlightening the World," "Launch of the Life-Boat" (owned by Matthew Read of Philadelphia), "The Lord staying the Waters" (owned by Robert Hare Powell, Philadelphia), "Outward Bound" (owned by Charles



Sharpless, Philadelphia), "The Last from the Wreck," "The Tempest, from 'David Copperfield,'" "The Bottom of the Sea," "The Arrival of the Relief Ship at Havre," "Old Fort Dumpling, Newport" (belonging to George L. Thayer of Boston), etc.

To the Centennial Exhibition of 1876 he sent "The Hawk's Nest" and "Minot Ledge Light" (belonging to Mrs. H. E. Lawrence), "The Winning Yacht" (belonging to W. A. Caldwell), "Moonlight in New York Bay" and "Coming Storm over New York Bay" (belonging to R. E. Moore). He sent to the National Academy of 1877 "Low Tide," "Sunset on New York Bay," "Moonlight on Orient Bay" and "Off Cape Hatteras."

"Mr. Moran very justly merits the reputation which he enjoys as an eminent landscape and marine painter, for it has been earned by diligent application, combined with close observation of nature. He seems to be constituted peculiarly for an artist, for with quick perceptive faculties and a mind capable of reflection, the task of transcribing and translating with truthfulness the simple beauties and refined grandeur of the land and sea has not been to him an irksome toil, but has proved a pleasure; consequently, his pictures have in the highest degree the quality of imparting delight to others. An appreciative observer cannot fail to regard them as faithful and intelligent interpretations of the truth and the sentiment of ever-varying nature. . . . The versatility of this artist is also unusual, for there are few subjects of general interest in the outer world that he has not touched. The willow-copse and the lily-pond, the caves of ocean and the mountain snow-hooded and severe, children busy with nets or playing on the shelly sand, the freshness of spring and the glory of autumn, are among his productions." — *Philadelphia Evening Bulletin*, March 6, 1871.

"'In the Narrows,' by Edward Moran, is the finest marine we have yet seen from his pencil. Nothing could be simpler in plan or color. . . . The great charm of the picture is *motion*. That is something far beyond effects of technique. Everything is in swift or beautiful motion. The forms of the water are exquisitely chiseled, so sharp and yet so fleeting, and painted all with two colors, the local color of the water and its shadow color. The drawing shows no random work, but every stroke laid on with consummate knowledge." — *Baltimore Gazette*, July 1, 1873.

**Moran, Thomas, N. A.** (*Am.*) Born in Lancashire, England, 1837. Brother of Edward and Peter Moran. He was taken to America in 1844. Displayed artistic tastes at an early age, and was apprenticed to a wood-engraver in Philadelphia, remaining with him for two years. He turned his attention to water-color painting, studying without a master. In 1860 he began the use of oils, his first picture being an illustration of Shelley's "Alastor." He went to Europe in 1862, and again in 1866, studying and copying on his first visit the works of Turner in London; on his second, the old masters in France and Italy. In 1871 he accompanied the Exploring Expedition to the Yellowstone Country, and in 1873 went upon a similar expedition under Major Powell, making sketches for his two great works, "The Grand Cañon of the Yellowstone" and "The Chasm of the Colorado," which were purchased by Congress for \$ 10,000 each, and are both in the Capitol in Washington. His studio was in Philadelphia until 1872, when he removed to New York. He is an Academician of the Pennsylvania Academy of Fine Arts, a member of the Artists'

Fund Society of Philadelphia, of the Society of American Painters in Water-Colors, and of the Society of American Artists, organized in 1878. Among the more important of Mr. Moran's works may be mentioned, "The Last Arrow" (belonging to Mr. Baird of Philadelphia), "The Ripening of the Leaf" (to Mr. Drexel), "The Groves were God's First Temples" (to Dr. J. M. Sommerville of Philadelphia), "The Remorse of Cain" (to V. Stausse, Philadelphia), "The Children of the Mountain" (at the Paris Exposition of 1867, belonging to Roswell Smith of New York), "The Cliffs of Green River" (to John Taylor Johnston of New York), "The First Ship," "Ponce De Leon in Florida," "A Dream of the Orient," "A Ride for Life," etc. Many of these have been exhibited in New York, Philadelphia, and other American cities. He sent to the Centennial, in 1876, "The Mountain of the Holy Cross," and others, for which he received a medal and diploma. [N. A., 1884.]

Besides painting in oil and water-color, Thomas Moran has made many illustrations for books of travel, history, etc., the original water-color drawings for Prang's "Yellowstone National Park" (the most elaborate work of the kind yet produced in this country), and has devoted much time to lithography and other methods of engraving.

"Next to Church's 'Niagara,' Mr. Moran's 'Great Cañon of the Yellowstone' will, we are sure, be received by the best judges of America as the finest historical landscape yet painted in this country. In its original, no less than by its actual achievement, it deserves to be placed so near to the most famous picture that ever came out of an American studio. . . . The composition is arranged with great skill; the tree drawing is most satisfactory, and the variety, the richness, the delicacy of the color, must surprise those who have learned from other artists that nature in those regions is dressed mostly in hodge-noddy-gray." — C. C., in *New York Tribune*, May 3, 1872.

"The shrubbery and the foliage are painted with a free but at the same time a careful hand, and even though occupying a subordinate place in the picture ('The Mountain of the Holy Cross'), are finished to a high degree. Mr. Moran's touch has greatly improved in firmness, crispness, and certainty, and in this canvas he shows a thorough command over the technique of his art. The only point in which he seems to have failed is in giving distance. The picture seems to lack atmosphere. . . . Beyond this we have only praise to bestow on the picture." — *Boston Saturday Evening Gazette*, November 14, 1875.

"Of the fidelity of this painting, 'The Mountain of the Holy Cross,' to the special characteristics of the Rocky Mountains no traveler in the far West can hold one moment of question. Of the skill in management there can be as little difference of opinion." — *Aldine*, April, 1875.

**Moran, Peter.** (*Am.*) Born in Bolton, Lancashire, England, 1842. He went first to America as a child, and began the study of art under his brother, Thomas Moran, in Philadelphia. In 1863 he went to London, and spent some time in studying the English masters, but he has never been connected with any particular school of painting. He was elected a member of the Artists' Fund Society in 1867, and of the Pennsylvania Academy of Fine Arts in 1868. He has spent his professional life in Philadelphia, where many of his pic-



tures have been exhibited and are owned. To the Centennial Exhibition of 1876 he sent "The Return of the Herd" (for which he received a medal) and "A Settled Rain" (sheep in a barnyard), which was purchased by a gentleman of New York. He received also a medal for his etchings on copper, — five frames of animal subjects. To the National Academy, in 1875, he sent "A Sunny Slope"; in 1876, "Sand Hills, Atlantic City." His "After the Chase" (rough hounds on the outskirts of a wood in autumn) is owned by P. A. Widner of Philadelphia, and his "Twilight, — Sheep returning Home" (never publicly exhibited) is in the collection of W. H. Whitney of the same city.

"Peter Moran's excellent etchings are very varied in style and subject, and show a thorough mastery over the resources of the etching-needle." — *Art Journal*, June, 1867.

**Moreau, Mathurin.** (*Fr.*) Born at Dijon about 1824. Chevalier of the Legion of Honor. Pupil of Ramey and Dumont. His "Spinning-Girl" (1861) is at the Luxembourg. This sculptor has usually represented such subjects as "Spring," "Summer," "Meditation," etc., which require single figures. His groups are, "Sleeping Children," "Saltarella," "Primavera," etc. To the Salon of 1878 he sent a statue of "Oceanie" and a statuette of "Phryne."

**Moreau, Mathurin-Auguste.** (*Fr.*) Born at Dijon. Son and pupil of the preceding. He received a third-class medal in 1874, when he exhibited "Hylas," statue, plaster; "Children," bas-relief, terra-cotta; and "Rita," bust, bronze. In 1877 he exhibited "The Path of Flowers," group, plaster.

**Moreau, Adrien.** (*Fr.*) Born at Troyes. Medal in 1876. Pupil of Pils. At the Salon of 1877 were "The Tziganes" and "Under the Shrubbery"; in 1876, "Repose at the Farm" and a "Fair in the Middle Ages"; in 1878, "Gypsies of Granada" and "Le menuet."

**Moreau, Gustave.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Picot. At the Salon of 1876 he exhibited, "Hercules and the Hydra of Lernæ," "Salome," and some sketches in water-colors. His picture of "The Swimming Lesson" is a pleasing work. His "Orpheus" (1868) is at the Luxembourg.

**Moreau-Vauthier, Augustin Jean.** (*Fr.*) Born at Paris. Medals at Paris in 1865 and '75. Pupil of Toussaint. At Philadelphia he exhibited a "Young Italian Shepherd," in bronze, and received a medal. To the Salon of 1878 he contributed "St. Geneviève" (marble statuette) and "Fortune" (plaster statue).

**Morelli, Domenico.** (*Ital.*) Born at Naples, 1826. Honorary Member of the Academy of St. Fernando of Spain at Madrid; of the Royal Academy of Archæology, Literature, and Fine Arts of Naples; and of all the Academies of Fine Arts of Italy. Commander of the Orders of SS. Maurice and Lazarus, and of the Crown of Italy, and Cavalier of the Order of Civil Merit of Savoy. He resides at Naples, and was sent, when quite young, to Rome by the Neapolitan govern-

ment. He was the pupil of Prof. Camillo Guerra. In 1855 he took the first prize at the Exposition at Naples ; at the National Exposition of Italy in 1861, and at the Paris Exposition of 1867, he received gold medals. Among his works are, "Cesare Borgia at the Siege of Capua," owned by Count Tosca of Palermo ; "Christian Martyrs," in the Gallery of Capo di Monte ; "The Assumption," in the Royal Chapel at Naples ; "Tasso and Eleonora" ; a "Madonna and Child," in the church of Castellani, which has been praised by Prof. Villari ; a "Christ," painted for the composer Verdi ; an "Odalisque after the Bath" ; etc. The works of Morelli are much praised by Italian critics, and in "Volere and Potere" Sig. Lessona has devoted a chapter to him. At the Paris Exposition of 1878 were his "Odalisque" and "The Temptation of St. Anthony."

"The Neapolitan Morelli paints sacred subjects in a less ludicrous, declamatory style, but after a curious manner, equally removed from any profound feeling. He is versatile and clever, but neither sincere nor skillful enough to revive the dubious merits of the Spagnuola school of his native city, whose technical eccentricities he affects. So far as my observation goes, the ' professors ' of art, like those of literature, darken knowledge rather than enlighten the people or advance taste." — JARVES, *Art Thoughts*.

**Morgan, William, A. N. A.** (*Am.*) Born in London, 1826. He has spent the greater part of his life in New York, receiving his art education in the schools of the National Academy. Among his more important paintings are, "Emancipation," in the Olyphant Collection (exhibited at the National Academy in 1868) ; "The Legend" (N. A., 1875), belonging to Governor Fairbanks of Vermont ; "Song without Words" (N. A., 1876), belonging to Mr. Dutcher of New York ; "Motherhood" ; "Reverie" ; "The Oracle" ; etc.

"From the easel of William Morgan there is a half-length life-sized figure of a girl, seated in an old library, surrounded by musty books. The subject is entitled 'The Legend,' and, aside from its unexpressive name, forms a delightful study. The pose is exceedingly graceful, and the modeling of the face, neck, and arms is painted with rare taste." — *Art Journal*, May, 1875.

**Morgan, Matthew ("Matt").** (*Brit.-Am.*) Born about 1840. He was a pupil of Telbin, with whom he worked for some years. He painted scenery at Drury Lane Theater, and while engaged at that house developed a taste for caricature, which led to his becoming connected with the London Tomahawk, a comic illustrated journal. Later, he went to Spain, making many large designs in water-colors. After his return to London he was engaged by Mr. Frank Leslie, for that publisher's newspaper, and went to America about 1865 or '66, as a rival to Thomas Nast, who was furnishing political caricatures for the Harpers. Later, Mr. Morgan was employed by Jarrett & Palmer and other theatrical managers in New York, besides engaging in certain theatrical ventures of his own. He was once a resident of Philadelphia, drawing on stone in the Ledger Building there. He is an occasional contributor to the exhibitions of the American Water-Color Society, sending, in 1875, "The Old Home Fading away," of



which the Art Journal of March, 1875, said, "The picture is well composed, and is excellent in drawing, but the color is cold and crude." He now has a studio in Cincinnati.

**Morin, François-Gustave.** (*Fr.*) Born at Rouen, 1809. Chevalier of the Legion of Honor. Member of the Academy of Rouen. His "Ariosto reading Fragments of his Poem," and other works of his, are in the Museum of Rouen. "Titian preparing his Colors" is at the Museum of Havre. Several of his pictures have been engraved by Sixdeniers.

**Morot, Aimé-Nicolas.** (*Fr.*) Born at Nancy. *Prix de Rome*, 1873. Medal in 1877. Pupil of Cabanel. At the Salon of 1877 he exhibited "Medea" and a portrait of Mlle. d'Épinay; at that of 1873, "Daphnis and Chloe."

**Morrell, Imogene Robinson.** (*Am.*) A native of Attleborough, Mass., she studied art in Düsseldorf under Camphausen, and in Paris under Couture, residing in Paris for some years. She paints portrait, *genre*, and historical pictures, gaining a medal at the Mechanics' Fair, Boston, and at the Exhibition of Philadelphia in 1876. Among her more important works are, "The First Battle between the Puritans and the Indians," and "Washington and his Staff welcoming a Provision Train" (both at the Centennial), "David before Saul," and others. Her pictures are still signed by her maiden name, Imogene Robinson.

"In the painting of the horses Mrs. Morrell has shown great knowledge of their action, and the finish is superb. The work is painted with great strength throughout, and its solidity and forcible treatment will be admired by all who take an interest in Revolutionary history. . . . In the drawing of the figures of Standish, and the chief at his side, and the dead and dying savages, there is a fine display of artistic power, and the grouping of the figures is masterly. As in the companion picture, the utmost care has been taken in the finish, and the painting shows a solidity of treatment and a mastery of a higher standard in art than is often attained by a female artist. In color the works are exceedingly brilliant." — *New York Evening Post*, February 29, 1876.

**Morris, P. R., A. R. A.** (*Brit.*) Born in 1836. For two years he studied in the British Museum, chiefly the Elgin marbles, entering the Royal Academy in 1855. The same year he won the silver medal of the Royal Academy for best drawing from life; in 1856 he received two medals; in 1858 he won the gold medal for the best historical painting, "The Good Samaritan," and won also the traveling studentship, spending some time in Italy and France. He first exhibited at the Royal Academy, in 1858, "Peaceful Days," a picture purchased by Thos. Creswick, R. A. To the Gallery of the British Institute, in 1860, he sent the "Widow's Harvest"; in 1864, "Where they Crucified Him"; in 1865, "The Battle Scar." His "Voices from the Sea" was at the Royal Academy in 1860; "Captives' Return," in 1861; "Jesu Salvator," in 1865; "Riven Shield," in 1866; "Drift Wreck from the Armada," in 1867; "Ambuscade," in 1869; "The Summit of Calvary," in 1871; "Highland Pastoral," in 1872;

"Whereon he Died," in 1873; "Through the Dell," in 1874; in 1875, "The Mowers"; in 1876, "The Sailor's Wedding"; in 1877, "The Heir of the Manor" and "The Lost Heir"; in 1878, when he was elected Associate of the Royal Academy, he contributed "The First Communion" and "The Tomb." His "Shadow of the Cross," never exhibited, belongs to the Baroness Burdett-Coutts. "The Mowers," "The Reaper and the Flowers," and "The Sailor's Wedding" were at the Paris Exposition of 1878.

"Mr. Morris has taken the suggestions for the grace that is in this picture ['End of the Journey,' R. A., 1874] from a simple and earnest style of real life, and the effect he gains could be got only by close and long observation of figures and landscape seen together. Thus we have no touch of the artificial pose and conscious elegance of the professed model. . . . In the execution of the landscape we note what seems to us to be the most defective work of the picture. The treatment of twilight wants subtlety and depth; passages of color here and there help to give a crude effect to the whole design. Nevertheless, few works of more delicate and tender sentiment are in the Exhibition."—*Art Journal*, July, 1874.

**Morse, Samuel F. B., N. A.** (*Am.*) Born in Charlestown, Mass. (1791 – 1872). Graduated at Yale College, 1810. Went to England the following year with Washington Allston, whose pupil he was, studying also under Benjamin West. He executed a model of a Dying Hercules, for which he received a gold medal from the Adelphi Society of Arts. In 1829 he made a second voyage to Europe for the purpose of completing his art studies. He was one of the founders of the New York Academy of Design in 1826, and its second president, holding the office from 1829 to '45. At one time he was lecturer on the Fine Arts at the New York Athenæum. As a painter, he was not very successful, and abandoned art as a profession in 1839. Such of his pictures as still exist are prized rather as the work of Morse, the inventor of the Electric Telegraph, than on account of any particular artistic merit of their own. His "House of Representatives in Washington in 1823," belonging to Joseph Ripley, was at the National Academy in 1869.

**Morse, Henry D.** (*Am.*) Born in Boston, 1826, where he has since lived. He had no instruction in art, and cannot be considered a professional artist. Still, in his leisure hours for many years he has painted pictures, generally of animals and game, which have met with a ready sale in Boston, and are very highly regarded. He is a member of the Boston Art Club.

**Mortemart-Boisse, Baron Enguerrand de.** (*Fr.*) Born at Paris. Medal in 1876. Pupil of A. Johannot and T. Johannot. At the Salon of 1876 he exhibited "The Bed of an Alpine Torrent near Nice," and in 1878, "An Oil Mill near Nice."

**Moser, Karl Adalbert.** (*Ger.*) Born at Berlin, 1832. Medal at Berlin, 1854. Pupil of the Berlin Academy. Visited France and Italy. He has executed decorations for various government buildings, reliefs for the Beuth monument, and the groups on the Belle-Alliance-



Platze. At the National Gallery, Berlin, is his figure called "Kunst-technik."

**Moss, Ella A.** (*Am.*) Born in New Orleans, 1844. Went to Europe at an early age, became a pupil of the Düsseldorf schools under Professor Sohn, and spent many years in the study and practice of her profession in Belgium and Germany. She returned to the United States in the winter of 1877-78, opening a studio in New York. Among her portraits are those of many distinguished people in Europe and America. She exhibited a portrait of Rev. Dr. Morgan at the National Academy in 1878.

**Mouchot, Louis.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Drölling and Belloc. At the Salon of 1877 he exhibited "A Dahabieh on the Nile"; in 1876, "The Ducal Palace at Venice" and "The Grand Canal"; in 1875, "A Shop at Cairo" and "The Shadoof"; in 1874, "Evening Prayer"; and in 1878, "The Grand Canal, Venice" and "A Street in Cairo."

**Moulin, Hippolyte.** (*Fr.*) Born at Paris. Medals in 1864, '67, and '69. Pupil of Barye. Exhibited at Philadelphia "The Secret" and "A Discovery at Pompeii," both in bronze, for which he received a medal. At the Paris Salon in 1877 he exhibited "Gallia Nostra," statue, plaster, which was praised by Proth in his "Voyage au Pays des Peintres" for that year. "A Discovery at Pompeii" (1864) is at the Luxembourg. To the Salon of 1878 he sent a portrait of M. Duquesne.

**Mount, Shepard, A. N. A.** (*Am.*) (1804-1868.) Painter of portraits and game pictures. Elected an Associate of the National Academy in 1831, and Academician in 1842. Among his works, exhibited in different seasons, may be named his portrait of Admiral Bailey, U. S. N.; portrait of himself, painted in 1833, and now in the possession of the National Academy; and "Quail," "Brook Trout," "Shell-Fish," "Wood-Robin," "Flowers," etc.

**Mount, William S., N. A.** (*Am.*) (1806-1868.) Native of Long Island. Began the practice of his profession as an artist in New York in 1829. In 1832 he was elected member of the National Academy. His first picture was "The Daughter of Jairus," but he early turned his attention to the representation of the negro character, in which he was very successful in a quaintly humorous way. During the later years of his life his pictures were rarely exhibited in public. He sent to the National Academy of 1868, "A Portrait of a Lady" (belonging to William H. Wickham) and "The Dawn of Day." He died before the opening of the Exhibition. The next year was seen in the same gallery his "Peach Blossoms" (belonging to J. M. Falconer). His "Turning the Grindstone" and "Farmer's Nooning" were the property of Jonathan Sturges. "The Turn of the Leaf" is in the collection of James Lenox, "Bargaining for a Horse" is in the New York Historical Society, and "Raffling for a Goose"

(which has been engraved, and was very popular in its day) belongs to M. O. Roberts.

"Very expressive and clever are Mount's happy delineations of the arch, quaint, gay, and rustic humors seen among the primitive people of his native place; they are truly American." — TUCKERMAN'S *Book of the Artists*.

**Mozier, Joseph.** (*Am.*) Born in Burlington, Vt. (1812–1870). Was originally a merchant in New York. Having decided artistic tastes and talents, he went to Europe in 1845, opening a studio in Rome, and remaining there until his death. Among the better known of his sculptures are, "Pocahontas," "Wept of the Wish-ton-Wish," "Rizpah," "Rebecca at the Well," "Jephthah's Daughter," "White Lady of Avenel," "Undine," "Queen Esther," and "Truth" and "Silence" (the last two belonging to the Astor Library, New York). His "Prodigal Son" is in the Philadelphia Academy of Fine Arts.

"There is much pathos in this composition ['The Prodigal Son'], which appeals with directness and force to the hearts of those who pause in their rambles through the gallery to gaze on it. The benignity and fatherly tenderness of the old man are expressed in a language that all may read, and that requires no explanation or commentary." — *Great American Sculptors*.

**M'Taggart, William.** (*Brit.*) Born in Campbeltown. He received his art education in the Trustees Academy, Edinburgh, entering that institution in 1852, and spending his professional life in that city. His specialty is the painting of child-life. He was elected an Associate of the Royal Scottish Academy in 1859, and Academician in 1870. Among his pictures are, "Love lightens Labor," "The Young Travelers," "Followers of the Fine Arts," "An Old Salt," and at the Royal Scottish Academy in 1870, "The Fisher's Landing," "A Day on the Seashore," "Gathering Drift," etc.

"Although M'Taggart is unequal, there is always a fresh geniality about him that commends his pictures; he takes firm hold of his subject, yet occasionally disregards finish. His 'At the Fair' has less of this defect; the girls examining the photograph have each her own idea, and all is natural. 'A Sea-Bird,' where children stretched at ease on the sandy gorse are eagerly examining the wings of a water-fowl, has a fine shimmering motion of the sea which forms the background." — *Art Journal*, April, 1874.

**Mücke, Heinrich Karl Anton.** (*Ger.*) Born at Breslau, 1806. Medal at Besançon, and a great medal from Portugal. Professor at the Düsseldorf Academy, where he had studied. He traveled in Italy and painted historical and religious subjects. At the National Gallery, Berlin, are "St. Catherine of Alexandria" and "St. Elisabeth of Hungary." He made himself known as a fresco-painter by his work at the castle of Heltorf, and in the Council-Chamber of Elberfeld. Some of his pictures are well known by the engravings from them, especially that of "St. Catherine borne to Heaven by Angels."

**Muller, Charles-Louis.** (*Fr.*) Born at Paris, 1815. Member of the Institute. Officer of the Legion of Honor. Pupil of Gros and Cogniet. This artist is so well known by his picture of the "Roll-



Call of the Last Victims of the Reign of Terror," that his other works have made but a comparatively small impression. This immense work (at the Luxembourg) contains many figures and seventeen acknowledged portraits. A copy or sketch of it (51 by 94) was sold at the Johnston sale, 1876, for \$8,200. Muller has painted many portraits, and among his other subjects are, "Thomas Diafoirus" and "Mater Dolorosa" (1877), "Death of a Gitano" (1876), "Madness of King Lear," "The Waiting," and "One Moment Alone" (1875), "Lanjuinais at the Tribune, June 2, 1793" (1869), "Desdemona" and "A Scholar" (1868), etc. His picture of "Charlotte Corday in Prison" (1875) is in the Corcoran Gallery, Washington. This work was never exhibited in any other place. To the Salon of 1878 he contributed "Give us Barabbas!" and a portrait.

"Muller's great picture of the 'Call of the Condemned' of the Reign of Terror is perhaps the best composed historical painting of our time. None that I know better fulfills the requirements of this branch of art, as a realistic narrative. It carries the spectator directly into the scene as it must have appeared on that morning when the last of Robespierre's victims were wantonly hurried to the guillotine. Muller drags it bodily out of the past, and puts it before our eyes in its precise truth, without dramatic exaggeration, or attempt to heighten anguish and despair sufficiently intense in their own naked reality. It is a conscientiously told tale. The officials, at whose action we are aghast, are justly treated; made men doing a stern duty, not ensanguined monsters. There are fifty masterly pictures, each a pathetic tale by itself; every separate group and individual action diversified in emotion, but filling its place with appropriate feeling in the harmonious whole; all subdued to an appropriate key of light, in fine gradation, centered outside the prison-door, where waits the cart which is fast filling with its dismal load. There is no attempt at an imaginative treatment, as in Couture's picture, but in place of it a picturesque rendering of the spectacle, based upon a thorough study of incidents, costumes, persons, and locality, with copious variety of action and expression. It is devoid of academic artificiality on the one hand, and of the other extreme of conventional idealism on the other. Sincerity and sympathy are joined to unquestioned skill and rare talent in composition. Delacroix, by his grand manner, writes his autograph all over his work, and we are led to think as much of the artist as his subject. Poussin, Ingres, and like men represent systems or theories, and provoke comparisons. Delaroche excites the sentiments by his poetical sense, but his defective style of painting detracts from the enjoyment. Even the Couture which hangs opposite recalls the studio overmuch as a composition, besides being spotty in high lights, and securing brilliancy at such sacrifice of unity of tone and color as to make it border on the sensational in general effect. Muller attempts nothing that he cannot do thoroughly well, and in a quiet, truth-telling manner. His system gives all to art, regardless of exhibiting the artist. The painting is not the highest effort, but it is a success in high art complete in its way. Muller paints history as Motley writes it, picturesquely, and with insight into its emotions." — JARVES, *Art Thoughts*.

**Müller, Carl.** (*Ger.*) Born at Darmstadt, 1818. Professor at the Academy of Düsseldorf. Pupil of his father, and of the Academy of Düsseldorf under Professor Sohn. He visited Italy, and when forty years old was Professor in the Academy where he had studied. His pictures are numerous. His "Annunciation," in the Gallery of Düsseldorf, is well known by an engraving. His most important frescos, which are in the church of Saint Apollinarius at Remagen, are de-

servedly much admired. He sent to Paris, in 1855, "The Last Supper," "The Virgin and Child," and "The Annunciation," before mentioned; and to the Salon of 1853, "The Holy Family." At the London Royal Academy in 1876 he exhibited "The Virgin and Child before a Grotto" and "The Virgin, Infant Christ, and St. Joseph with an Angel."

**Müller, Victor.** (*Ger.*) Born at Frankfort (1829–1871). Pupil of the Stædel Institute; studied also at the Antwerp Academy, from which place he went to Paris with a young colony of German and Dutch artists, where he remained for some years and was in the atelier of Couture. He lived awhile at Frankfort, and settled in Munich in 1864. His "Hamlet in the Churchyard," painted in 1869, and exhibited at Munich, first gave him a reputation. In the "*Zeitschrift für bildende Kunst*," a writer of his obituary says, "No one has more truly comprehended and depicted the inner spirit of this Prince of our first tragedy." Among his works are, "The Muses and Graces," a decorative work in Frankfort, "Hero and Leander," "Bestrafter Ehebruch," and several portraits.

**Mulready, William, R. A.** (*Brit.*) Born in Ireland (1786–1863). Entered the schools of the Royal Academy in 1800. He first exhibited, in 1806, "A Cottage"; in 1811, "The Roadside Inn"; in 1813, "Punch"; in 1815 (when he was elected Associate of the Royal Academy), "Idle Boys." He was made Academician in 1816. Among his earlier works are, "The Wolf and the Lamb," and "An Interior of an English Cottage" (which belonged to George IV.); "The Convalescent"; "The Cousin"; "The First Voyage"; "Lending a Bite"; "Blackheath Park"; "The Fight Interrupted"; "The Barber's Shop" and "Fair Time" (1809); "The Last Inn" (1835); "Crossing the Ford" (1842); and "The Young Brother" (1857), which belonged to the Vernon Collection, and is now in the National Gallery, London. After his death a collection of his works was on exhibition for some time at the South Kensington Museum, attracting great attention in London. Some of his drawings were sold at auction about the same time, bringing enormous prices. His last picture, exhibited at the Royal Academy, was "A Toy-Seller," in 1862. Many of his works have been engraved.

"Mulready's 'Sonnet' has been very justly described as one of the most purely and tenderly poetical of English pictures from common life. . . . His refinement in form, his great sense of beauty, the poetry and invention of his subjects, combine to give them a peculiarly strong and lasting hold over the memory of those who have studied them."—*Art Journal*, May, 1876.

"Yet Mulready must unhesitatingly be placed among the few really eminent and thorough draughtsmen of the British school. His power over form was almost complete, although not so wide in range when he painted 'The Rattle' in 1808, as when he drew 'The Bathers' in 1849. His refinement is not less marked in 'The Gravel Pit' [1807] than in 'The Toy-Seller' of 1862. . . . If Mr. Mulready's earliest aim in his figure-subjects was humor, in his latter it was grace. In its essential purity no English painter can, we think, be set above him. Great as are the claims of Gainsborough, Rey-



nolds, Stothard, and Leslie, none of them equaled Mulready in that refined accuracy which has been noticed as his primary characteristic." — PALGRAVE'S *Essays on Art*.

**Mulvany, George F.** (*Brit.*) Born in Dublin (1809 – 1869). Son of Thomas Mulvany, who was the first keeper of the Royal Hibernian Academy, and a painter of some repute in Ireland. The son evinced a taste for art at an early age, was educated in Dublin, studied in Italy, and was made an Associate of the Royal Hibernian Academy in 1832. A few years later he was elected Academician, and on the death of his father, in 1845, he succeeded him as keeper. He was also one of the organizers, and as long as he lived a director of the Irish National Academy. He exhibited frequently in his native city, and his works were popular elsewhere. Among his pictures may be mentioned "First Love," "The Peasant's Grave," "The White Man cast on the Red Man's Shore," and a popular portrait of Thomas Moore, which has been frequently engraved. His last work, a portrait of Father Burke, was left unfinished.

**Munkacsy, Mihaly.** (*Hungarian.*) Born at Munkacs, 1846. Medals in Paris in 1870 and '74. Pupil of Knaus. At the Salon of 1877 he exhibited the "Story of a Hunt" and a portrait; in 1876, "The Interior of a Studio"; in 1875, "The Village Hero, Hungary"; in 1874, the "Mont-de-Piété" and "The Night Prowlers." One of his finest works was the illustration of an old custom in Hungary of exposing a prisoner, who had been condemned, to the public for several hours. In this picture the different expressions of those who have come to see the unfortunate man are very remarkable. Three of his pictures were in the Paris Exposition of 1878. [Medal of honor, 1878.]

**Munn, George F.** (*Am.*) Born in Utica, N. Y., 1852. First studied art under Charles Calverly the sculptor, and later at the schools of the National Academy, New York. He went to Europe to enter the Art Schools at South Kensington, where he received a gold medal, the first awarded to an American, for a model in clay of the Farnese Hercules. In the schools of the Royal Academy he received a silver medal for a life drawing; and he was subsequently in the studio of George F. Watts in 1876. He has painted and sketched in Brittany, and has exhibited at the Dudley Gallery, London, at Birmingham, and elsewhere. Among his works are, "Wild-Flowers," "Roses," "Meadow-Sweet," "A Sunny Day, Brittany," etc.

"A flower-picture here [Dudley Gallery, 1875], notable for the absence of manufacturing deftness, which goes so far to neutralize the beauties of Fantin's work, is the large and most careful study (wild-flowers, meadow-sweet, the chief) to which is attached a new name, G. F. Munn. This is evidently a labor of love, full of the most minute and loving study, such as a man gives who finds both intense pleasure in his work and the subject of it, such labor as only young men can give, for only they are sustained by such keenness and freshness of delight." — TOM TAYLOR, in *London Graphic*, October, 1875.

**Munro, Alexander.** (*Brit.*) Born in Scotland (1825 – 1871). Settled in London in 1848. In 1849 he exhibited for the first time at the Royal Academy several portrait busts. His first ideal work,

"Paolo and Francesca," in marble, was at the Royal Academy in 1852, and was purchased by Mr. Gladstone. His "Hippocrates" (R. A., 1857) was presented by John Ruskin to the new Museum at Oxford. Among his ideal works are, "Undine," "The Lover's Walk," "Joan of Arc," "The Young Hunter," and "The Sleeping Boy." He executed busts of Sir Robert Peel, Gladstone, and J. E. Millais, R. A.; a statue of "Mary, Consort of William III." in the House of Parliament, the colossal statue of James Watt at Birmingham, and statues of Galileo, Davy, and Watt at Oxford.

"Though all his works show talent of a high order, Mr. Munro especially excels in female busts, and in his representation of children, both singly and in groups. In all of these is refined and delicate sentiment, a quality which, in the case of the little ones, is often allied with graceful fancy." — *Art Journal*, March, 1871.

**Munzig, G. C.** (*Am.*) Born in Boston, 1850. He has spent his professional life in his native city. As an artist he was comparatively self-taught. He is a member of the Boston Art Club, and is on the Committee on Design for the "School for Art Needlework" connected with the Museum of Fine Arts, Boston. His specialty is portraits in crayon. Within a few years he has turned his attention somewhat to oils. He has exhibited at Philadelphia, New York, Cleveland, and Boston, and his portraits are in the possession of Dr. Oliver Wendell Holmes, Winthrop Sargent, Frederick R. Sears, Henry D. Parker, George Wheatland, Eben Jordan, Mrs. Oliver Ames, Mrs. Oakes Ames, Mrs. D. B. Van Brunt, Miss Harriet W. Preston, Mr. James Lawrence, Mme. Teresa Careño, the late Mme. Teresa Tietjens, Mme. Rudersdorff, and others.

**Murray, Elizabeth.** (*Brit.*) Member of the Institute of Painters in Water-Colors of London, and of the American Society of Water-Color Painters in New York. She exhibited at the Institute, in 1878, "A Moorish Saint" and "Music in Morocco"; in 1875, "The White Rose"; in 1873, "The Greek Betrothed"; in 1872, "The Gypsy Queen"; etc. At the National Academy, in 1875, she exhibited, "Spanish Lovers lighting Cigarettes" (in oils); in 1871, "Dalmatian Peasant"; in 1870, "The Old Story in Spain" (both in water-colors). "The Eleventh Hour" (in water-colors) brought \$260 at the Johnston sale in New York in 1876. [Died, 1882.]

**Murray, David.** (*Brit.*) Born in Glasgow, 1849. Brought up to mercantile pursuits, he spent his early youth in a warehouse in his native city, studying art in his leisure hours, but not adopting painting as a profession until within a few years. His studio is now (1884) in Glasgow. To the Royal Scottish Academy, in 1878, he sent "On the Towing-Path, Thames," "The Intruder," "A Sleepy Brook," "The English Yeoman's Dwelling," etc. [A. R. S. A., 1881.]

**Musin, François.** (*Belgian.*) Born at Ostend. Medal at Philadelphia, where he exhibited "Seashore at Scheveningen" and the "Harbor of Rotterdam in Rainy Weather." At Paris, in 1877, was "The Dike at Ostend in Heavy Weather."



**Mussini, Cesare.** (*Ital.*) Born at Berlin, 1808. He early fixed himself in Florence, and has acquired fame in his peculiar branch of painting. His drawing is always correct, and his color excellent. Many of his pictures have been commissions from Russia. Among his works are, "Leonardo da Vinci dying in the Arms of Francis I.," "Tasso reading his Poem to Eleonora d'Este," "Raphael and the Fornarina," the "Death of Atala," and "Stanislaus Poniatowski giving Freedom to the Poles." The portrait of this painter is in the autograph collection of the Uffizi.

**Mussini, Luigi.** (*Ital.*) Born at Berlin, 1813. Pupil of his brother Cesare. Director of the Academy of Siena. His first work, "Sacred Music," proved him to have unusual merit. In correctness of drawing he is unsurpassed, and his compositions are simple and truthful. They suggest the works of the *cinque-cento* painters. Among his works are, "Eudoro and Cimodocea" (in the gallery of modern paintings in Florence), the "Christian Martyr" (in the Cathedral of Siena), "The Money-Changers in the Temple," the "Last Day of Nero," the "Triumph of Truth," etc. Sig. Luigi Mussini is considered one of the best painters in Italy, and is at the head of his school. Since he has presided over the Academy of Siena, many fine artists have graduated there. His portrait is in the autograph collection in the Uffizi. To the Paris Salon, in 1878, he sent "Page siennois de la Tortue, — XV<sup>e</sup> siècle."

**Mutrie, Martha D. and Annie F.** (*Brit.*) Natives of Manchester. Settled in London in 1854, exhibiting annually at the Royal Academy flower-pieces, the works of both sisters being very popular. Miss Mutrie sent to the Royal Academy, in 1860, "Fungus"; in 1861, "Wild Roses"; in 1864, "Garden Flowers"; in 1868, "Roses"; in 1872, "In the Flower-Market"; in 1875, "The Cottage Window"; in 1877, "Spring Flowers."

Miss Annie F. Mutrie exhibited, in 1860, "Where the Bee Sucks"; in 1861, "York and Lancaster"; in 1863, "Autumn"; in 1871, "The Balcony"; in 1874, "My First Bouquet"; in 1875, "Farewell, Summer"; in 1876, "The Evening Primrose"; in 1877, "Wild-Flowers of South America."

Both of these ladies were "commended for great merit in *genre* painting" by the judges at the Centennial Exhibition in Philadelphia in 1876.

"These ladies rank as excellent fruit and flower painters. A fault has been found with their subjects that they are too often cultivated flowers, and that whether garden or wild flowers they are apt to be arranged arbitrarily and artificially." — MRS. TYTLER'S *Modern Painters*.

"Miss M. D. Mutrie's 'In the Cottage Window' [R. A., 1875], a beautiful study of flowers, is one of the brightest and most truthful little studies from Nature in this year's Exhibition." — *Art Journal*, July, 1875.

**MacWhirter, John, A. R. A.** (*Brit.*) Born near Edinburgh, 1839. He studied under Robert Scott Lauder, and practiced his profession in

Edinburgh, until 1869, when he opened a studio in London. He devotes himself to landscape-painting, selecting his scenes frequently in the Highlands of the West of Scotland. He exhibits at the Royal Academy and at the Royal Scottish Academy, and is an Associate Member of both these institutions. Among his works are, "The Mail from the North," "Glencoe," "The Falls of Tummel"; etc. To the Royal Scottish Academy, in 1878, he sent "Thunder-Storm on the Prairie" and "Salt Lake City, Utah"; to the Royal Academy, the same year, "The Three Graces" and "The Vanguard." His "Into the Depths of the Forest," "Out in the Cold" and "A Fisherman's Haven" were at the Paris Exposition of 1878.

**Naftel, Paul J.** (*Brit.*) English water-color artist, for some years a resident of Guernsey, at present living in London. He is a member of the Society of Painters in Water-Colors, sending annually from ten to fifteen pictures to its exhibitions; among others, "Near the Grange, Borrowdale, Cumberland," "Morning at Penllergare, South Wales," "Seaweed-Gathering, Guernsey," "Capri, from the Pine Valley, Sorrento," "First Snow on Blockmount," "The Mole near Twickenham," "Killarney, Ireland," etc. His "Violet-Gathering at Bordighera in December" and "Near Lismore, County Waterford" were at the Grosvenor Gallery in 1878. To the Paris Exposition, the same year, he contributed "Views of the Isle of Arran and of Killarney."

**Naish, John George.** (*Brit.*) Born in Sussex, 1824. Entered the Royal Academy in 1846, exhibiting the same year his first picture, entitled "Troops departing for India." In 1850 he went to the Continent, studying and working in the galleries of the Louvre, Paris, in Bruges, Antwerp, and elsewhere, returning to England the next year. Among his earlier works are, "Water-Nymphs" and "Hymn to the Rising Sun," in 1849; "Mermaids" and "Titania," in 1850; "The Power of Music," in 1854; "Fairies Returning" and "The Swoon of Endymion," in 1855; "Midsummer Fairies," in 1856 (exhibited both at the Royal Academy and the British Institution); "Influence of the Soul," in 1858; "Ode to the Northeast Wind," in 1860; "Rough Hands and Warm Hearts" and "The Last Tack Home," in 1864; and "Better than Gold," in 1865. About 1860 he altered the style of his paintings, leaving the ideal and classical figures for marine subjects. In 1867 he sent to the Royal Academy, "The Mouth of the Harbor"; in 1870, "Enoch Arden"; in 1871, "A North Devon Cove"; in 1873, "The most Northerly Point of Devon"; in 1874, "Homeward Bound"; in 1876, "The Night-Catch,—on Board a Trawler in Barnstaple Bay"; in 1877, "Life-Boat returning,—a Sea to Starboard"; in 1878, "A Summer Sea" and "The Devonshire Trawlers."

"A grizzled sailor and his son are here seen picturesquely sheltered beneath the rigging of their boat, and looking with fixed, eager eyes on the scattered roofs of the



famous village of Clovelly ['Last Tack Home,' R. A., 1864]. Everything is drawn with that conscientious fidelity to which Mr. Naish has accustomed us in his work, while he has given it greater interest by his introduction of the human figure." — *PALGRAVE'S Essays on Art*.

"Certainly there was no truer or finer combination of land and ocean among the pictures of that year than the view of the town ['Ilfracombe,' R. A., 1870], in which the painter had been a resident for some time. It afterwards gained a gold medal at the Crystal Palace. . . . Naish disdains to make any compromise with Nature; he represents her as she appears to his eye, but with something more than mere typographical accuracy, for to this quality must be added, as a general rule, poetic feeling, adapting itself to the circumstances of the subject, and originality of treatment. . . . As a colorist, moreover, Mr. Naish distinguishes himself." — *Art Journal*, November, 1875.

**Nakken, W. C.** (*Dutch.*) Of The Hague. Medal at Philadelphia, where he exhibited "Haymaking in Normandy." Mr. Weir especially commends this picture in his report. At the Paris Exposition, 1878, he exhibited "Étalon Normand" and "The Stable of the Inn."

**Nanteuil, Celestin.** (*Fr.*) Born at Rome, of French parents (1813–1873). Chevalier of the Legion of Honor. His family removed to Paris when he was still an infant. He studied under Langlois and Ingres, and then, in 1827, entered l'École des Beaux-Arts, where he became a sort of captain among some turbulent students. When a revolt occurred Nanteuil was expelled from the school, which made him a hero with a class, and he became known as one of the leaders of the reformers of art, as they were called. For some years he was employed in etching for romantic literature. In 1848 he first sent to the Salon a work worthy of notice, "A Ray of Sunshine," which was much admired. He devoted himself to *genre* subjects, and exhibited each year. His "Souvenirs of the Past" and "The Future" are well known from lithographs by himself. Nanteuil executed many plates for artistic publications. He traveled much and made numerous sketches. In 1870 he was placed at the head of the School of Design at Dijon, and appointed Conservator of the Museum of that city. Since his death two of his water-colors, "Hunting-Dogs in Repose" and "The Fawn," have been placed in the Luxembourg.

**Nash, Joseph.** (*Brit.*) Born about 1812. An artist in water-colors, making as his specialty architectural views and antique exteriors and interiors, English and Continental. He first exhibited in public in 1835. Among the better known of his early drawings are, "The Queen's Visit to Lincoln's Inn Hall," in 1846; "The Interior of the Crystal Palace," in 1851; "Rochester," "Roman Cathedral," "Charles V. visiting Francis I. during his Confinement," in 1855; "Chapel of Edward the Confessor at Westminster," in 1866; "Red Room of Louis Philippe at Claremont," in 1867; "The Brown Gallery, Knole, Kent," in 1872; "A Dinner-Party under the early Plantagenets" and "The Thumb Stocks," in 1873.

He has been for some time a member of the Society of Painters in

Water-Colors. In 1838 he published a volume entitled "Architecture in the Middle Ages," with lithographic illustrations, and a few years later, in four series, "The Mansions of England in the Olden Time." He has also furnished illustrations for the works of Shakspeare, Scott, and other standard authors. [Died, 1878.]

**Nast, Thomas.** (*Am.*) Born in Landau, Bavaria, 1840. Taken to America in 1846. Early displayed artistic talents, but, with the exception of a few months' tuition under Kaufmann, is entirely self-taught. He began his professional career as a draughtsman for illustrated journals as early as 1855. In 1860 he went to Europe, followed the army of Garibaldi, sending sketches to London and American pictorial papers; returned to America in 1862, and during the American Civil War sent many graphic drawings of war scenes to the Harpers' periodicals, attracting great attention on both sides of the Atlantic. He did not develop into a caricaturist until the close of the war, his later work being chiefly in that direction. Although not a member of any academy or society of the country, he is an occasional contributor to the public exhibitions in New York and elsewhere, sending to the National Academy, in 1868, "The Last Drop"; in 1870, "The Departure of the Seventh Regiment," belonging to James H. Ingersoll.

"Judging from wood-cuts in Harper's Weekly of compositions relating to the various stages of the war, Nast is an artist of uncommon ability. He has composed designs, or rather given hints of his ability to do so, of allegorical, symbolical, or illustrative character, far more worthy to be transferred in paint to the walls of our public buildings than anything that has as yet been placed on them. Although hastily got up for a temporary purpose, they evince originality of conception, freedom of manner, lofty appreciation of national ideas, and action, and a large artistic instinct."—JARVES, *Art Idea*.

"Nast has proved one of the most spirited and authentic draughtsmen of the battles and other scenes incident to the late Civil War. His illustrations for Harper's Weekly show talent and fidelity. He is an original designer, and exhibits a remarkable grasp of the great questions at issue."—TUCKERMAN'S *Book of the Artists*.

"What a gift is this year's volume of Harper's, setting New York and its affairs so wonderfully before us! It would do you good to know, if I could tell you, the enjoyment your great and glorious Nast is giving in this valley. I sent the number to Fox How, when W. E. Forster was there, and they borrowed it again for the Stanleys and Lady Richardson. The favorite, the one supremely extolled, is that of the Romish Crocodile and the children. The Dean [Stanley] was delighted with it."—HARRIET MARTINEAU'S *Autobiography*, Vol. II.

**Navez, François Joseph.** (*Belgian.*) Born at Charleroi (1787–1869). Member and Professor of the Royal Academy of Belgium. Correspondent of the Institutes of France and Holland. Chevalier of the Orders of the Lion of Belgium, of Léopold, of William, and of the Legion of Honor. Member of various academies and important art associations. Pupil of François and David. His "Hagar in the Desert" is at the Brussels Museum; his "Raising of the Sulamite's Son" and the "Meeting of Isaac and Rebecca" are at The Hague; an "Italian Mother with a Sick Child" is at the National Gallery, Ber-



lin ; "The Prophet Samuel," in the Museum at Haarlem. His works are also seen in churches in Brussels, Amsterdam, etc. His portraits were much admired. He painted one of William of Holland for the Duke of Wellington.

**Neagle, John.** (*Am.*) (1799–1865.) A portrait-painter, comparatively self-taught. He was apprenticed to a coach-painter in Philadelphia. About 1818 he began the practice of the higher branches of his profession in that city, settling in Lexington, Ky., and subsequently in New Orleans. His best-known work, "Patrick Lyon the Blacksmith," in the Boston Athenæum, was painted in 1826. He was a son-in-law of the artist Sully, from whom, in his early years, he received much encouragement and help. The best part of his professional life was spent in Philadelphia, where are still preserved many of his pictures, notably, the portrait of Washington in Independence Hall, of Henry Clay in the Union League Club, and of Henry Carey in the Academy. He was President of the Philadelphia Artists' Fund Society for many years. A valuable portrait of Gilbert Stuart by Neagle is now in the Boston Athenæum. It was exhibited at the Centennial Exhibition of 1876.

**Neal, David.** (*Am.*) Born in Lowell, Mass., 1837. He went to Munich in 1861, where he has since lived. In 1862 he entered the Royal Academy of Bavaria, where he studied from the antique for two years, later becoming a pupil of his father-in-law, the Chevalier Ainmuller. In 1869 he entered the studio of Piloty, remaining until 1876, changing his style of work and devoting himself entirely to figure-painting at that master's suggestion. Previous to this, he painted several interiors, the most important being "The Chapel of the Kings, Westminster Abbey" (belonging now to Francis Cutting of Boston) and "St. Mark's, Venice" (now the property of Samuel Nickerson, President of the First National Bank of Chicago); both of these were at the International Art Exhibition at Munich in 1869, and later at the National Academy of New York. In 1876 Mr. Neal was awarded the great medal of the Royal Bavarian Academy of Fine Arts for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest in the gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed. This picture was later in the collection of D. O. Mills, President of the Bank of California, and was exhibited at the Munich Art Union, afterwards in London, later in Boston, Lowell, Chicago, and elsewhere in the United States. It has been extensively photographed. Among his works are, "Return from the Chase" (belonging to John Bloodgood of New York), exhibited in Munich for the benefit of the wounded in the Franco-German war, and at the National Academy, New York; "James Watt," a large historical picture at the Royal Academy, London, in 1874 (belonging to Sir B. S. Phillipps, formerly Lord Mayor of London); "The Burgomaster"; and several portraits and ideal heads.

The "Wartburg," a monthly journal of the Munich Archæological Society, edited by the celebrated art critic, Dr. Förster, says (No. 9, 1876) :—

"The greatest interest was created at the Art Union by a historical picture of considerable dimensions by David Neal. This highly gifted artist, who is still young, an American by birth, and a pupil of Piloty, took as a subject for his picture the first meeting of Marie Stuart, the brilliant and lovely as well as inconstant Queen of Scots, with the singer Rizzio. The artist represents the object of so much poetic lore in the bloom and splendor of her youth ; the period chosen being when she was at the height of her fortunes. . . . The scene is excellently well conceived and represented in a most masterly manner ; the characters, particularly those of the principal personages, are well carried out with equally as much knowledge of the times, as well as a love and feeling for the subject. In another column we give a notice of the honorable distinction which has been conferred upon Mr. Neal on the part of the Royal Academy for this prominent work."

Referring to a portrait (Mrs. Raymond) exhibited at Munich, the "Zeitschrift für bildende Kunst" says :—

"From David Neal, a pupil of Piloty, we have a lady's portrait which is to so high a degree spirited and fine in the conception, and is executed with so much bravour, that it would do honor to his master, and certainly evinces a finer feeling for color than is possessed by even Piloty himself."

"In England Mr. Neal has earned a place in the high ranks by his 'James Watt,' and his 'Mary Stuart and Rizzio,' that was exhibited in this country, has removed all questions here as to his great merits. Looking at these two paintings, one is impressed with the power of a deep-thinking artist. He has not devised a scene merely to show off his technical skill ; he saw deeper, and represents more than it would be easy to define in words. . . . It would not be amiss to analyze, also, his 'Mary Stuart and Rizzio.' We should find in it the true elements of historical painting. The Queen, followed by her maids and Darnley, has descended a massive staircase, and has turned on the lower landing, when she sees Rizzio reclining asleep on a carved wood chest, his mandolin by his side. The Queen's fixed look of surprise, her equivocal gesture, are significant. Now we have the clew to all the rest ; since it is known that Rizzio has been taken into the Queen's household service, the love, and the complications, and the murder follow, as night the day. This is high art !" — *Chicago Tribune*, March 24, 1878.

**Neff, Timoleon Charles de.** (*Russian.*) Born at Korkulla (1807–1877). Court Painter and Member of the Académie des Beaux-Arts at St. Petersburg. Studied at Dresden and Rome. In 1826 he settled in St. Petersburg, and soon became distinguished. Many of his portraits are of the members of the Imperial Family. In the Hermitage at St. Petersburg there are two pictures by Neff of "Nymphs Bathing." There are more copies made of these pictures than of any other works in that gallery.

**Nehlig, Victor, N. A.** (*Am.*) Born in Paris, 1830. Studied art in his native city under Cogniet and Abel de Pujol, and settled in America in 1850. He opened a studio in New York, was quickly elected an Associate of the National Academy, and made an Academician in 1870, when he exhibited "The Bravo." One of the results of a visit to Cuba was his "Mahogany Cutting" (belonging to John C. Force), which was at the National Academy in 1871, since which time he has not exhibited in that gallery. He visited Europe in 1872.



Among his works are "The Artist's Dream," "The Armorer of the Olden Time," "Gertrude of Wyoming," "Pocahontas," "Hiawatha," "The Captive Huguenot," etc.

**Némoz, Jean-Baptiste-Augustin.** (*Fr.*) Born at Thodure. Medal in 1877. Pupil of Picot and Cabanel. At the Salon of 1877 he exhibited "Theseus going to fight the Minotaur"; and in 1878, "Paradise Lost."

**Neuber, Fritz.** (*Ger.*) Born at Cologne, 1837. Pupil of Stephan. He has passed some time in several German cities, and has worked very quietly in a manner quite his own. He lives in Hamburg. Among his works are his statues of Peter Vischer, Gustavus Adolphus, Barbarossa, Handel, Bach, Neander, Schleiermacher, Luther, Twelve Apostles, etc. His works in the Nicolas Church brought him into much notice, and he received numerous commissions for busts and other work from private individuals.

**Neuville, Alphonse de.** (*Fr.*) Born at Saint-Omer, 1836. Chevalier of the Legion of Honor. Member of a rich family, he had a fine education, and left school with honors. His parents intended him for an official career, but he declared himself only ready to join the army, and in spite of all obstacles he entered the preparatory school of Lorient. The Professor of Design at this school, familiarly known as Papa Duhousset, quickly remarked the astonishing skill of De Neuville in drawing. Naturally the teacher took great pleasure and pride in teaching him, and often declared to the young fellow, "Quoique tu fasses, rappelle-toi que tu ne seras jamais qu'un peintre." He next went to Paris and entered the law school, for the sake of peace with his family. He remained three years, and passed most of his time at the military school or at the Champs-de-Mars, sketching, and making himself intimately familiar with all of a soldier's life which could there be learned. When he next returned home, he declared that he would be a painter or nothing. After a year of opposition his father went with him to Paris to consult some artists on the prospect for the young man. Bellangé, Yvon, Picot, all discouraged him, and advised his return to the home he had left. But the young fellow believed in his "lucky star," and took a small studio and went to work. His first picture, "The Gervais Battery," was accepted at the Salon of 1859 and took a medal of the third class. Just then Delacroix, who was in his decline, became the friend of the artist, and, while his doors were closed to most people, De Neuville spent many hours with him. In 1860 the débutant received a commission to paint "The Taking of Naples by Garibaldi," for the Cercle Artistique. He went to Italy, and the picture which he brought back was bad enough to satisfy a bitter enemy! In 1861 his "Chasseurs of the Guard" took a second medal at the Salon. From this time attention was turned to De Neuville, and he held a place among French military painters. He received, however, but few orders, and was obliged to make wood-cuts for

illustrated publications, in order to live. In this department he has been nearly as fruitful as Gustave Doré. His picture of the "Attack of the Streets of Magenta" (1864) was very successful, and was bought by the State for the city of Saint-Omer. His picture of 1868 was purchased for the Museum of Lille, — it was "The Chasseurs crossing the Tchernaiâ on Foot." Naturally the war of 1870–71 was an inspiration to this painter, and the pictures he has since painted have placed him in the first rank among his fellows. "The Bivouac before Bourget" (1872) is at the Museum of Dijon. "The Last Cartouches at Balan" (1873) was judged worthy of the Cross of the Legion of Honor. In 1874 he exhibited "The Attack by Fire on a Barricaded House at Villersexel." This is considered his best work by many. Paul Mantz calls it a "masterpiece." De Neuville, in his frequent journeys, makes some sketches not "in his line," as one may say, and has painted a few subjects, such as the "Recolte du Varech," which are also excellent pictures. At the Salon of 1877 he exhibited "An Episode in the Battle of Forbach, August 6, 1870" and a portrait; in 1875, "A Surprise in the Environs of Metz, August, 1870." In the gallery of W. T. Walters of Baltimore is his "Engineer Officer on a Reconnoissance."

"De Neuville has not perhaps the exactness and careful timidity of Detaille; he is not, like him, the pupil of Meissonier and a miniaturist by profession; but he has freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color at the end of his brush, and all without visible effort. In a word, he has the genius of action, that entirely French quality which one cannot exact from a Dutchman like Detaille." — ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1874.

**Newell, Hugh.** (*Am.*) Born in Ireland. Brought up in Belfast, and educated at Queen's College there. He studied art in Antwerp, also in Paris under Couture, and later, in London, in the South Kensington Schools. At the age of twenty-one he came to the United States, settling in Baltimore, and receiving both the gold and silver medals of the Maryland Institute. His professional life has been spent in Baltimore and Pittsburg, Pa., and his paintings have been exhibited, and are owned in those cities, in Philadelphia and New York. Since 1870 he has been Principal of the Pittsburg School of Design for Women, and was awarded a diploma for the work of this school from the judges of the Centennial Exhibition of 1876 in Philadelphia. His "Smithy" was at the National Academy of New York in 1873; his "In the Cottage Window" and "Basket of Grapes," in 1878.

**Newman, Henry R.** (*Am.*) A water-color artist, who has lived for many years in Florence. He paints a variety of subjects, and is very happy in his flower-pieces. As a teacher, he has been very successful and fashionable, and well merits the praise bestowed upon his work. He exhibited in Florence, in 1878, "A Study of Pink and White Oleanders" and "Grapes and Olives," and sent to the Gros-



venor Gallery, London, the same year, "Flowers" and "An Architectural Study." Several of his Florentine street scenes belong to Lord Spencer. Of a drawing of Santa Maria Novella, Florence, by Mr. Newman, Ruskin wrote to the artist in 1877: "I have not for many and many a day seen the sense of tenderness and depth of color so united, still less so much fidelity and affection joined with a power of design which seems to me, though latent, very great. To have made a poetic harmony of color out of an omnibus-stand is an achievement all the greater in reality because not likely to have been attempted with all one's strength."

**Newton, Sir William John.** (*Brit.*) (1785–1869.) Miniature-painter to the Queen, receiving the honor of Knighthood in 1837. In his branch of the profession he was popular and much patronized by the Royal and Noble Families. He contributed a large number of works to the Royal Academy yearly, until 1863. "The Christening of the Prince of Wales at Windsor" (which was at the Royal Academy in 1845) was his largest and most important picture. It was painted on ivory, and attracted much attention.

**Newton, Mrs. Charles T.** (*Brit.*) (1832–1866.) Daughter of John Severn, an artist. She displayed remarkable talents for art at an early age, and studied under George Richmond, devoting herself to portrait and figure painting in water and oil. In 1861 she was married to C. T. Newton, Superintendent of Antiquities at the British Museum, and turned her attention, during the few remaining years of her life, to drawing from the Roman and Greek sculptures and vases in that institution. Among her paintings may be mentioned, "Elaine," "Sebaste," "Levantine Lady," "Jewess of Smyrna," "Letty," etc. She exhibited a portrait of herself at the Royal Academy in 1863.

**Newton, Alfred P.** (*Brit.*) Born in 1835. A graduate of no school of painting, and comparatively self-taught, he has studied directly from nature in Wales, Scotland, and Italy, devoting himself to landscapes, chiefly in water-colors. He was elected a member of the Society of Painters in Water-Colors in 1860, upon the exhibition, in its gallery, of his first works. Among his more important pictures are, "Mountain Gloom," "Mountain Glory," "Mystery and Imminence," "Nature's Merriments" (in oil), "Declining Day," "The First Approach of Winter," etc. His "Mountain Gloom" and "Left by the Tide" were at the Philadelphia Exhibition in 1876, gaining a medal. To Paris, in 1878, he sent "Left by the Tide." [Died, 1883.]

"It is literally certain that no artist whatever, before our day, could have drawn that mountain ['Glencoe'] with such truth. No artist before this century would have understood the mass of granite under the thin and broken turf. Nor would any older artist have felt the loveliness of the natural scene in this half-melancholy, half-pleasurable spirit. The work is impressive because the scene is impressive, and because the artist has trained himself to see and feel enough to reproduce, but not enough to transform nature, and make a new creation of his own." — P. G. HAMERTON, in *English Painters of the Present Day*.

**Nevin, Blanche.** (*Am.*) Native of Philadelphia. Studied sculpture under J. A. Bailly and at the Pennsylvania Academy of Fine Arts. Executed several portrait and ideal busts, owned principally in her native city. Among her more important works are a full-length statue of "Eve" and a statuette of "Cinderella."

**Nicol, Erskine, A. R. A.** (*Brit.*) Born near Edinburgh, 1825. Was apprenticed to a house-painter in his native city, in his leisure hours studying in the Trustees Academy, and teaching drawing a few years later in the High School at Leith. After spending three or four years in Dublin, where he gave lessons in drawing and painted portraits, gathering at the same time material for the clever sketches of Irish character in which he has been so successful, he returned to Edinburgh, contributing regularly to the exhibitions of the Royal Scottish Academy, of which he is a full member (1859). He removed to London, where he still resides, in 1862. He sent to the Royal Academy, in 1857, "Did it pout with its Betsy?"; in 1861, "Toothache"; in 1862, "Notice to Quit"; in 1863, "Waiting an Answer"; in 1864, "Among the Old Masters"; in 1865, "A Deputation"; in 1866, "Both Puzzled"; in 1867, when he was made Associate of the Royal Academy, he sent "Kiss an' make it up"; in 1868, "A China-Merchant"; in 1869, "A Disputed Boundary"; in 1871, "On the Lookout"; in 1872, "His Babies"; in 1873, "Steady, Johnny, Steady!"; in 1875, "The New Vintage" and "Always tell the Truth!"; in 1876, "Storm at Sea"; in 1877, "Unwillingly to School"; in 1878, "The Lonely Tenant of the Glen," "Under a Cloud," and "The Missing Boat."

"The Almshouse Nurse," a sketch of Erskine Nicol's, was in the National Academy of New York in 1869; his "Paying the Rent" (belonging to F. O. Day) was in the Centennial Exhibition of Philadelphia in 1876; his "Collecting his Thoughts" brought \$1,560, and his "Yours to Command" \$1,575, in the sale of the Latham Collection in New York in 1878; both were painted in 1865, and now belong to Theron R. Butler of New York. His works are familiarly known on both sides of the Atlantic through the medium of engraving.

"Erskine Nicol's 'Storm at Sea' [R. A., 1876] is a picture of great pathetic power, vigorously handled, marvelously well drawn, and abounding in evidences of skill and painstaking study." — *Art Journal*, July, 1876.

"Erskine Nicol is represented by one of his inimitable bits of Irish comedy. Expression could go no further than in his burly farmer who has come into town to consult 'His Legal Adviser' [R. A., 1877]." — *London Standard*, May, 1877.

"A very broadly painted group ['Unwillingly to School,' R. A., 1877], showing an old Scotch dame doing her best to coax a braw little Hieland laddie, in a kilt and blue bonnet, and with a pair of cheeks like unto two Ribstone pippins, into going to school. The contest of emotions in this work is exquisitely rendered." — *Illustrated London News*, May, 1877.

**Nicoll, J. C., A. N. A.** (*Am.*) Born in the city of New York in 1845,



where the greater part of his professional life has been spent, with the exception of extensive sketching-tours along the coast from the Gulf of St. Lawrence to Florida. Mr. Nicoll painted for two years in the studio of Mr. F. H. De Haas, and has studied in the fields with Mr. De Haas, Kruseman Van Elten, and others, but does not consider himself a pupil of either of these gentlemen, and was not a student of any of the art schools of this country or of Europe. His works, which are of moderate size, have been exhibited in the principal cities of the country. He is not a member of the National Academy, but one of the original members of the Water-Color Society in 1866, holding the position of secretary for nine years, and being better known in that branch of the art, to which a large part of his time has been devoted. His specialty is coast views. He was elected a member of the Artists' Fund Society in 1874.

Among the better known of Nicoll's works in oils are, "Thatcher's Island, Mass." (sold in Syracuse), "Sunset, Bay of Fundy" (now in Chicago), and "A Summer's Resting-Place" (belonging to H. P. Farnham); in water-colors, "Moonlight, Cape Ann" (the property of J. M. Sears of Boston), "Off Portland Harbor," "Shower on the Coast," "Schroon Lake," and "Coast View in Spring." His "Foggy Morning, Grand Menan" and his "Gulf of St. Lawrence" were at the Centennial Exhibition of 1876; "On the Gulf of St. Lawrence" and "Shower on the Coast" (both in water-colors) were at the Paris Exposition of 1878.

"Nicoll's 'Coast View in Spring' [water-color, 1875] is an admirable specimen of his skill. The coast line is rocky, and in giving the texture of the water-worn granite as well as the breaking surf with its shower of spray, the artist shows that his study has been earnest as well as conscientious. In color the work is brilliant, and what is commendable, there is no departure from truth to produce the result."—*Art Journal*, March, 1875.

**Niemann, Edmund John.** (*Brit.*) Born in Islington, of German parentage (1813–1876). Engaged in mercantile pursuits until the age of twenty-six, when he took up the profession of an artist. He resided in Buckinghamshire, and painted from nature. He first exhibited at the Royal Academy, in 1844, "On the Thames, near Great Marlow," which attracted favorable notice. In 1850 he was elected trustee and honorary secretary of the National Institution, a short-lived association of artists. Among his better known works are, "The Thames at Maidenhead," "Recollections of the Rhine," "Scarborough, — Sunset" (1862), "Moss Troopers," "The Ambush," "Chester Cathedral," "Launch of the Great Eastern," and a view of "Scarborough," his last exhibited work, at the Royal Academy in 1872.

"Niemann's style of painting may lay claim to a certain originality. His coloring is powerful, with often a tendency to heaviness, but at all times it is highly effective. Four of his paintings are in the National Collection at South Kensington."—*Art Journal*, August, 1877.

**Niemeyer, John H.** (*Am.*) Born in the city of Bremen, 1839. He was taken to the United States at an early age, but returned to Eu-

rope as a youth to complete his art education, studying in the School of Fine Arts, Paris, under Gérôme and Yvon, and for some time in the private atelier of Jacquesson de la Chevresse. From 1866 to '70 he was in the studio of Cornu. He received two medals from the Imperial School of Design in Paris. His professional life in America was spent in New York until 1871, when he was appointed Professor of Drawing in the Yale School of Fine Arts, where are some of his *genre* pictures. Among his important works are, "Guttenberg inventing Movable Type," at the Paris Salon of 1869, and at the Centennial Exhibition at Philadelphia, in 1876. Of late years he has painted portraits and ideal works.

"A picture with a meaning conveys a double satisfaction, and the artist could scarcely have chosen a subject more appreciated by every one. The picture itself ['Guttenberg'] is a product of a master's hand, and Mr. Niemeyer shows an intimate knowledge of detail of the early ages." — *New York Telegram*, March 4, 1871.

**Nittis, Giuseppe de. (Ital.)** Born at Barletta, 1846. Medal in 1876. Pupil of Gérôme. At the Salon of 1877 he exhibited "Paris, — View from the Pont Royal"; in 1876, "On the Road to Castellamare" and "Plâce des Pyramides"; in 1875, "Plâce de la Concorde" and "At Bougival, on the Seine." At the Glasgow Fine Art Loan Exhibition, 1878, there was a fine picture by De Nittis of the "Arc de Triomphe, Paris," belonging to J. G. Sandeman, Esq. "In the distance the arch, protected by scaffolding and woodwork. In the street, and riding out of the picture, a lady on a black horse and a gentleman on a brown. In the foreground, to the right, a lady in black, accompanied by a nurse with scarlet and black tartan shawl, wait to cross the street. Other figures through the picture." [Died, 1884.]

**Nobas, Rosendo. (Span.)** At Philadelphia he exhibited "A Wounded Bull-Fighter," a portrait of Fortuny, and one of Miguel de Cervantes, all in plaster, and received a medal.

**Noble, Matthew. (Brit.)** (1818–1876.) Studied in London, exhibiting there his first work in 1845. He executed the Wellington Monument in Manchester, Oliver Cromwell in the same city (the first statue to the Protector erected in a public place in England), and statues of Sir John Franklin, Sir James Outram, the Earl of Derby, and of Queen Victoria, in different cities of Great Britain. Among his ideal works are, "Amy and her Fawn," "Purity," "The Spirit of Truth," etc.

"This fine bronze statue [Earl of Derby] is an object of great attraction to almost every one who happens to be for the first time in the neighborhood of the Houses of Parliament and Westminster Abbey. The statue is one of Mr. Noble's most successful works. The figure, habited in the costume of the Oxford chancellor, is very dignified, yet easily and gracefully posed; the expression of the face is rather severe, but highly intellectual. [It was unveiled in 1874.]" — *Art Journal*, August, 1875.

**Noël, Edme-Antony-Paul. (Fr.)** Born at Paris. Medals in 1872 and '74. Pupil of Guillaume, Lequesne, and Cavelier. *Prix de*



*Rome* in 1868. Chevalier of the Legion of Honor in 1878. At the Salon of 1878 he exhibited a portrait of Baron Taylor (in bronze) and "Meditation" (a statue in marble); in 1876, "After the Bath" (statue, marble); in 1875, "Romeo and Juliet" (group, marble) and "The Retiarius" (statue, bronze); in 1872, "Marguerite" (statue) and "Death" (a bas-relief), both in plaster, etc.

M. Noël is also known by his artistic work in the Haviland faience, a fine specimen of which is a vase in the possession of Mr. Harper of New York. His signature is on his vases, and they are all modeled, never molded.

**Norton, William E.** (*Am.*) Sprung from a shipbuilding family in Massachusetts, he had, from his infancy, a fondness for the sea, making several voyages before the mast, before he settled in Boston, and began the painting of marine views, which are his specialty, and in which he has met with decided success. In 1877 he went abroad, opening a studio in London. Among his works are, "Gathering Kelp," "Whale-Ships Trying Out," "Early Morning," "Calm Afternoon," etc. His "Fog on the Grand Banks" was at the Philadelphia Exhibition of 1876. To the Royal Academy, London, he sent in 1878, "The Thames near Blackwall," "Twilight on the Banks of Newfoundland," and "Becalmed on the Grand Banks." To the Mechanics' Fair, Boston, the same year, "Midnight Moonlight on the Grand Banks," "Nantasket Beach in November," and "In the Bay."

"William E. Norton's 'Crossing the Grand Banks' is most remarkable for its effective presentation of fine neutral tints of rich deep gray, and soft rich hazy dream-light." — *Art Journal*, May, 1877.

**Oakes, John Wright, A. R. A.** (*Brit.*) Born in 1822. First sent a picture to the Royal Academy in 1848. In 1860 he exhibited "An Old Sand-Pit"; in 1861, "Water Meadows, Sandwich"; in 1863, "The River in Flood"; in 1865, "Morning at Augera, Lago Maggiore"; in 1869, "Early Spring"; in 1870, "A Summer Morning"; in 1871, "Source of the Thames"; in 1872, "Repairing the Old Boat"; in 1873, "A Mountain Stream, Aberdeenshire"; in 1874, "A Sandy Bit of the Road"; in 1876 (when he was elected an Associate of the Royal Academy), "Fording a Tidal Creek" and "Sheltered"; in 1877, "In the Border Countrie" and "Line-Fishing" (a calm sea on the South Coast); in 1878, "Dirty Weather on the East Coast" and "In the Meadows."

"We remember no landscape of Mr. Oakes' so powerful or so well brought together in effect as his 'Mountain Valley' [R. A., 1864]. Otters catching salmon in the foreground, whilst behind a sudden gleam of angry light, succeeding rain and snow, smites the fractured face of a huge slate-cliff. The work has a real solemnity of effect." — *PALGRAVE'S Essays on Art*.

**Oakey, Maria R.** (*Am.*) Born in New York, 1847. She was educated at the schools of the Cooper Institute and the Academy of Design, and has had the benefit of instruction, at different periods, from

La Farge, William Hunt, Dr. Rimmer, Swain Gifford, George Butler, Edwin Forbes, and Thomas Couture. With the exception of a visit to France and Italy her professional life has been spent in New York. Among her works are a portrait of a boy, life size and full length, exhibited in Boston and New York (belonging to Daniel Oakey); portrait of Miss O. S. Ward; "A Woman Serving," exhibited in New York, Boston, and London (belonging now to Edward Cook); "Violets," a life-size (three-quarter length) figure of a young girl in antique dress, at the Exhibition of the Society of American Artists in 1878; "L'Inamorato"; "The Philosopher's Corner" (in oil), belonging to Samuel V. Wright of New York; and portraits, flowers, still-life, and charcoal drawings, owned by Miss Bartol of Boston, C. W. Woolsey, John P. Townsend, J. Q. A. Ward, Alexander Cochrane, and others. [Married T. W. Dewing, the artist, in 1881.]

**O'Connell, Mme. Frederic-Emilie-Auguste-Miethe.** (*Ger.*) Born at Berlin, 1828. Pupil of Begas of Berlin. Her first picture, the "Day of the Dupes," though far from perfect, was much praised. In 1844 she married and settled in Brussels. Here, by the study of the pictures of the Flemish school, she much improved, and while in Belgium she painted many water-colors, some portraits, and executed most of her etchings. She received at the Salons there all the medals, including that of the first class. About 1853 she went to Paris, where she was also successful, and where she opened an atelier, and received a number of pupils. Among her works are, "Portrait of Rachel," "Peter the Great and Catherine," "Maria Theresa and Frederick the Great." Among her etchings are, "St. Magdalen in the Desert," "Charity surrounded by Children," some busts, portraits, etc.

**O'Donovan, William R., A. N. A.** (*Am.*) Born in Virginia, 1844. An American sculptor whose professional life has been spent in the city of New York. He sent to the National Academy, in 1874, a bust of the late Peter Gilsey (belonging to Mr. Henry Gilsey). In 1876 he exhibited a bust of the late John A. Kennedy, executed for the monument to be placed over his grave by the Odd Fellows. In 1877 he sent his bust of Thomas Le Clear, N. A., and in 1878, busts of William H. Beard, Winslow Homer, and one of William Page, to be presented by a number of prominent residents of New York to the Academy of Design. He is at present (1878) engaged upon a bust of Theodore Tilton, and many prominent Americans have been among his subjects. He was elected an Associate of the National Academy in 1878.

"In making a bust Mr. O'Donovan, as he should, pays as much attention as a portrait-painter does to the modifying influence of color or form. . . . One of the best and best-known artists of the country is reported to have said recently of O'Donovan's portrait of the painter Page, that it is executed in the true Phidian spirit. This was only another way of saying that it is in the style of the purest ancient Greek art, and as so little of our modern sculpture deserves such praise, Mr. O'Donovan's bust is a singularly interesting performance." — *Art Journal*, February, 1878.



**Ogilvie, Clinton, A. N. A.** (*Am.*) Born in New York, 1838. He has devoted himself to landscape-painting, studying under James Hart, and practicing his profession in his native city. He has twice visited Europe, working for some time in Paris. In 1864 he was elected an Associate of the National Academy, exhibiting there, in different seasons, "The Path by the River," "Valley of the Croton," "Farmington River Scenery," "The Brookside," "Summer Day in Connecticut," "Sunny Summer Time," "The Mountain Brook," "Near Brummer, Switzerland," "Lauterbrunnen," "Lake Como," "Lake of Killarney," etc. His "In the Woods" was at the Centennial Exhibition at Philadelphia in 1876.

**Oliva, Alexandre-Joseph.** (*Fr.*) Born at Saillagousse, about 1824. Chevalier of the Legion of Honor. Pupil of Delaistre. Best known by his portrait statues and busts, of which he has made a great number. His "Rembrandt" (1853) and a bust of R. P. Ventura de Raulica are at the Luxembourg.

**Olivié, Léon.** (*Fr.*) Born at Narbonne. Medal in 1876. Pupil of Cœdes and Cogniet. At the Salon of 1876 he exhibited "The Question" and "A Fisherman of the Seine."

**O'Neil, Henry, A. R. A.** (*Brit.*) Born in St. Petersburg, 1817. Taken to England as a child, he displayed a taste for art, and entered the Royal Academy in 1867. He exhibited his first picture two years later, since contributing regularly to the exhibitions of the Academy. His "Eastward Ho," in 1858, and (the companion picture) "Home Again," in 1859, attracted great attention in England, and brought him into prominent notice as an artist. Both were engraved. Among the better known of O'Neil's earlier works are, "The Last Moments of Mozart," "Queen Catherine's Dream," "The Return of the Wanderer," and "Ruth and Naomi" (which belonged to Prince Albert). In 1860 (when he was elected an Associate of the Royal Academy) he contributed "The Shipwreck"; in 1861, "The Parting Cheer"; in 1862, "Mary Stuart's Farewell to France"; in 1863, "The Power of Music"; in 1864, "The Landing of the Princess of Wales at Gravesend"; in 1866, "The Last Moments of Raffaele"; in 1868, "Before Waterloo"; in 1872, "Rebecca and Ivanhoe"; in 1873, "Tintoretto painting his Dead Daughter"; in 1874, "The Path through the Glen"; in 1875, "An Incident of the Plague of London"; in 1876, several bits of Scottish landscape; in 1877, "Shakspeare reading 'A Midsummer Night's Dream' to Queen Elizabeth"; in 1878, "Loch Leven, 1568" and "Catherine's Dream." Many of the above have been engraved. To the Philadelphia Exhibition of 1876 he sent "A Volunteer." [Died, 1880.]

**O'Neil, G. B.** (*Brit.*) A resident of London. He paints *genre* subjects, which appeal to the popular taste. He first exhibited at the Royal Academy in 1851, and continues to send pictures there regularly. Among his earlier works may be mentioned, "A Hearty Wel-

come," "A Statute Fair," "The Rival Musicians," "A Favorite Tune," etc. To the Royal Academy, in 1868, he sent "Why so late?"; in 1869, "New Shoes"; in 1871, "The Children's Party"; in 1872, "Nestlings"; in 1873, "Driving a Pair"; in 1874, "A Little Better"; in 1875, "Sympathy"; in 1876, "Our Boys"; in 1877, "The Father of the Regiment"; in 1878, "Reaping Time." One of his first works which attracted public attention, "The Foundling" (R. A., 1852), bequeathed by Jacob Bell, is now in the National Gallery, London. Many of his pictures have been engraved.

**Orchardson, William Q., R. A. (Brit.)** Born in Edinburgh in 1835, and educated there at the Trustees Academy. He painted portraits in his native city for a few years, exhibiting at the Royal Scottish Academy. In 1863 he removed to London, where he still resides, and sent to the Royal Academy, the same year, "An Old English Song"; in 1864, "Flowers of the Forest"; in 1865, "Hamlet and Ophelia"; in 1866, "Story of a Life"; in 1867, "Talbot and the Countess of Auvergne"; in 1868 (when he was elected an Associate of the Royal Academy), a "Scene from Shakspeare's Henry IV."; in 1869, "The Duke's Antechamber"; in 1871, "On the Grand Canal" and "An Hundred Years Ago"; in 1872, "Casus Belli" and "The Forest Pet"; in 1873, "Cinderella" and "The Protector"; in 1874, "Hamlet and the King" and "Ophelia"; in 1875, "Too Good to be True" and "Moonlight on the Lagoons"; in 1876, "The Bill of Sale" and "Flotsam and Jetsam"; in 1877, "The Queen of the Swords" and "Jessica"; in 1878, "A Social Eddy" and "Autumn." Elected Royal Academician, 1879.

Among Orchardson's other works are, "Peggy," a scene from "The Gentle Shepherd" (Brit. Inst., 1863), "The Challenge" (Paris Exposition, 1867), "Christopher Sly," "Choosing a Weapon," "The Virtuoso," "The Salutation," etc. He sent to Philadelphia, in 1876, "Prince Henry, Poins, and Falstaff," and "Moonlight on the Lagoons, Venice"; to Paris, in 1878, "The Queen of the Swords," "The Bill of Sale," "Escaped," and "The Duke's Antechamber."

"Orchardson is an artist of more than ordinary merit." — BENJAMIN'S *Contemporary Art in Europe*.

"We look with somewhat mixed feelings on what may, we suppose, be termed the rising school of English and Scottish incident painters. Among the latter Mr. Orchardson has at present the air of losing ground; the less promising qualities in his work of the last two years having obtained in 1865 a certain prominence over the merits visible in his earlier productions. His 'Hamlet and Ophelia' has many clever points, and the scene has been properly imagined as off the stage, but we do not gain so much as might have been expected; the two heads, especially Ophelia's, being poor and unsatisfactory in character." — PALGRAVE'S *Essays on Art*.

"Two Skye-Terriers" [R. A., 1873], by Orchardson, are admirably painted. To each dog is given a definition of character which is remarkably impressive. This is, we believe, the only animal picture by this painter that has been exhibited in the Royal Academy. It is not easy to determine whether he deals more favorably with animal or human expression." — *London Art Journal*, June, 1873.



**Ordway, Alfred.** (*Am.*) A resident of Boston. He was the founder of the Boston Art Club, in 1854, and its first Secretary and Treasurer, its President in 1859, and the Corresponding Secretary in 1866. From 1856 to '63 he was director of the exhibitions of paintings at the Boston Athenæum, and has exhibited regularly at the Art Club. His pictures are owned by Mr. Thomas Wigglesworth of Boston, Colonel Elliot of Baltimore, and other collectors. "On Charles River," "Newton Lower Falls," and "Arline" were at the Mechanics' Fair in Boston in 1878.

**Osborn, Miss E. M.** (*Brit.*) Residing in London, she had for some years also a studio in Glasgow, painting portraits and occasional subject-pictures. Among her works may be noted, "Olivia," at the Glasgow Loan Exhibition of 1878; and "A Golden Day-Dream" and "The Cemetery at Mazorbo, near Venice," at the Royal Academy, London, in 1877.

**Oudiné, Eugène-André.** (*Fr.*) Born at Paris, 1810. Chevalier of the Legion of Honor. Pupil of André Galle. The works of this sculptor are mostly for public buildings, fountains, etc., and are apparently innumerable. He has also executed a large number of portraits. At the Salon of 1878 he exhibited a portrait of himself, a bust in bronze.

**Oudinot, Achille François.** (*Fr.*) Born at Damigny (Orne), 1820. Pupil of Huyot in architecture, and of Corot in painting. After visiting Italy, from which country he brought many water-color sketches, his vocation for painting seemed too *prononcé* to be disregarded, and, although he has since done considerable work as an architect, it is as a painter that he is best known. He has also occupied himself as a designer, especially for the "Magasin pittoresque," and has painted on glass. At the Exposition of 1855 his glass paintings were much admired. In the Art Journal of January, 1876, is the following:—

"At the exhibition of the works commanded by the city of Paris were seen five large and beautiful glass paintings, executed by Oudinot, which are placed on the *chevet* of the church of Saint-Jacques du Haut-Pas, where they make the best effect. It is to be remarked that they are painted in black and white on a ground of mosaic of gold. It has a happy effect, at the same time that it is a progress. M. Oudinot is now occupied in the restoration of the glass of Jean Cousin, at the Sainte-Chapelle at Vincennes."

Oudinot also placed himself in relations with some master-builders, and was charged with the erection of houses in Paris, a hotel at Passy in the style of Louis XIII., and with numerous country-houses, among which was that of the late artist Daubigny, near l'Isle-Adam. During the year 1877 Oudinot took up his residence at Boston, and carried to the United States a large number of pictures, some of which have been exhibited in Boston art galleries and exhibitions. One of these, which wonderfully represents a storm of wind, was purchased by Mr. D. Waldo Lincoln of Worcester. Others have been

bought by Mr. T. G. Appleton, Mr. G. B. Richmond, Mr. Wigglesworth, and others. His subjects are varied. His landscapes present to us many of the characteristic features of French country scenes,—thatched cottages, wooded paths, meadows and streams, are reproduced with the varied effects of shining and lowering skies, with a charm which written words can scarcely tell,—certainly not in the space here allotted us. His picture of “Dunes at Dunquerque” has been much admired.

“Oudinot was long a favorite pupil of Corot, and shows in his works very distinctly the influence of that master on his manner. While he is versatile, his most successful labors are landscapes. These are usually at once rich in coloring and imaginative in temper and quiet. Of the pictures by him recently exhibited those were most attractive which represented pastoral scenes. Several were marine views, however, and one, representing a land storm, proved that the painter is capable of imaginative work of a high order.”—*Art Journal*, December, 1877.

**Oules, Walter William, R. A. (Brit.)** Born at St. Heliers, Jersey, 1848. Educated in the Royal Academy, he has devoted himself to portrait-painting, spending his professional life in London. He has exhibited at the Royal Academy since 1873, and was elected an Associate of that institution in 1877. Among the better known and more successful of his portraits have been those of Lord Selborne, Lord Justice Amphlett, Charles Darwin, Admiral Sir Alexander Milner, Hon. E. P. Bouverie, Hon. Russell Gurney, etc. [R. A., 1881.]

“Few artists of greater promise in his line can be found than W. W. Oules. His texture, handling, and coloring are of the first order.”—BENJAMIN’S *Contemporary Art in Europe*.

“‘The Mayor of Newcastle,’ by Oules, is an agreeable and vigorous portrait, highly creditable to the painter, and honorable to its subject and to its possessors. Mr. Oules has adopted from Mr. Millais what was deserving of imitation, and has used the skill he has learned to better ends. All his portraits are vigorous and interesting.”—RUSKIN’S *Notes of the Academy*, 1875.

“Mr. Oules’ portraits have vast merit. Painted with equal firmness and freedom, they are invariably life-like and expressive, and display a general grace and brilliancy of treatment, which imparts to them a distinctive and resistless charm.”—*London Morning Post*, May, 1877.

**Ouvrié, Pierre Justin. (Fr.)** Born at Paris, 1810. Chevalier of the Legion of Honor. Pupil of Abel de Pujol and Châtillon. His picture of the “Oval Court of the Castle of Fontainebleau” (1840) and “The Monument to Walter Scott at Edinburgh” (1863) are at the Luxembourg. The pictures of this artist are numerous, and his works varied. He paints in both oil and water colors, and makes lithographs.

**Overbeck, Friedrich. (Ger.)** Born at Lubeck (1789–1869). Associate Member of the Institute of France. After some preliminary studies this artist settled in Rome in 1810, and remained there during his life. He became a Roman Catholic, and laid down as the fundamental principle of his art, that it existed only for the service of religion. He drew about him many disciples, who with him under-



took to accomplish the regeneration of painting. He became known through his frescos of the "History of Joseph," at the villa of the Consul-General of Prussia, and "Jerusalem Delivered," at Villa Mas-sini, in which works he was assisted by his brother artists and pupils. The "Miracle of the Rose," in the church of Saint Agnes at Assisi, was almost entirely the work of Overbeck. Among his oil-pictures are, "The Entrance of Christ into Jerusalem," at the church of Notre-Dame in Lubeck; "Christ on the Mount of Olives," at Hamburg; the "Marriage of the Virgin"; several Holy Families; the "Death of Saint Joseph"; etc. Many engravings have been made after the works of Overbeck, and for a time his "new departure" in painting was much talked of, and he apparently had great influence. His pupils, as they returned to Germany, were employed in the decoration of churches and chapels, and these remain to show the fruit of his influence and doctrines. The *chef-d'œuvre* of this painter is the "Triumph of Religion in the Arts," which is at the Staedel Institute in Frankfort. At the National Gallery, Berlin, is his "Jerusalem Delivered."

"The world of modern German art, as that of old, divides itself into two hemispheres: Overbeck rules as the modern Raphael over one; Cornelius, as a German Michael Angelo, bears iron sway over the other. Overbeck is the St. John which leant in love on the bosom of our Lord; Cornelius is St. Peter, strong as a rock on which to build the Church. And as with Michael Angelo followers were wanting, so with Cornelius he walks in that *terribile via* wherein few can venture to tread. The lot of Overbeck is more blessed. Like to Raphael, his forerunner, he draws by love all men unto him; near to him, through fellowship of endearing sympathy, warmed by the emotion which beauty, akin to goodness, in the universal heart begets. . . . Among the oil-paintings of Overbeck, 'The Triumph of Religion in the Arts,' one of the choicest treasures in the Städel Institute, Frankfort, is certainly the most elaborate and ambitious. This grand composition, which may be likened in its intent to Raphael's 'School of Athens,' or to the 'Hemicycle' by Delaroche, has been aptly termed by German critics, 'The Christian Parnassus,' the dawn of light in Europe. I wish that space were left for detailed description of this work, weighty in thought, and loaded with symbolism, — a work meant as a declaration of faith, the programme of a creed, preaching to the world a homily. Yet while pondering on this picture well worthy of veneration, I could not but regret once more, that Overbeck, in maturing his pictorial thoughts, had not shown like diligence in the perfecting of the material instruments, through which alone ideas can be made visible. In the remembrance of the heavenly harmonies of Angelico and Perugino, it is hard to forgive even a spiritual artist for crudeness of tone, and for the use of colors which are of the earth earthy. In the recollection of Italian pictures, lovely in all perfections, it is not easy to bestow unqualified admiration on figures which, whatever be their Christian graces, are severe in outline, ungainly in form, and feeble in bodily frame. Such defects, however, may be perchance but notes that darken the sunbeam; they are, perhaps, but the vapors of earth which the light of heaven has struggled in vain to dispel." — J. BEAVINGTON ATKINSON, *Art Journal*, February, 1865.

"There is also a conservative religious school illustrated by Overbeck, and an eclectic one by Cornelius and Kaulbach, who thought to recast the art of the nineteenth century in old molds, and with about as much permanent success as a new order of Stylites might expect. These artists are ambitious, learned, sincere, and skillful. But the common people wonder, shake their heads, and straightway forgetting the big paintings compounded of defunct foreign systems and feelings, pass on to admire the easel repre-

sentations of things familiar and domestic. Modern democratic taste, right or wrong, will not tolerate asceticism, allegory, religious or classical idealism, mysticism, romanticism, or other passion of the past, while it can command a plentiful supply of its own loved naturalism. Its idols must talk its own tongue, and have a fellow-feeling. Democracy has hit the right path for a more wholesome art of its own than aristocracy ever worked out for itself. Believe, and *then* be baptized. The habit of church or state is to baptize first, leaving the neophyte to believe if he can, disbelieve if he dare." — JARVES, *Art Thoughts*.

**Pabst, Camille Alfred.** (*Fr.*) Born at Heiteren. Medal at Paris in 1874. Medal at Philadelphia. Pupil of Comte. At Philadelphia he exhibited "The Alsatian Bride," and at the Paris Salon of 1877, "The Cradle" and "The Album of the War"; and in 1878, "An Apothecary in Alsace" and "A Corner of my Atelier."

**Page, William, N. A.** (*Am.*) Born in Albany, N. Y., 1811. Removed in 1820 with his family to New York City. Was a pupil in the classical school of Joseph Hoxie. At the age of eleven he gained a premium from the American Institute for an india-ink drawing. He entered the law office of Frederick De Peyster when quite a young man, but soon devoted himself entirely to art, studying under Professor Morse, and in the schools of the National Academy. In 1828 and '29 he painted portraits in Albany. Again settled in New York, and, later, opened a studio in Boston, where he remained until he went abroad. For many years he was considered the leading American portrait-painter in Rome. He was made a full member of the National Academy in 1836. Among Page's earlier works are a "Holy Family" (belonging to the Boston Athenæum), "The Infancy of Henry IV.," and a portrait of Governor Marcy (the last in the City Hall, New York). In 1868 he sent to the National Academy portraits of Robert B. Minturn and Mrs. Theodore Tilton; in 1869, Henry Ward Beecher (belonging to Theodore Tilton); in 1870, Governor Fenton (belonging to the city of New York); in 1874, Col. R. G. Shaw. His "Antique Timbrel-Player" was in the National Academy in 1871; "Farragut's Triumphant Entry into Mobile Bay," in 1872; "Shakspeare," in 1874; and "Shakspeare, from the German Death Mask," in 1876.

Among his other works may be mentioned, "Ruth and Naomi" (in the possession of the New York Historical Society), "Moses," "Ruth," "Venus," and portraits of Robert Browning, and Charlotte Cushman. A head of Christ, painted by Page for Theodore Tilton, and exhibited at the National Academy and elsewhere, attracted much attention. The lectures which this artist delivered at the National Academy were fine, and much valued by the students who listened to them. A number of Page's pictures were on exhibition in New York in the winter of 1877, including his bust and full-length portrait of Shakspeare, his copy of Titian's "Venus," and his own "Venus," painted in Rome in 1859, and exhibited in London in 1860 and in New York in 1867. Mr. Page has for some years occupied a studio in New York.



"There is much in Page to command respect. He experiments boldly in pursuit of the combined splendor and purity of Titian, thinks profoundly, reasons plausibly, and always essays high art. Ever ready to confound or convince, he surprises, delights, confuses, and disappoints all at once. Some of his portraits exhibit nice discrimination of character, while his ideal works, notwithstanding faults of grammar and much want of good taste, when he departs from direct copying, have something grand in suggestion, showing familiarity with great work." — JARVES, *Art Idea*.

"Of all the American portrait-painters, Page is the most originally experimental; he has studied his art in theory as well as practice. . . . He seems to unite the conservative instincts of the old-world artists with the bold experimental ambition of the young Republic." — TUCKERMAN'S *Book of the Artists*.

"Page's portrait of President Eliot of Harvard College [N. A., 1876] is in many respects the finest work in the Exhibition. It is a striking likeness, and the pose is eminently characteristic of the man. We look upon this work as the highest aim in portraiture. The painting is solid, the drawing firm, and every detail of the work is finished with conscientious care." — *Art Journal*, May, 1876.

**Palizzi, Giuseppe.** (*Ital.*) Born at Lanciano, 1813. Chevalier of the Legion of Honor. Pupil of the Academy of Naples. He went to Paris in 1844. He paints landscapes, figures, and animals. Naturally, with such endeavors, some things must be good and some bad. It is quite necessary to choose carefully if one buys a Palizzi. At the Salon of 1877 he exhibited "Asses in a Forest" and "Cows in a Pasture"; in 1876, "The Return from the Fair" and "The Road of San Germano, near Mount Cassin"; and in 1875, "An Italian Herdsman descending the Mountain with his Sheep." His "Landscape with Goats" and "A Neapolitan Boy" belong to J. H. Weeks of Boston.

"Joseph Palizzi is a Neapolitan, naturalized Frenchman, even a Parisian by his mind, his talent, his success. I know few artists more fruitful, more varied, more anxious to attempt painting in all phases; he goes from landscape to figures; he knows animals by heart; he leaves one pocket picture in the size and finish of a miniature to undertake a grand canvas of historic dimensions. At times he throws aside his palette to essay charcoal and water-colors. He is a seeker; an insatiable, an ambitious man in the best sense of the word. We can see that success and failure (there are some heights and depths in his history) stimulate him equally." — EDMOND ABOUT, *Salon de 1864*.

**Palmaroli, Vicente.** (*Span.*) A medal at the Exposition Universal, Paris, 1867. He is one of the chief painters of his school, and may be compared with Fortuny in certain points, and with Meissonier in others. Two works by Palmaroli, "The Listener" and "The Connoisseur," are in the collection of Mr. Theron R. Butler, New York. When his picture of "The Sermon in the Sistine Chapel" was on exhibition it attracted much attention. The following extract from a writer in the "*Gazette des Beaux-Arts*" relates to this work: —

"Since the first day of the Exposition the critics, whose enthusiasm was immediately excited, group themselves eagerly before the 'Sermon in the Sistine Chapel.' It is because one is always attracted by works in which effect and style are in unity. The picture of Palmaroli has this merit; it is harmonious, it is tranquil, it is sober, and, moreover, adequately colored; the reds, the blacks, the whites, the browns, are so marvelously mingled that this flourish of trumpets (in color) does not cover up the monotonous voice of the preacher. What is wanting in this picture (but in so small a measure that perhaps I ought not to speak of it) is a more marked character in the physiognomies of

the personages. It seems that such an artist as might be named — Meissonier, for example — would have *buriné* with more incisive traits the faces of the cardinals and archbishops. But what we say ought not to hinder the sympathy which is awakened by the picture of Palmaroli. Even after the 'Sistine Chapel' of Ingres, this work is excellent."

**Palmer, Samuel.** (*Brit.*) Born at Walworth, Surrey, 1805. He studied in the Antique School of the British Museum and elsewhere, and has spent his professional life in London and the counties of Kent and Surrey, passing two years in study and observation in Italy. He has painted in oil and water colors, and turned his attention somewhat to etching. About 1853 he was elected a member of the Etching-Club and a full member of the Society of Painters in Water-Colors. Among his more important drawings sent to the Water-Color Exhibitions in different seasons are, "A Dream on the Apennine," in 1864; "The Ballad," in 1860 (belonging to F. Craven); "Pompeii" and "St. Paul landing in Italy," in 1868; "The Fall of Empire," in 1871; "A Golden City," in 1873; drawings from "Comus," "L'Allegro," and "Il Penseroso," and "Tityrus restored to his Patrimony," in 1877; etc. [Died, 1881.]

"Palmer's studies of foliage are beyond all praise for carefulness. I have never seen a stone-pine or a cypress drawn except by him, and his feeling is as pure and grand as his fidelity is exemplary. I look to him, unless he loses himself in over-reverence for certain conventionalisms of the elder schools, as one of the probable renovators and correctors of whatever is failing and erroneous in the practice of English art." — *RUSKIN'S Modern Painters.*

"Samuel Palmer is one of the few really great English etchers, but as it results from the nature of his work that each plate of his is very costly in time, and as he happens to be a very successful painter in water-colors, the consequence is that his production in etching has been extremely limited. . . . If ever a true appreciation of art shall become general among our descendants, they will wonder how it is possible that Samuel Palmer, to whom was given genius and length of days, and who in his time, as they will see, was one of the most accomplished etchers who ever lived, should have left behind him just half a dozen plates." — *HAMERTON'S Etching and Etchers.*

**Palmer, Erastus D.** (*Am.*) Born in Onondagwa County, N. Y., 1817. He lived in Utica, N. Y., for many years, following his trade, that of a carpenter. In 1846 he settled in Albany, and began his professional career as a cutter of cameos, pursuing this branch of his art with decided success until 1852, when he executed his first important piece of sculpture, "The Infant Ceres," which was exhibited at the National Academy in New York, and attracted much attention. "Ceres" was followed by "The Morning Star," "The Evening Star," and other subjects in bas-relief. Among his ideal busts are, "Spring," "Resignation," etc. His first full-length figure was the "Indian Girl," followed by the "White Captive," "Faith," "The Emigrant's Children," and "Peace in Bondage." Among his other works are, "The Little Peasant," "The Sleeping Peri," and "The Infant Flora." He has executed portrait busts of Moses Taylor, Alexander Hamilton (belonging to Hamilton Fish), Erastus Corning, Governor Morgan, Commodore Perry, and other prominent men.



His "Disappointment," at the Johnston sale, in 1876, brought \$660. His bronze statue of Robert Livingston was at the Philadelphia Centennial Exhibition of 1876, and was "commended for artistic excellence," receiving a medal.

Mr. Palmer's professional life has been spent in Albany. He made his first visit to Europe in 1874, observing and studying the masters, ancient and modern, in the different art centers of the Continent, and working for some time in Paris.

"Palmer's cameo-cutting was bold, distinct, unevasive; some of his works in that line are perfect gems, and far more satisfactory than most of the cameo portraits for which travelers pay such exorbitant prices in Rome. . . . 'Ceres' was idealized with strict regard to Nature as a basis. The exquisite contour and sublimated infantile expression of the bust attracted a crowd of delighted gazers. The conception proved a remarkable eye for beauty, while the finish indicated an exactitude and refinement of chiseling." — TUCKERMAN'S *Book of the Artists*.

"Undoubtedly Palmer has a poetic, versatile mind. . . . His favorite mode of expression is allegory or symbolism. Aiming at original invention, he has attained a style peculiar to himself. . . . Perhaps his finest conception is the 'Indian Maiden finding the Cross in the Wilderness.' It is simple and suggestive, the figure of the maiden being far more refined than his white women. 'The Ambush Chief' is forcible and natural. 'The Peri,' 'Spirits' Flight,' 'Peace in Bondage,' 'Resignation,' 'Morning,' 'Evening,' 'Memory,' mostly medallions, although somewhat capriciously baptized, manifest the varied idealism of his thought." — JARVES, *Art Idea*.

"While noting how thoroughly American the fine head of this angel is [ 'The Angel at the Sepulcher' ], we are also bound to note that both in face and figure he is of a very fleshy and unangelical type. Indeed, Palmer has always shown a singular preference for phlegmatic modes, and his two most important studies from the nude, 'The White Captive' and 'The Indian Girl,' are lacking in precisely that liteness which is one of the chief charms of the best antique representations of the nude human figure. Both of these statues, however, have very admirable qualities." — *Great American Sculptors*.

**Palmer, Walter L.** (*Am.*) Native of Albany, N. Y. Son of Erastus D. Palmer. He studied in Paris, returning to New York, where he opened a studio in 1877, devoting himself to landscape-painting. He sent to the National Academy, in 1878, "An Interior" (belonging to H. G. De Forest) and "Montigny-sur-Loing."

"An 'Interior' with figures is one of the brightest things in the room [Union League Club, 1878]. Mr. Palmer's sense of light and color is acute, and he has made more than a faithful transcription in his choice of characteristic accessories, and in the admirably introduced young gentlewoman who gives to the scene a profoundly human interest." — *New York Evening Post*, March 15, 1878.

**Pampaloni, Luigi.** (*Ital.*) Born at Florence (1791 - 1847). Professor in the Academy of Florence. In 1827 he first attracted attention by a group made for a Polish lady, — a monument, which represented a little girl sleeping, and a boy kneeling by her side with upturned face and clasped hands. The figure of the boy, under the name of the "Praying Samuel," became popular the world over. It was also called the "Orphan," and as it appeared at about the same time with the engraving of the Duke of Reichstadt in the same attitude, it added to its popularity in some quarters, where it was believed

that Pampaloni had the son of Napoleon in mind. The plaster copies were sold in immense numbers. He made several other similar representations of children, but the majestic figures of Arnolfo dei Lapi and Brunelleschi on the eastern side of the Cathedral at Florence show more fully the talent of this sculptor. He modeled the Leonardo of the loggia of the Uffizi, and made the colossal Pietro Leopoldo at Pisa, and that of the poet Papi at Lucca.

**Pape, Eduard Friedrich.** (*Ger.*) Born at Berlin, 1817. Member of the Berlin Academy and Professor there, where he also studied as well as under Gerst. His principal works are landscapes and decorative paintings, of which there are a number in the new Museum at Berlin. He frequently chooses scenes in which there are waterfalls. At the National Gallery, Berlin, are, "The Rhine-Fall at Schaffhausen" and "Erl-Gletscher auf Handeck." At Berlin, in 1876, he exhibited "Lake Maggiore," "A Woody Landscape," and "Chiemsee."

**Paris, Camille.** (*Fr.*) Born at Paris. Medal in 1874. Pupil of Picot and A. Scheffer. At the Salon of 1876 he exhibited "The Temple of Neptune, in the Latium." His picture of 1874, "A Bull of the Roman Campagna," is at the Luxembourg.

**Parker, John A., A. N. A.** (*Am.*) Born in New York, 1827. He was brought up to commercial pursuits in his native city. He displayed a marked taste for art as a youth, but did not adopt it as a profession until 1859, when his first picture was exhibited at the National Academy, New York. He studied from nature in the Catskills and elsewhere, and has spent his professional life in Brooklyn, N. Y. He was one of the original members of the Brooklyn Art Association, and was elected an Associate of the National Academy, New York, in 1864. His landscapes are in the possession of Dr. Storrs, H. E. Pierrepont, A. A. Low, Cyrus Butler, and other gentlemen. To the Centennial Exhibition at Philadelphia, in 1876, he sent "Twilight in the Adirondacks," belonging to Charles Baxter.

"A late 'Twilight,' by John A. Parker, with a pathway through a grove, a herdsman and cattle in the foreground, and the church-spire showing through the trees, is suggestive of Gray's elegy. The artist's honesty of purpose is shown in the tenderness with which the several varieties of foliage are suggested. Every leaf is an effort carefully painted. . . . The sky is painted in rich golden tones, and against it is shown, in delicate relief, the old belfry of the little church, and the interlaced branches of the trees. Usually very little drawing is shown in a landscape picture, but in this it was required in the tree branches, and consequently there is a fine display of it." — *Brooklyn Eagle*, December, 1876.

**Parker, Edgar.** (*Am.*) Born in Framingham, Mass., 1840. Portrait-painter. He has spent his professional life in Boston, and has received no instruction in painting. Three of his portraits are in Faneuil Hall, namely, those of Charles Sumner, Henry Wilson, and Rear-Admiral John A. Winslow. He has also painted Hon. Charles Hudson, ex-Gov. Onslow Stearns of New Hampshire, Nathaniel Haw-



thorne, etc. William and Mary Howitt own his portrait of Margaret Foley. Mr. Whittier gave him sittings in 1875 for a portrait, which is the only original likeness of the poet in existence except one, painted when he was a young man, by Hoyt.

**Parmentier, Luisa von.** (*Aus.*) Of Vienna. Medal at Philadelphia, where she exhibited "Interior of the Castle Ruin, Taufers, in the Tyrol" and "A Landscape." John F. Weir, in his report, says:—

"In landscape Austria did not exhibit works of decided merit; perhaps nothing in this branch of art was more pleasing than the pictures of Luisa von Parmentier."

**Parrot, Philippe.** (*Fr.*) Born at Excideuil. Medals in 1868, '70, and '72. At the Salon of 1877 he exhibited two portraits; in 1875, "Judgment of Paris" and two portraits; in 1874, "The Fountain" and a portrait. Among his other works are "Galatea" and numerous portraits.

**Parsons, Charles, A. N. A.** (*Am.*) Born in England, 1821. He has spent, however, the better part of his life in the city of New York, studying in the National Academy schools and from nature in the vicinity of the metropolis. He has furnished illustrations for numerous books, magazines, and weekly journals, and since 1862 has been superintendent of the Art Department of the publishing-house of Harper and Brothers. In 1860 he was elected an Associate of the National Academy, is a member of the Artists' Fund Society and of the Society of Painters in Water-Colors, contributing occasionally to the exhibitions of the Academy. He sent, in 1876, to the Water-Color Society, "Salem"; in 1877, "November" (belonging to J. Henry Harper); in 1878, "Gravesend Bay."

**Parton, Arthur, N. A.** (*Am.*) Born at Hudson, N. Y., 1842. Pursued his art studies under William T. Richards of Philadelphia, spending his professional life in the city of New York. He went to Europe in 1869, and returned to America the next year. He is a member of the Artists' Fund Society, and was elected an Associate of the National Academy in 1872. Among the more important of his works are, "On the Road to Mount Marcy," exhibited at the National Academy in 1874, and owned by Hon. Charles Farwell of Chicago, "A Mountain Brook," at the National Academy in 1875 (purchased by A. T. Stewart), now in the Stewart Gallery. His "November" is owned by Lord Moncke, formerly Governor-General of Canada; his "Sycamores in Old Shokan" is in the possession of Amherst College; "Loch Lomond" is owned by H. P. Cooper. His "Solitude" (belonging to W. D. Judson) and "Stirling Castle" (belonging to Bryce Gray) were at the Centennial Exhibition of 1876. [*N. A.*, 1884.]

"Arthur Parton, who is one of our youngest landscape-painters, is finishing a large study from nature on an Adirondack brook. It is a work of rare merit, and the fidelity with which the trees of the forest and undergrowth are painted in detail, together with the running water, merits the highest praise." — *Art Journal*, April, 1875.

"The very name — 'Mountain Brook' — suggests to the imagination just what it is, a quiet, lonely, retired spot, among the recesses of a wooded pass where Nature in her wildest mood has spread out her giant trees, etc. The artist has imparted to the scene the 'still quiet' which seems to reign over all, and the 'weirdness' which ever attaches itself to Nature's forest scenes." — *New York Express*, June, 1875.

**Parton, Ernest.** (*Am.*) Born in Hudson, N. Y., 1845. Younger brother of Arthur Parton, in whose studio he spent two winters, receiving, however, no instruction in art from regular masters or in any schools. He was elected a member of the Artists' Fund Society of New York in 1873, contributing one work each year to its sales. In 1873 he went to Europe for the purpose of spending a few months in Great Britain, but, meeting with success in London, he has since remained there, exhibiting frequently at the Royal Academy and elsewhere. In 1876 he visited the Swiss Lakes and Northern Italy, making many sketches. Among his most important works are, "Morning Mist" (exhibited in New York in 1873; belonging now to Dr. Lutkins of Jersey City), "Papa's Lunch" (at the Royal Academy in 1875), "The Placid Stream" (R. A., 1876), "Sunny September" and "The Poet's Corner" (R. A., 1877), "The Silent Pool," "Reflections," "Au bord de l'eau," "On the River Loing" (R. A., 1878), "Near Capel Cruig, North Wales," "Borrowdale Meadows," "The Valley of the Derwent" and "The High Hall Garden" (R. A., 1877). The last was purchased by the Art Union of London.

**Pasini, Alberto.** (*Ital.*) Born at Busseto. Chevalier of the Orders of Saints Maurice and Lazarus, and of the Legion of Honor. Officer of the Orders of Turkey and Persia. Honorary Professor of the Academies of Parma and Turin. Pupil of Ciceri. His pictures are principally of Oriental subjects. There were eleven of them at the Paris Exposition of 1878, and at the Salon, same year, he exhibited "Yechil Turbé, à Brousse (Turkey in Asia)," and "The Door of a Khan at Brousse."

**Passini, Ludwig.** (*Aus.*) Born at Vienna, 1832. Member of the Academies of Berlin, Vienna, and Venice. Medals at Berlin, Paris, and Vienna. Studied at the Vienna Academy, under Karl Werner, and in Italy. Spent some time in Venice and Rome, and settled in Berlin about 1864, but has made several journeys to Italy. He is very skillful in water-colors. He paints architectural and *genre* subjects, also portraits. In the National Gallery at Berlin is a cartoon by Passini representing the "Choir Men in St. Peter's at Rome." His technique is perfect, and many of his scenes from Roman life are interesting. Among his works are, "A Roman Woman with an Infant," "Prebendaries in the Church," and "Penitence." At the Johnston sale, New York, 1876, a water-color, "The Monk in his Cell" (10 by 8), sold for \$270. At the Paris Exposition, 1878, he exhibited "A Procession at Venice," "A Bridge at Venice," and "A Public Reader at Chioggia."



"Passini, who should not be confounded with Pasini of Paris, is widely and justly celebrated as a consummate artist in water-color representations of Italian life." — BENJAMIN'S *Contemporary Art in Europe*.

**Paton, Sir Noel.** (*Brit.*) Joseph Noel Paton was born in Dunfermline, Scotland, 1821. He was the son of a designer of patterns, who gave him his first instruction in drawings. He was subsequently a pupil of the Royal Scottish Academy in Edinburgh, and of the Royal Academy in London. In 1845 he received from the Commissioners of Decoration of Westminster Hall a prize of £200 for his cartoon, "The Spirit of Religion," and in 1847 a prize of £300 for his "Reconciliation of Oberon and Titania." His "Quarrel of Oberon and Titania" was purchased by the Scottish Academy in 1849, and placed in the National Gallery in Edinburgh, at a cost of £700. Among his works may be mentioned, "Thomas the Rhymer and the Queen of Fairyland," "The Pursuit of Pleasure," "Nicker the Soulless," "The Bluidy Tryste" (1858), "The Fairy Raid" (R. A., 1867), "Caliban" (R. A., 1869), "In Memoriam," and "Home from the Crimea," the property of the Queen, and exhibited at the International Exhibition in 1862, engraved, and very popular. Paton was knighted in 1867, upon his appointment as Queen's Limner for Scotland. His "Good Shepherd" (belonging to the Queen) and "Caliban listening to the Music" were at the Paris Exposition of 1878. [R. S. A., 1850.]

"Paton aims always at a higher province of art than the common class of incidents, and his pictures are full of minute detail, not only natural, which he paints with great delicacy, but of that antiquarian character which cannot be obtained without pains and study. All this makes us regret that Mr. Paton persists in attempting subjects which, judging from the results, must be pronounced quite above his abilities. He is an example of the intellectual illusion which mistakes interest in an art for a power in it." — PALGRAVE'S *Essays on Art*.

"Foremost in its class, or rather prominent in that original walk which the painter [Noel Paton] holds exclusively his own, we pause before 'Oskold and the Ellemajds' [at the Royal Scottish Academy, 1874],— Oskold, the former, being the embodiment of a pilgrim soul, fighting his way through the perils of a false, lying world; the latter representative of the five senses, beautiful sirens, bent on the cavalier's ruin through their many glittering temptations. Like most of this artist's allegories, the rigidly poetic conception with its thousand dreamy suggestive accessories can find but scant justice in word description. As the whole scene is in a sense spiritually originated, it must be not only materially but spiritually discerned." — *London Art Journal*, April, 1874.

**Paton, Waller H.** (*Brit.*) A native of Dunfermline, Scotland. Younger brother of Sir Noel Paton and of Mrs. D. O. Hill. He was brought up as a banker. Possessing, however, much of the inherent talent for art which has made his family remarkable, he turned his attention to painting, devoting himself particularly to landscapes. He is an artist comparatively self-taught, and has spent the better part of his professional life in Edinburgh. He has been a member of the Royal Scottish Academy for some years, contributing frequently to its exhibitions, as well as to those of the Royal Academy in London. Among his later works are, "Old Homes" and "New Tenants," "Decay of the Forest," "Falls of Tummel," and others, at the Royal

Scottish Academy in 1878. His "Lamlash Bay, Isle of Arran" is in the National Gallery of Scotland; his "Dell without a Name" was at the Philadelphia Exhibition of 1876.

"In all of Waller Paton's landscapes there is a strong leaning to the spiritual above the material, — as little of the human as must be, as much of the divine as may. The 'Summer Evening, Invercloy Arran' [R. A., 1874], although entirely faithful in feature to the *locale*, is handled with such delicate grace, and is so redolent of the sweet sanctity of perfect peace, that we seem to gaze rather on a fairy region than on any this world can offer." — *Art Journal*, March, 1874.

**Patrois, Isidore.** (*Fr.*) Born at Noyers. Chevalier of the Legion of Honor. At the Salon of 1877 he exhibited "The Visit" and "The First Suspicion"; in 1876, "In the Garden" and "Le juge intime"; in 1874, "The Reading, — Young Russian Girls," "Confidences," and "Fruits." Many of the pictures of Patrois are scenes from Russian life. "The Young Mother" is in the collection of Mrs. H. E. Maynard of Boston. Near St. Petersburg there is annually a procession of Holy Images, which is intended as a memorial of the procession of 1832, when the cholera proved so fatal in Russia. Patrois painted a picture of this procession in 1861, which is in the Luxembourg.

**Patten, George.** (*Brit.*) (1802 – 1865.) Received his first instruction in art from his father, a miniature-painter of some repute, devoting himself, after studying in the Royal Academy, to that branch of art, but, later, turning his attention to portraits on a larger scale. He was appointed Portrait-Painter to the Prince Consort shortly after the marriage of the Queen, enjoying for many years the patronage of British Court circles. He painted a few ideal pictures, but was more successful in his portraiture of living subjects.

**Patten, Alfred Fowler.** (*Brit.*) Born in London, 1829. Son of George Patten, pupil of his father, studying also for some time in the Royal Academy. He has exhibited frequently at the Royal Academy, and in the gallery of the Society of British Artists, of which institution he has been a member for some years. Among his later works at the Royal Academy may be noted, "May-Day Revelers fetching forth their Queen," in 1870; "Happy Springtime," in 1873; "Reading Robinson Crusoe," in 1878. To the Society of British Artists he sent, in 1877, "Lovers, beware!" and "Fresh Flowers"; in 1878, "Feeding the Ducks" and "La belle fleuriste."

**Pauwels, William F.** (*Dutch.*) Born at Eeckeren, 1830. Director of historical painting in the Academy at Weimar. Pupil of Wappers and De Keyser. Painter of historical and *genre* subjects and portraits. Among his works may be mentioned, "The Widow of Van Artevelde," "The Proscribed Victims of the Duke of Alba," and the "Calling of St. Clara." Pauwels has decorated the interior of the Hall at Ypres; the subjects are historical scenes from 1187 to 1383, such as "The Founding of the First Hospital in Flanders," "The Return of Warriors after the Battle of the Golden Spurs," etc.



One of his later works is a *genre* picture of "Queen Philippa of England succoring the Poor of Ghent." At the Corcoran Gallery, Washington, is his "Justice to Lievin Pyn, 1541."

**Pazzi, Enrico.** (*Ital.*) Born at Ravenna, 1818. Knighted by Victor Emmanuel, he has received from King Humbert the highest pension of the Commandery of the Order of Saints Maurice and Lazarus. Professor in the Academy of Florence and honorary member of many Italian and foreign academies and societies. He first studied in the Academy of Bologna under Professor Santi; later, in Florence under Dupré. He received a subsidy from the city of Ravenna for six years, to enable him to continue his studies. In 1848 he returned to Bologna. In 1868 his statue of Dante was erected in the Piazza Santa Croce at Florence. Later he modeled a statue of Savonarola (intended for a large hall in the Palazzo Vecchio, Florence) and a group called "Venice Enslaved." He was summoned to Belgrade in Servia, where he received from that government a commission to erect (in bronze) an equestrian statue to Michael Obrenovitch III. About the same time he was charged with the erection of a monument to the illustrious Luigi Carlo Farini, the patriot historian, in the Piazza della Stagione at Ravenna. At the unveiling of this monument Pazzi was made a citizen of the town of Russi, the birth-place of Farini, and it was also upon this occasion that he was so highly honored by King Humbert. One of the earliest works of this sculptor was "The Child Moses trampling on the Crown of Pharaoh," and one of his latest is "Lucretia."

**Peale, Rembrandt.** (*Am.*) Born in Pennsylvania (1778–1860). He early evinced a taste for art, and in 1795 painted from life a portrait of General Washington, frequently copied by himself and others, and well known through the engravings after it. It was purchased by the United States Government in 1832. Peale studied art under his father Charles W. Peale, one of the early American portrait-painters in Philadelphia, opening a studio of his own in Charleston, S. C., in 1796. In 1801 he went to London, where he was a pupil of Benjamin West until 1804. He lived for three years in Paris, returning to America in 1809. Among the better known of his portraits are those of President Jefferson, Mrs. Madison, Commodores Bainbridge, Perry, and Decatur (in the Gallery of the New York Historical Society); of Houdon the sculptor (in the Pennsylvania Academy of Fine Arts); of General Armstrong, and an equestrian portrait of Washington (in Independence Hall), and many people of note on both sides the Atlantic. His "Errina" is in the collection of H. C. Carey of Philadelphia. "Wine and Cake" and "Italian Peasant" belong to James L. Claghorn; "Babes in the Wood," to Marshall O. Roberts; and "Song of the Shirt," to G. W. Riggs. His "Court of Death" (a large canvas, 13 feet by 24 feet) has been frequently lithographed and engraved, and is probably the best known of his works.

It was exhibited in almost every important city of the United States. Rembrandt Peale was the author of several books : "Notes on Italy," published in 1831 ; "Reminiscences of Art and Artists," published in 1845 ; besides a biography of his father, and occasional papers on art topics.

**Peale, Sara M.** (*Am.*) Daughter of James Peale. She studied under her father, and under her uncle C. W. Peale (the founder of Peale's Museum), devoting herself to portrait-painting, and working at her profession for some years in Baltimore and Washington, where she had among her sitters Lafayette, Benton, Henry A. Wise, Caleb Cushing, and other distinguished men. She resided in St. Louis from 1847 to '77, painting there, among other portraits, one of Father Mathew. She went to Philadelphia in 1878. Of late years she has turned her attention to fruit-pieces.

**Pearce, Charles Sprague.** (*Am.*) A native of Boston. He has lived for some time in Europe, painting under Bonnat in Paris, and spending his winters at Nice. He has also made tours in Africa, Algiers, etc. He has devoted himself to portraits and figure-pieces, exhibiting in the Paris Salon. To the Centennial Exhibition at Philadelphia in 1876 he sent "L'Italienne" ; to the exhibition of the Society of American Artists, in 1878, "The Lamentation over the First-Born in Egypt." His "Pet of the Harem" (belonging to R. S. Fay), and the "Lamentation" and others, were exhibited at the Mechanics' Fair, Boston, 1878. [Medal in 1883.]

**Peduzzi, Renato.** (*Ital.*) Of Milan. At Philadelphia he exhibited "A Chimney-Piece with a Boy representing Silence," "A Boy and a Swan," and "A Dancing Fawn," and received a medal.

**Peele, John T., A. N. A.** (*Brit.-Am.*) Born in Peterboro', England, 1822. Carried to America by his parents in 1824. Began the practice of art in Buffalo, N. Y., under difficulties and with no art education. He painted portraits in New York, Albany, and London, England, settling finally in New York about 1846, where he turned his attention to the painting of ideal subjects, in which children form the principal feature. He went again to England in 1851, to the Isle of Man in 1858, remaining eight years, and finally took up his residence in Kent. He is an Associate of the National Academy of Design, New York, and a member of the Society of British Artists, in whose galleries, as well as in those of the Royal Academy, London, he frequently exhibits. Among his works are, "The Children of the Wood," "Grandma's First Lesson in Knitting," "Music of the Reeds," "The Little Laundress," "Children of Robert Thornton" (R. A., 1874), "Grace before Meat," "Highland Supper," "Sunny Days of Childhood," "Asleep on Duty," "One Tune More," "Blowing Bubbles," "A Monument of Suspense," and "The Prayer for Health," many of which have been engraved. His "Children of the Wood" (purchased by Prince Albert) is in Osborne House, Isle of Wight.



"Peele's method of treating juvenile portraiture is both commendable and pleasant; it retains the individuality while it takes the impersonation out of the category of a mere portrait, dressed and set up for the occasion. . . . In all of his works Mr. Peele's aim and purpose seem to have been to show as much of the poetic side of nature as is consistent with his subject, to preserve its individuality, while imparting to it something beyond mere naturalism." — *Art Journal*, May, 1876.

**Peiffer, Auguste-Joseph.** (*Fr.*) Born at Paris. Pupil of Klagmann. Medal of the third class in 1878, when he exhibited "The Swallows," a statue in marble.

**Peinte, Henri.** (*Fr.*) Born at Cambrai. *Prix du Salon*, 1877. Pupil of Guillaume and Cavelier. The sensation which the "Sarpedon" of this artist made is well shown in the extracts below, and when it is found so artistic and beautiful in plaster what may it be in some more artistic material!

"The 'Sarpedon' of Peinte is one of the statues most justly remarked by all those who have studied the human body and the difficult art of reproducing it with originality. It merits the *prix du Salon* which it received." — CHARLES TIMBAL, *Gazette des Beaux-Arts*, June, 1877.

"The figure is solidly, firmly planted. The attitude and the movement are exact and correct. The design, without angles or *heurts*, is of a rare elegance. The muscles are wisely treated, without exaggeration. The *ensemble* is irreproachable, and the 'Sarpedon,' in bronze, will become classic." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

**Pellegrin, Louis Antoine Victor.** (*Fr.*) Born at Toulon, 1836. Made his début at the Salon of 1864, with a picture of "Louis XIV. making Presents to the Duchess of Bourgogne in the Apartments of Mme. Maintenon." This was followed by "Marie Antoinette waiting to be taken to the Tribunal," "Vert-Vert," "Interior of the Church of Saint-Séverin," "Marie Antoinette conducted to the Scaffold," etc. He exhibited at the London Academy, in 1873, "Saint-Séverin's Church at Paris on Christmas Eve."

**Pelouse, Leon Germain.** (*Fr.*) Born at Pierrelaye. Medals in 1873 and '76. Landscape-painter. His "Souvenir of Cernay" (1872) is in the Luxembourg. At the Salon of 1877 he exhibited two views in Finistère, one an evening and one a morning effect. They belonged to M. Tabourier and M. Hoschedé.

**Penley, Aaron Edwin.** (*Brit.*) (1806–1870.) Water-color artist, painting landscapes, portraits, and rustic figure-pieces. He was Professor of Drawing at Woolwich Academy, Water-Color Painter to William IV., and author of several valuable books upon art subjects.

**Penne, Charles Olivier de.** (*Fr.*) Born at Paris. Medal in 1875. Pupil of Cogniet and Jacque. At the Salon of 1877 he exhibited "Dogs of St. Hubert" and "Fox Hounds"; in 1876, "The Cry of the Wild Boar" and "English Dogs"; in 1875, "Norman Dogs" and "Cerf forcé,—tenant les abois." At the Johnston sale in 1876, "The Lost Scent" (12 by 18) sold for \$190 (water-color). At the Salon of 1878 he exhibited "English Dogs" and "Dogs of Saint-Germain and Skye."

**Pennethorne, Sir James.** (*Brit.*) Born in Worcester, England, 1801. At an early age he went to London, studying architecture under Nash, Pugin, and others. About 1825 he visited the Continent, spending some time in study in Rome. In 1840 he was appointed architect and surveyor to the Commissioners of Woods, and turned his attention particularly to the improvement of the streets of London. Among the better known of his architectural works are the new wings of Buckingham Palace and Somerset House, and the new University of London. He also furnished designs for the laying out of Battersea and Victoria Parks. He was knighted by the Queen in 1870.

**Pereda, Raimondo.** (*Ital.*) Of Milan. At Philadelphia he exhibited, "Love's Net," "A Child's Grief," and "Pretence and Sympathy," in sculpture. At the Paris Exposition of 1878 he exhibited a group in marble, called "Orphelins de mère."

**Perigal, Arthur.** (*Brit.*) A native of London, residing for many years in Edinburgh. Landscape-painter. Member of the Royal Scottish Academy, exhibiting there and at the Royal Academy in London. Among his later works may be noted, "Loch Assynt, Sutherlandshire," "Vesuvius, from Naples," "At the Pier at Nairn," "Arran," "On the Jed," "A Rough Day," "Evening in Skye," "Loch Tromlie," "Morning in Glen Nevis," etc. His "Moorland near Kinlochewe, Ross-shire" is in the Scottish National Gallery. [Died, 1884.]

**Pérignon, Alexis.** (*Fr.*) Born at Paris (1806 - 1882). Officer of the Legion of Honor. Pupil of Gros. This celebrated portraitist is distinguished by "a true color, a firm and fine *pâte*, with elegance of form, grace in modeling, and a sober and wise execution." Large numbers of his portraits have been exhibited at the Salons. Pérignon became, some years since, the Director of l'École des Beaux-Arts at Dijon. He exhibited two portraits at the Paris Salon of 1878.

**Perkins, Charles C.** (*Am.*) Born in Boston, 1823. Chevalier of the Legion of Honor, 1867. Corresponding Member of the French Institute, 1868. President of the Boston Art Club 1871-1880. Member of the American Academy of Arts and Sciences, 1874. Honorary Director of the Museum of Fine Arts, Boston, 1876. Member of the New England Historical Society, 1876. Honorary Member of the Metropolitan Art Museum, New York, for life. President of the Handel and Haydn Society since 1875. Mr. Perkins studied oil-painting under Ary Scheffer, and etching under Bracquemond and Lalanne. Though not a professional artist, he devotes himself to the study of art in various directions, delivers lectures upon subjects connected with etching and other kindred topics, and published "Tuscan Sculptors," two volumes, in 1864, and "Italian Sculptors," one volume, in 1867. The plates in these books were etched by the author, many of them from his own drawings. In 1878 Mr. Perkins published "Raphael and Michael Angelo," a biographical and critical essay.



“ ‘Italian Sculptors ; being a History of Sculpture in Northern, Southern, and Eastern Italy.’ Mr. Perkins continues, we trust he does not conclude, his valuable popular dissertation on the sculpture of Italy. Having, four years since, given us an excellent account of the arts in marble and bronze as they were practiced in the seats of the old Etruscans and their accessories, he turns to other fields in that peninsula, which, if it was not the birthplace, has been the Capua and the grave of the nobler arts. . . . The author reviews with much tact, excellent taste, and ample learning, the sculptural schools of Rome, Lombardy, — a very interesting branch of the subject, wherein he points out the error of ascribing the arts of their Italian buildings to the Lombard tribe, rather than to the Maestro Comacini, or freemasons, and traces the whole history of that noble branch of design, — Venice, with a charming school of the greatest wealth, Verona, Vicenza, Padua, Mantua, and Brescia, all of which have marked characteristics, and the cities of Central Italy, Bologna, Ferrara, Modena, Genoa, Carrara, etc. Our verdict on this admirable work is given with pleasure, not only on account of the taste, tact, learning, and comprehensive views of the author, but because his literary style is clear, his research large, and his illustrative power rich.” — *London Athenæum*, January 2, 1869.

“ In choosing Raphael and Michael Angelo for his subjects, Mr. Perkins sets his feet in a well-worn track. . . . Next best to new material, however, is a novel and lively presentation of the old. And to so much of originality, Mr. Perkins in this scholarly and refined treatise can lay claim. No one before, if our memory serves, has given a sketch of these two great artists set side by side like the double profile on an antique coin, one shining in the sunshine of youth and love and divine achievement, the other somber with the mighty shadows of his own stormy power.” — *Literary World*, March, 1878.

**Perraud, Jean Joseph.** (*Fr.*) Born at Monay (1821 – 1876). Member of the Institute, 1865. Officer of the Legion of Honor, 1867. Medal of Honor, 1869. This sculptor was the pupil of Ramey and A. A. Dumont, and of l'École des Beaux-Arts. He gained the grand *prix de Rome* in 1847. In 1863 he exhibited “The Infancy of Bacchus,” now in the Luxembourg, which reappeared at the Exposition of 1867; in 1869, “Despair,” now in the Luxembourg, which was much remarked, and “Sainte-Geneviève,” for the church of Saint-Denis-du-Saint-Sacrament. Perraud executed a figure of “Justice” and two caryatides for the Palace of Justice, and a group of the “Lyric Drama” for the New Opera House at Paris. He followed the classical traditions, and has been called cold and mannered. In 1866 he exhibited at the Salon two portrait busts; in 1875, “The Day,” a group in marble, for the Avenue de l'Observatoire, and two portrait busts; in 1874, two portrait busts; in 1873, “Galatea,” statue in marble.

“ ‘The Infancy of Bacchus’ is the work of a sculptor who knows all the secrets of the human form, and excels in expressing them, even in the attitudes, which, like those he has given to these figures, make most prominent the hidden details of the interior structure of the bones. The trunk, the limbs, the shoulders of the fawn, are of superb workmanship; the flesh, although virile and firm, has a supple delicacy and much life; the head is expressive; the little Bacchus is also full of delicacy and force; in fine, the work is marvelously brilliant in all its details. We believe, at the same time, that in the next figure which Perraud cuts in marble he will preoccupy himself more with the beauty of the whole effect and with the eurythmy of the lines. Perraud is a sculptor, he is not yet a statuary.” — PAUL MANTZ, *Gazette des Beaux-Arts*, July, 1863.

**Perrault, Léon.** (*Fr.*) Born at Poitiers. Medals at Paris in 1864 and '76, and one at Philadelphia. Pupil of Picot and Bouguereau.

At Philadelphia he exhibited "The Bather" and "Repose," and at the Salon of 1877, "Jesus Christ in the Tomb" and a portrait; in 1878, "Maternal Tenderness" and a portrait.

**Perret, Aimé.** (*Fr.*) Born at Lyons, 1847. Third-class medal in 1877. Pupil of l'École des Beaux-Arts of his native city, and of Vollon at Paris. He exposed several works at Lyons, and had already attracted much attention when he made his début in Paris, at the Salon of 1870, with the "Gossips of the Banks of the Rhone, — in the Fog." This same year he came under the influence of Vollon, who was of great advantage to him. He joined the army in 1870, and after his duties there were ended, he made his journey to La Bresse, the quaint country from which he has drawn so many inspirations. Among his works are, "A Baptism in La Bresse" (1877), "A Wedding in Bourgogne in the Eighteenth Century" (1876), "Between two Fires" and a "Ravine of Bugey" (1875), "The Oriental" and "Young Girls of Mâcon." At the Salon of 1878 he exhibited a portrait and "A Dream on the Grass."

**Perry, E. Wood, N. A.** (*Am.*) Born in Boston, 1831. Was for some time in a mercantile house in New Orleans. In 1852 went to Europe to study art, visited London and Paris, and settled in Düsseldorf, studying under Leutze for two years and a half, and was in the studio of Couture in Paris for one year. In 1857 he went to Venice, holding the position of United States Consul. In 1860 he returned to the United States, and visited many of the cities of the South and West, where he was well regarded as a portrait-painter. He spent three or four years in San Francisco, and went to the Sandwich Islands; on his return painting portraits of Brigham Young and other Mormon leaders. He settled in New York in 1866, and contributed to the National Academy, in 1867, "Counting the Spoils." In 1868 he was made Associate of the National Academy, and in 1869, when he exhibited "The Weaver," he was made Academician. In 1870 he exhibited "Huldy," "The Contraband of Peace," and "The Story of the Tiles"; in 1871, "The Garibaldian," "The Lost Art," "The Clock-Doctor," and "Saturday Afternoon"; in 1874, "He's coming, — Anne Hathaway" (belonging to E. E. Dorman); in 1875, "The Old Story," "A Good Egg," and "Heart's Ease"; in 1876, "A Quilting-Party," "A Bit of Gossip," "A Quiet Afternoon," and others; in 1877, "The Sower," "Sweet Corn," and "A Helping Hand"; in 1878, "The Story." In 1876 he sent to the Water-Color Exhibition, "A Month's Darning" and "Anne Hathaway's Kitchen"; in 1877 (when he was elected a member of the Society), he contributed "Spun Out," "A Nice Book," and "The Milkmaid." His "Young Franklin and the Press" belongs to the Buffalo Academy of Fine Arts; "A Month's Darning," at Philadelphia, in 1876, is in the collection of S. V. Wright.

"Perry at the present time occupies a place very nearly at the head of our American *genre* painters. He was one of the first of them to paint American subjects, and the



most lowly are invested with a poetry of feeling and delicacy of expression which are not exceeded by any of his contemporaries. That he is a close student, the wide range of his domestic subjects gives ample evidence. His style is broad, but, in connection with it, there are an apparent mellowness of execution and unity of sentiment, which are so noticeable in the best works of the modern French schools." — *Art Journal*, July, 1875.

"Mr. Perry exhibited three pictures, 'The Weaver,' 'Kept In,' and 'Young Franklin,' all characteristic and distinctively American. This artist has made steady progress, and adhered with commendable strictness to subjects within the scope of his powers and sympathies, and he has gradually, but surely, attained a command over his materials that is worthy of high praise. His pictures are illustrative and pleasing, and evince a conscientious study of his subject. He has not yet attained complete mastery of the figure, nor are his pictures free from labored manipulation and thinness of method, but they evince genuine qualities of merit." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Perry, Ione.** (*Am.*) Born in the city of New York, 1839. She studied in the art schools of the Cooper Institute, New York, and for some months was a pupil in painting of Mr. Henry Loop. Her professional life has been spent in New York, and her works are exhibited in the galleries of Schaus, Goupil, and others. Among her paintings may be mentioned, "Called by the Angels" (belonging to Mrs. Younglove of Cleveland, Ohio), "Fadalma" (belonging to Mrs. A. C. Longstreet of New York), "Hypatia" (belonging to Miss Mary L. Booth of New York), "Romola" (belonging to Miss Bunce), and "Heavenward," "Consuelo," "Aïda," "Zenobia," "Elsa at the Coming of Lohengrin," etc.

"In conception, originality of treatment, and spirited drawing, this work ['Heavenward'] may be regarded as the *chef-d'œuvre* of this gifted lady. It has been reproduced by a Paris artist. Mrs. Perry painted, some years ago, another ideal picture, entitled 'Called by the Angels,' which was similarly reproduced and is now having a large sale in the United States. Both works evince a profound study of the old masters, and are more spiritedly treated than almost any of the subjects of a similar character that we have seen in the American school." — *American Register*, Paris.

"Mrs. Ione Perry is a figure-painter. Her ideal heads are widely known through their lithographic reproductions. She is fond of making studies from great creations in literature. . . . Her coloring is rich and yet delicate. Her draperies are graceful and conscientiously arranged and completed. Her attitudes are both natural and dignified. Her flesh-tints and textures are tender and natural, but more than all is a superiority of character which she never fails to create for her pictures." — *Chicago Times*.

**Perry, John D.** (*Am.*) Born at Swanton, Vt., 1845. By profession a sculptor. He is not a graduate of any of the schools of art, but has studied diligently from Nature in his native country, and from the works of the masters on the continent of Europe. He lived in New York in 1869 and '70, but has passed the rest of his professional life in Italy and Boston. A statue for the Soldiers' Monument of Swanton, Vt., his first public work, was unveiled in 1868. He was in Rome in 1872 and again in 1873, and spent the years 1876 to '78 in the same city. He has made many portrait busts, including those of Horace Greeley, C. R. Train, Attorney-General of Massachusetts, Dr. Winslow Lewis, Mr. and Mrs. Thomas Mack, H. D. Parker of Boston,

and others. His bust of Greeley and two ideal works, Tennyson's "Beggar Maid" and "Christmas Morning," all in marble, are in the private library of C. Baker of Stanbridge, Canada. He made the statue of "Morality" (one of the sitting figures of the Plymouth Monument), "Spring" (a marble bust for Mr. Sankenau of Philadelphia), "The Two Buds" (in bas-relief, plaster, the original of which belongs to Mrs. H. B. Stowe), statuette of Charles Sumner, etc. His "Widow's Mite," life-size, is his most important work, not yet in marble. It has been highly praised in Rome, where it was modeled in 1878. Of his statuette of Sumner, the late J. T. Sargent wrote in the *Boston Globe* : —

"It has the true *otium cum dignitate* which the right treatment of the subject claims, and withal a sort of home look and familiar social grace and expression which so many of our statues of public men seem to lack. Its facial truthfulness is admirable, and as a likeness from head to foot it is without defect. The pose of the figure is fine, representing Mr. Sumner in an easy sitting posture at a desk, with his right arm resting thereupon, while the whole person has the dignified aspect so peculiar to him."

"The character study of Charles Sumner, sitting at his desk, will also be remembered as one of his successful efforts. A bust of a little child, in marble, at the Mechanic Exhibition, is interesting as showing a strong bent of the artist's inclination, his children's heads being among his most successful realizations of character. He has a decided sympathy with childhood, and their natural ways and unstereotyped expressions are always attained. We write this especially after having seen a photograph of a semi-ideal bust of a child, in marble, the original of which has not yet arrived from Rome. It is entitled, we believe, 'The Butterfly,' and represents a little child looking down at a butterfly that has alighted on its little bare shoulder, its own bust being lost in a bouquet of roses. The face of the child is charmingly represented, and the cutting of the marble has been done so deftly that almost the softness of texture of the skin has been realized." — *Boston Transcript*, October 29, 1878.

**Perugini, Charles Edward.** (*Ital.-Brit.*) A native of Italy, but for many years a resident of England, constantly exhibiting at the Royal Academy. Among his later pictures are, "Playing at Work," in 1872; "Between School-Hours," in 1873; "A Cup of Tea" and "A Labor of Love," in 1874; "Gardening," in 1875; "Choosing a Nosegay," in 1876; "Finishing Touches," in 1877; "Roses and Butterflies," in 1878. He sent a portrait of his wife to the Philadelphia Exhibition of 1876, and "The Labor of Love" to Paris, in 1878.

"There is much grace showing itself [in 'A Cup of Tea,' R. A., 1874], as well in the carefully drawn figure of a young lady who sips the cup of tea as in the general harmony of color secured for the whole composition. Mr. Perugini understands the sense of rich effect in setting the creamy tints next the flesh, and in banishing almost entirely the colder colors." — *Art Journal*, June, 1874.

**Perugini, Mrs. C. E. (Kate Dickens).** (*Brit.*) Younger daughter of Charles Dickens, and wife of Charles Edward Perugini. She works in her husband's studio, and sent to the Royal Academy in 1878 "A Competitive Examination" and "In for a Scrape"; the preceding year she contributed "An Impartial Audience." Her "Music hath Charms" was at the Winter Exhibition of the Dudley Gallery in 1877.



"Mrs. Perugini, who is a daughter of the late Charles Dickens, inherits much of the subtle and delicate humor that characterized her father. A picture near completion, charming in color and feeling, represents a dainty little lady seated on a bench in a garden, with a finger uplifted, reading to, or cross-examining, a grown-up peasant girl, with hands held in orthodox fashion behind her back. On the seat at the child's side are an attentive group of dolls, amongst them a quaint Japanese."—*Magazine of Art*, May, 1878.

**Pesenti, Domenico.** (*Ital.*) Born at Medole, near Brescia, about 1852. Medal at Naples, 1877. A fine artist, who paints both in oil and water colors. His "Choir of Santa Maria Novella, Florence," in oils, is in the Bodleian Library at Oxford. The "Arch of San Giorgio at Florence," in water-colors, is owned in Boston, and is very fine. It was painted upon a special commission, and has never been duplicated or exhibited in public. The character and costume figures, in water-colors, by this painter are fine, and are very popular among the English and American connoisseurs who visit Italy. Several of these are owned in Boston. "A Violin-Player" belongs to Dr. G. C. Clement.

**Peters, Anna.** (*Ger.*) Born at Mannheim, 1843. Medals at Vienna, London, Munich, Amsterdam, and Antwerp. Pupil of B. F. Peters in Stuttgart. She has traveled extensively, and has painted some decorative works in several German castles. Her subjects are flowers and fruits. At the National Gallery, Berlin, is her "Roses and Grapes."

**Petersen, John E. C.** (*Dane.*) Born at Copenhagen (1839–1874). Studied at the Academy of Copenhagen, and under Melbye and Dahl. During the Schleswig-Holstein war he served as an officer of Danish infantry. In 1865 he went to America, where he remained during his life. There was an exhibition of his works at the Boston Art Club, which showed his progress during ten years. Some of these pictures were considered quite remarkable, and the later were far superior to the earlier ones.

**Petri, Heinrich.** (*Ger.*) Born at Göttingen (1834–1871). Historical painter at Düsseldorf. In 1858 he went to Rome. Among his works are a "Mater Dolorosa" and a large altar-picture, for a church in Portugal; a mural painting, in a church at Wellbergen in Westphalia; a decorative work, consisting of three pictures, in a church on the island of Nonnenwert, near Rolandseck; a "Descent from the Cross" and a "Madonna," which were painted for the Queen of Holland; a "Madonna at the Cross," for a church in Russia; etc. Petri also made cartoons for glass paintings, and superintended their execution. His portraits were excellent.

**Pettenkofen, Auguste.** (*Aus.*) Born at Vienna, 1823. Chevalier of the Order of the Crown of Oak. Studied at the Academy of Vienna at a period when the school was in decadence. At length, after passing the required time in the army, where he became a captain, he laid aside the sword for the brush. He studied Wouvermans, Paul Potter, and Van de Velde, and about 1851 went to Paris.

While there he painted "Soldiers in Wait for a Spy at the Door of a Cottage" and "Marauders in a Field of Grain dividing their Booty." The last was purchased for the collection of Sir Richard Wallace. M. Van Cuyck so admired the "Marauders" that he gave the artist an order for two pictures, "Scene after a Duel" and "Hungarian Volunteers." The last established the reputation of the artist, and was sold to M. Roné, who exhibited it at the Cercle de l'Union Artistique. But M. Van Cuyck regretted the picture so much that at length he repurchased it, saying that only death should separate him from it. After his decease it was sold to a London merchant, who sent it to Vienna. At length it was purchased by M. Sedelmeyer for 16,200 florins. This work was also exhibited at the Palais Bourbon for the benefit of the Alsaciens-Lorraines, and also at Vienna in 1873, at which time the Emperor of Austria decorated the painter of it. Among the works of Pettenkofen may also be mentioned, "A Hungarian Village" (in the Collection Dreyfus), "Gypsies Bathing" (Baron Liebig), "The Market of Sznolnok" (the architect Etgelt, Vienna), etc. He has also executed numerous drawings and water-colors, which always sell for high prices. He now resides much in Italy, and sends out no pictures. At a Paris sale, in 1871, "A Hungarian Market" sold for £228. At Paris, in 1876, "Hungarian Gypsies" sold to Herr Kolbacher of Frankfort for 5,360 francs. At the Oppenheim sale, Paris, 1877, "Austrian Cavaliers passing a Ford" sold to the Frankfort Museum for 5,400 francs. In 1876, at Vienna, in the yearly exhibition, Pettenkofen exhibited a remarkable picture of a "Market-Scene in Hungary."

**Pettie, John, R. A.** (*Brit.*) Born in Edinburgh, 1839. Received his art education in the Trustees Academy and in the Life Schools of the Royal Scottish Academy, exhibiting his first picture, "The Prison Pet," in Edinburgh in 1859. Among his early works are, "False Dice," "Distressed Cavaliers," "One of Cromwell's Divines," etc. He first exhibited at the Royal Academy in London in 1860, "The Armorers," followed by "The Trio," "The Tonsure," and "The Drum-Head Court-Martial" (which attracted much attention, and led to his election as an Associate of the Royal Academy in 1867). In 1866 he sent "Arrest for Witchcraft"; in 1868, "The Rehearsal"; in 1869, "The Disgrace of Cardinal Wolsey"; in 1870, "Tis Blythe May-Day"; in 1872, "Terms to the Besieged"; in 1873, "Sanctuary"; in 1874 (when he was elected Academician), "Juliet and Friar Laurence"; in 1875, "Jacobites, 1745" (his diploma work); in 1876, "The Threat" and "Home Ties"; in 1877, "Hunted Down" and "A Sword and Dagger Fight"; in 1878, "A Member of the Long Parliament," "Rob Roy," and "The Laird."

Among Pettie's other works are several portraits in modern and ancient costume, and "Battledoor," "Persuading Papa," "Old Mother Hubbard," "The Visit to the Necromancer," etc. He re-



moved to London in 1863. To Philadelphia, in 1876, he sent "Sanctuary," "Touchstone and Audrey," a portrait of George H. Boughton, and "The Smuggler and Exciseman" (belonging to W. P. Frith, R. A.); to Paris, in 1878, "The Flag of Truce," "Terms to the Besieged," "The Threat," and several portraits.

"Without exaggeration, but with enough of sympathetic treatment, the sentiment of the scene [ 'The Flag of Truce,' R. A., 1873] is brought home to the spectator. It is a story on canvas, well and clearly told, serious in its import, and tenderly pathetic in its influence." — *Art Journal*, July, 1873.

"I have been examining the painting of the chief Jacobite face very closely. It is nearly as good as a piece of old William Hunt, but Hunt never loaded his paint, except on sticks and mosses and such like. Now there's a wrinkle, quite essential to the expression, under the Jacobite's eye, got by a projecting ridge of paint, instead of a proper dark line." — *RUSKIN'S Notes of the Academy*, 1875.

**Pfuhl, Johannes.** (*Ger.*) Born in Löwenberg, 1846. Studied under Schiesselbein in Berlin. With no hope of success he sent in for approbation sketches for the Uhland, Goethe, and Stein monument erected at Nassau. The decision of the judges gave him the commission. His success was such that he also received a command for an elaborate frieze for the Cadet-house at Lichterfelde. Pfuhl has visited Italy. He has also executed some portrait busts and a few ideal subjects, among which are "The Inquisitive Girl." In Berlin, in 1876, he exhibited a bust of Goethe made from a mask taken when he was fifty years old, a bust of Prince Otto von Bismarck, and a portrait bust of a woman.

**Phelps, W. P.** (*Am.*) Born in New Hampshire. Began life as a sign-painter in Lowell, Mass., his work in that line attracting much attention. Later, he devoted himself to landscape art, entirely without a master. Through the kindness of several Lowell gentlemen he was enabled to go to Germany, and he remained three years in Munich under Velten. He returned to Lowell with some twenty of his landscapes, all of which met with ready sale; two companion pieces, "Morning" and "Evening," being purchased by the Art Association of that city. His "Forest Scene near Munich" and "Morning" and "Evening" were at the National Academy, New York, in 1878.

**Philippoteaux, Félix-Emmanuel-Henri.** (*Fr.*) Born at Paris, 1815. Chevalier of the Legion of Honor. Pupil of Cogniet. The works of this artist are seen in many European galleries. "Louis XV. visiting the Battle-Field of Fontenoy" is at the Luxembourg. Many of his subjects are military, but he has occasionally painted other pictures, such as "Deception," "Return from the Inn," "Moorish Women," etc. His larger works are so numerous that no proper list can be given here. At the Royal Academy, London, 1876, he exhibited, "The Charge of the English Heavy Cavalry at the Battle of Balaklava"; in 1875, "The Charge of the French Cuirassiers at Waterloo." Some of his works are at Versailles; and "The Last

Banquet of the Girondins," at the Museum of Marseilles. Philip-poteaux has made many designs for illustrated publications.

**Phillip, John, R. A.** (*Brit.*) Born in Scotland (1817–1867). Studied and practiced drawing at home under many discouragements until 1834, when he made his first visit to London to see the Exhibition of the Royal Academy. Through the kindness of influential Scottish friends he was enabled to enter the schools of the Royal Academy in 1837, remaining two years. Between 1839 and '41 he painted portraits in Scotland, when he settled permanently in London, exhibiting his first picture, "The Catechism," in the Royal Academy in 1847. Later, he sent "The Free Kirk," "The Baptism," "Drawing for the Militia," and other kindred and clever studies of Scottish character. He went to Spain in 1851, in '52, in '56, and '60, remaining some time at each visit, studying enthusiastically in the Spanish schools, and changing visibly the style of his own work. In 1853 he painted his "Visit to the Gypsy Quarter"; in 1854, his "Andalusian Letter-Writer" (belonging to the Queen). His "Death of the Contrabandista" was painted in 1858, shortly after his election as Associate of the Royal Academy. He was made Academician in 1859. In 1860 he painted his "Marriage of the Princess Royal," a commission from the Queen. He continued to paint Spanish pictures, of which he was very fond, and in which he was very successful, until his death in 1867. In 1862 he exhibited, at the Royal Academy, "Dolores" and "A Spanish Volunteer"; in 1863, "Acqua Bendita"; in 1864, "La Gloria,—a Spanish Wake"; in 1865, "The Early Career of Murillo"; in 1866, "A Chat round the Brasiers"; in 1867, "Antonio" and two Scottish figure-pictures; "O Nannie, wilt thou gang with me?" and "A Highland Lassie Reading." His "Doubtful Fortune," "Round the Brasiers," "Dolores," and "Wine-Drinkers" were at Paris in 1878.

"Remembering the more delicately executed and more carefully composed scenes with which Mr. Phillip some years ago founded his reputation as a painter of Spanish life, we doubt whether the brilliant 'Early Career of Murillo,' which forms, we suppose, the most popular success of the Exhibition [R. A., 1865], will be valued quite as highly when its first charm has passed. . . . On the whole, while cordially admiring the work, we feel that this is rather a case in which, according to the old proverb, 'accident helps art' than an example of advancing excellence." — PALGRAVE'S *Essays on Art*.

"Phillip's prominent faults were an amount of coarseness and an absence of subtlety in his works. His merits were those of native vigor, and of the acquisition of a rich and mellow, if exaggerated, type of form and color. . . . The Spectator says, 'Phillip, with a nice discrimination of character, had a subtlety in its expression which belonged to him alone.'" — MRS. TYTLER'S *Modern Painters*.

**Pickersgill, Henry W., R. A.** (*Brit.*) (1782–1875.) Brought up to commercial pursuits, but relinquished business for art while still a young man, and entered the Royal Academy in 1805. In the commencement of his professional career he devoted himself to subjects of historic or ideal character; later, turning his attention to por-



trait-painting, in which branch of the profession he was popular and successful. He had among his sitters many distinguished men of Great Britain, including Robert Vernon (painted in 1846, and now in the National Gallery), Sir John Bowring, George Peabody, etc. Mr. Pickersgill was elected an Associate of the Royal Academy in 1822, and Academician in 1826, Librarian in 1856, and in 1873 he was placed on the list of Honorary Retired Academicians. At the National Gallery are his "Nun" and "A Syrian Maid." Among his later works, exclusive of portraits, are, "A Falconer of the Olden Time," in 1861; "The Rivals," in 1862; "The Murder of Desdemona," in 1864; "The First Lesson," in 1871; "The Streamlet" (his last exhibited work), in 1872. In 1870 he sent to the Royal Academy his portrait of the Countess Guiccioli, painted from life in 1832, but completed in 1869.

**Pickersgill, Henry H.** (*Brit.*) Son of Henry W. Pickersgill, and an historical portrait-painter of some promise, who died in 1861. He received his art education in Germany and Italy, and resided for some time in St. Petersburg, spending, however, the later years of his life in England. His portraits were highly regarded.

**Pickersgill, Frederick R.**, R. A. (*Brit.*) Born in 1820. A relative of Henry W. Pickersgill, R. A., and nephew of W. Witherington, whose pupil he was. He entered the Royal Academy in 1840, exhibiting the next year, and regularly for many seasons. He was elected an Associate of the Royal Academy in 1847, and Academician in 1857. Among his early works may be noted, "Amoret delivered from the Enchanter," "Britomartis unveiling Amoret," "Sampson Betrayed," "Christ blessing Little Children," and others. In 1861 he exhibited "Frederick banishing Rosalind"; in 1862, "The Return of a Crusader"; in 1863, "Ferdinand and Miranda"; in 1865, "Unfriended"; in 1868, "Columbus at Lisbon"; in 1875, "Old Letters." He was elected Keeper and Trustee of the Royal Academy in 1874. In 1843 he received a prize at the first Cartoon Exhibition for his "Death of King Lear." His "Burial of Harold" (in the House of Parliament) won a prize in 1847. His "Amoret, Æmelia and Prince Arthur" (R. A., 1845) was purchased by Mr. Vernon, and is in the National Gallery. His "Death of Francesco Foscari" was in the collection of the late Prince Albert.

**Picknell, W. L.** (*Am.*) Born in the State of Vermont, about 1852. Went to Europe in 1874, studying with Inness in Rome two years, and, later, for a few months, under Gérôme in Paris. He has lived and painted in Brittany, working under Robert Wylie until the time of that artist's death. To the Royal Academy, London, in 1877, he sent, "Breton Peasant-Girl feeding Ducks"; in 1875, "On the Lande, Brittany." To the Paris Salon, in 1878, he contributed "The Fields of Kerren." [Honorable mention, Salon, 1880.]

**Picot, François-Édouard.** (*Fr.*) Born at Paris (1786-1868)

Member of the Institute. Officer of the Legion of Honor. Pupil of Vincent and l'École des Beaux-Arts. Soon after his début he was commissioned to decorate two ceilings at the Louvre, where he executed some grand compositions. He has also painted ceilings in the galleries at Versailles. He was associated with Flandrin in the interior decoration of the church of Saint-Vincent de Paul.

**Pietrasanta, Angelo.** (*Ital.*) Born at Milan (1836–1876). Pupil of Hayez and a pensioner at Rome. On his return to Milan he was made Honorable Member of the Académie des Beaux-Arts. He executed frescos in several churches in the neighborhood of Milan, and, for the gallery of Victor Emmanuel in that city, the allegorical figures of Europe and Science. His drawing was very correct. At the Villa Oppenheim, Florence, he painted "Love and Psyche" and nine figures of women of the time of Louis XIV. These last were so admired that he had several orders to copy them. His frescos were his best works.

**Pille, Henri.** (*Fr.*) Born at Essommes in l'Aisne. Medals in 1869 and '72. Pupil of François Barrias. Many of his pictures are historical and familiar scenes, but whatever he paints he pays great attention to his costumes and details, and renders all with much skill. He exhibited at the Salon in 1870, "Sancho recounting his Exploits to the Duchess" and "A Cabaret at Todtnau"; in 1872, "Autumn"; in 1873, "Matrimonial Accord" and "The First-Born"; in 1874, "A Pardon near Guémené"; in 1875, "The Reading of the Decree of February 24, 1793, in Brittany," "Market at Antwerp," and "Old Clothes"; in 1876, "The Morning Interview," "Intemperance," and "Sobriety"; in 1877, "An Inn" and "A Portrait." He has also exhibited drawings in pen and ink, which are excellent. Among them are, "Esmeralda," "The Fountain," "The Tithing," etc. At the Salon of 1878 he exhibited a portrait of M. Coquelin as he appears in "l'Ami Fritz."

"We have said that the talent of Henri Pille is eminently *spirituel*. That is not all, his compositions are true, they have style. . . . Style is a manner of right seeing and true doing, and Henri Pille possesses this manner; and in such a degree that he has known how to make it of value in *genre* painting, where the *savoir-faire* seems sufficient to the great number. More, his painting is fundamentally honest, calm, frank, placid, like himself; for after speaking of the painter it is necessary to speak also of the man. A dreamer, doubled by an observer; a character modest and simple. . . . Let us say the word, he is a peasant in appearance. But whoever regards him with the attention which he merits will soon see that his small, brilliant eyes reflect a sagacious mind, and that his lips are elegantly *retroussées* with a finely *railleuse* expression. He is endowed with a prodigious memory. One of his friends tells us that having been with him to the theater, he saw him the next day, while making his reflections on the intrigues and the whole effect of the play, design with rigorous exactness the costumes of the actors in their least details, indicating the colors and the shades." — CHARLES FLOR, *Galerie Contemporaine, Littéraire Artistique*, 1877.

**Piloty, Carl Theodor von.** (*Ger.*) Born at Munich, 1826. Member and Professor of the Academy of Munich. Medal at Paris



in 1867. After studying under his father he entered the Academy of Munich, and pursued his studies under the direction of his brother-in-law, Charles Schorn. Piloty visited Paris, England, and Brussels. Upon his return to Munich he was commissioned by Maximilian I. to paint for the Maximilianeum a large historical work, "The Elector Maximilian I. adhering to the Catholic League in 1609." This painting was completed in 1854, and gained Piloty much reputation, to which the seal was set in the following year by his picture of "Seni before the Dead Wallenstein." Among his other works are, "The Battle of the White Mountain, near Prague," "The Murder of Wallenstein," "Galileo in Prison" (1864), "Wallenstein marching against Eger" (seen at the Paris Exposition of 1878), mural paintings on the exterior of the Maximilianeum, portrait of the Baron de Schack, a *chef-d'œuvre*, a large representation of the "Discovery of America," and "Henry VIII. and Anne Boleyn."

As an instructor, Piloty has been very successful, and large numbers of pupils have gathered about him. He is a prominent representative of the modern, realistic German school. His "Nero walking among the Ruins of Rome" is marvelous in the intensity of its realism. His "Thusnelda at the Triumph of Germanicus" was purchased by the Emperor of Germany for 35,000 florins, and placed in the Pinakothek at Munich. Mr. Probasco of Cincinnati owns his "Elizabeth and Frederick of Bohemia receiving News of the Loss of the Battle of Prague," painted in 1868.

"In even the best paintings of Piloty, who is pre-eminently an historical painter, there is often perceptible a certain theatrical, sensational effect in the composition which takes away from its naturalness. His 'Columbus' offends very strongly in this respect; 'Thusnelda at the Triumph of Germanicus,' his most ambitious work, is perhaps more satisfactory; while 'Seni discovering Wallenstein Dead' is more simple, and is undoubtedly a work of great power. . . . Piloty has founded a school. He achieved his fame and influence early; but so rapidly has German art ripened of late years, that he has lived to see the scepter pass from his hand. Such is the fate of all reformers. The genius which entitles them to our veneration, and increases the world's stock of culture and progress, so tends to educate the rising generation that the very efforts which placed them on so high a point aid to carry their pupils still higher and beyond them. We cannot, perhaps, ascribe to Piloty original powers equal to those of Kaulbach or of some of the rising school. But there is some brilliant work, notwithstanding, in a painting which he is now executing for the new Rathhaus, or City Hall, of Munich, for which he is to receive 50,000 florins; a large sum for Germany. It is an allegorical representation of the city, and contains portraits of all her citizens who have been distinguished in her past history. It seems thus far to contain more of the good qualities of his style and less of the faults of his other works." — BENJAMIN, *Contemporary Art in Europe*.

"In Piloty's much-admired picture of 'The Death of Wallenstein,' the truth with which the carpet, the velvet, and all other accessories are painted, is certainly remarkable; but the falsehood of giving prominence to such details in a picture representing the death of Wallenstein, as if they were the objects which could possibly arrest our attention and excite our sympathies in such a spectacle, is a falsehood of the realistic school. If a man means to paint upholstery, by all means let him paint it so as to delight and deceive an upholsterer; but if he means to paint a human tragedy, the upholsterer must be subordinate, and velvet must not draw our eyes away from faces." — MR. LEWES, *Fortnightly Review*.

"In this art, whatever be its worth, Piloty is a master, — what a baton is to the conductor of an orchestra, what a bow is to the leader of violins, such is the brush in the hands of this painter. Manipulation so dexterous, and for detail so minute, does not stop with the delineation of form ; it goes on even to the illusive imitation of surface. Texture is got by loaded solid paint, transparency by thin liquid wash. As an example of the former method, look at the crumbling and calcined ruins of Nero's Golden House. Gaze, too, when next in Munich, on the glitter of that diamond ring which dazzles on the hand of Wallenstein." — J. BEAVINGTON ATKINSON, *Art Journal*, October, 1865.

**Pils, Isidore Alexandre Augustin.** (*Fr.*) Born at Paris (1813–1875). Member of the Institute. Officer of the Legion of Honor, and Professor in l'École des Beaux-Arts. Pupil of Picot, and a graduate of l'École des Beaux-Arts. In 1838 his picture of "St. Peter healing the Cripple at the Gate of the Temple" won for him the grand *prix de Rome*. After his studies in Rome he traveled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures. That this painter succeeded in addressing himself to popular favor in France cannot be doubted, when we remember the honors bestowed upon him ; but his works are open to severe criticism, and this has not been wanting. His principal works are, "Christ preaching in Simon's boat" (1846); "Death of Mary Magdalene" (1847), purchased by the Minister of the Interior ; "Bacchantes and Satyrs" (1848) ; "Rouget de l'Isle singing the Marseillaise for the first Time" (1849) ; "Death of a Sister of Charity" (1850) ; "The Athenian Slaves at Syracuse" (1852) ; "Prayer at the Hospital" (1853) ; "A Trench before Sebastopol" (1855) ; "Disembarking of French Troops in the Crimea" (1858) ; "Defile of Zouaves in the Trench before Sebastopol" ; "School of Musketry at Vincennes" (1859) ; "Battle of Alma" (1861), purchased for the Minister of State, — a *chef-d'œuvre*, the work which in the future will give him the most fame ; "Fête given to the Emperor and Empress at Algiers in 1860" (1867) ; and many pictures in aquarelle which we have not space to enumerate. The four paintings in the vault over the great staircase in the New Opera House are by Pils.

"The most coarse and truly vulgar of military painters is Pils, whose glaring daubs, of gigantic dimensions, are liberally purchased by the government, whilst their author receives the honors of his profession. The reader may remember a picture by him in the Exhibition of 1867, representing a reception of Algerian chiefs by the Emperor and Empress of the French. I have never seen so perfect an instance of this particular kind of art-degradation. Painters have often before condescended to flatter the pride of powerful sovereigns, but the adulation has been accompanied by art. In this instance the picture was as much painting in the true sense as the reports of the same scene by the government penny-a-liners were literature ; the fierce glare of the colors corresponded to the ardors of the bought journalist. In another picture of nearly equal dimensions are a company of colossal riflemen sprawled on their bellies in the foreground, displaying a row of gaiters and shoes, with odd results to the grace of the composition." — HAMERSON'S *Contemporary French Painters*.

"M. Pils paints soldiers with manly simplicity, without bluster and artificial swagging. He puts a soul under their uniform, and gives each one a character. . . . You can examine them one by one, they all interest you ; they live, they think, and they act." — THÉOPHILE GAUTIER, *Abécédaire du Salon de 1861*.



"By a singular and rare privilege, that which Pils said of his master can be applied exactly to himself; and we know not how to better close this notice than to borrow of him the lines which he has consecrated to M. Picot: 'He had neither pride nor vanity; he never spoke of himself or of his works; this soul, so honestly born, so sincerely good and instinctively worthy, had no need of any sort of mask in order to make itself respected. He spoke not willingly of art, and took pity on the declaimers on this subject. His love for art was so profound that words seemed to him powerless to express it. All insufficient expression seemed to him a profanation.' I repeat it, Pils is a French artist in the most rigorous acceptation of the term. An artist, he possessed all the beautiful qualities, — the genius, the warmth, the disinterestedness. French he was also, by his eminent qualities as a designer; his sketching was bold, *spirituel*, very skillful in lightness, and full of freedom . . . . He never made merchandise of his art, or speculated on his talent. He demanded of his natural gifts only the translations of the conception of his thought, or the dreams of his imagination, without disturbing himself with the demands of fashion or the fondness of the multitude. He was never preoccupied with making a fortune. After having been one of the masters of the French school, after enjoying a fame which to the clever or the complaisant brings infallibly riches, he died poor, very poor. I know no better eulogy to give him. A French painter, his talent had the grand national qualities, — simplicity, neatness, brilliancy. His legitimate ancestors are Lebrun, Jouvenet, Lemoine, Natoire, Gros, Gérard, Géricault. He had the power to take his inspirations or demand his instructions in Germany or Flanders, in Spain or at Genoa. The traditions of his country appeared to be sufficient for him; he remained indissolubly attached to it, — a merit more rare than one thinks in these times. In studying attentively our contemporaneous art, one discovers some exotic currents, some foreign intrusions, some influences in antipathy to the national temperament; and this state of things allows us only to reflect sadly enough upon whoever has it at heart to maintain in France the preponderance in works of taste. It is our last superiority; let us not compromise it; let us sustain it with all the ardor of filial piety. From this side, perhaps, the rising again and the salvation will come. Pils would have raised a warning finger to those who follow us; he can take his rest." — L. CLÉMENT DE RIS, *Gazette des Beaux-Arts*, December, 1875.

"He wished to consecrate the last years of his life of suffering to a work which should class him among the painters of history. . . . Pils deceived himself; he was not born for grand mythological painting. He was well able to make his zouaves scale the heights of Alma, but the summits of Olympus are not taken by assault. His figures were too heavy to sustain themselves on the golden clouds of the Homeric heaven. His qualities of life, of movement, of picturesqueness, his lively feeling for the modern military type, which is the characteristic of his talent, only hindered him. To succeed in this new *genre*, it was necessary to become another painter, — to be transformed. That is what he did; the metamorphosis was sad. He was Isidore Pils; he was a painter like so many others, skillful, ingenious, experimental, but stripped of originality, of power, of nobility. Happily for this valiant artist, the paintings at the Opera will soon have been forgotten, also the Arab Chiefs and the Holy Thursday; he will be remembered as the painter of Alma. — that name which so afflicted Pils, but the only one by which he will be known to posterity." — HENRY HOUSAYE, *Revue des Deux Mondes*, February, 1876.

**Pilz, Vincenz.** (*Bohemian.*) Born at Warnsdorf, 1819. Pupil of the Academy of Vienna. In 1849 he went to Rome, and remained until 1855. Among his works are a relief of "The Descent from the Cross," in the chapel of the Princess of Lichtenstein; "Twelve Apostles," for a castle in Grafenegg; a bronze group of "Wissenschaft und Handel," sent by the Emperor of Austria to Queen Victoria, now at Windsor Castle; statue of Hannibal, for the Arsenal at Vienna; and numerous portrait busts and statues.

**Pinwell, George John.** (*Brit.*) Born in London (1842–1875). Educated at the Heathly School of Art. Originally devoted his time to wood-engraving for book illustrations, manifesting a decided talent in that branch of art. He was elected an Associate of the Society of Painters in Water-Colors in 1869, contributing frequently to the exhibitions in Dudley Gallery until 1871, when he was made a full member, but failing health prevented his active work after that time. In 1869 he contributed "The Pied Piper of Hamelin" and "A Seat in St. James' Park"; in 1870, "The Elixir of Love"; in 1871, "Away from Town"; in 1872, "The Saracen Maiden" and "The Strolling Player." He illustrated Jean Ingelow's Poems, Buchanan's "Ballads of the Affections," Dalziel's "Wayside Posies," etc. Many of his sketches and studies were exhibited in London in the winter of 1876.

"Pinwell painted some of the most pathetic of modern popular pictures, but we think he did too much to do all things well, and that the shortcomings of his art were in part due to lack of balance in his technical judgment, as well as to his need of severer training than it has been his lot to receive." — *London Athenæum*, September, 1875.

"In all he [Pinwell] has shown himself a man of earnest thought, and an artist who would win the applause of those who think, rather than of those who are attracted by qualities more on the surface than underlying the subject." — *London Art Journal*, July, 1873.

**Place, Henri.** (*Fr.*) Born at Paris about 1820. Chevalier of the Legion of Honor. A painter of still-life and marines. His "Marine-Cliffs of Dover" (1849) is in the Luxembourg.

**Plassan, Antoine Émile.** (*Fr.*) Born at Bordeaux. Chevalier of the Legion of Honor. Medal at Philadelphia, where he exhibited "Before the Mirror." At the Wilson Exposition, Brussels, 1873, "The Breakfast" was much admired. At the Walters Gallery, Baltimore, are several of his pictures; among them the "Bourgeois Gentilhomme" is a spirited and characteristic work, and "A Sleeping Girl" is very charming. At the Salon of 1877 he exhibited "Contemplation" and "A Reading." At the Johnston sale, New York, 1876, "The Physician's Visit" (4 by 3) sold for \$450, and "The Old Bachelor" (6 by 4) for \$280. At the Salon of 1878 he exhibited "The Family of Viscount C." and "Le jour des rameaux." His "Table Supplies" is in the collection of Mr. T. R. Butler of New York.

**Plassman, Ernest.** (*Ger.-Am.*) Born in Westphalia. Died in 1877. Plassman removed to America about 1850, and followed the occupation of a modeler of statuary for many years in New York. He was the founder of the Society of Art, a flourishing association of German artists and art-lovers in New York. Among the better known of Plassman's works are the statue of Franklin, in Printing-House Square, New York; the Vanderbilt statue, in the Freight Depots on Hudson Square; and the statue of Gutenberg, on the building of the New York "Staats Zeitung."



**Plockhorst, Bernhard.** (*Ger.*) Born at Brunswick, 1825. Medal at Berlin. Professor at Weimar, 1866-69. Studied at Munich Academy; was associated with Piloty; also studied under Couture at Paris. He painted an altar-piece for the Cathedral at Marienwerder. Most of his historical subjects are religious; those best known are, "Mary, with St. John," and "St. Michael and Satan struggling for the Body of Moses." These have been engraved. His portraits are his best works. At the National Gallery at Berlin are those of the Emperor and Empress of Germany. At the Leipsic Museum are two of his religious subjects.

**Pointelin, Auguste-Emmanuel.** (*Fr.*) Born at Arbois. Pupil of Maire. Medal of the third class in 1878, when he exhibited "A Prairie in the Côte-d'Or"; in 1877, "A Valley in the Jura"; in 1876, "On a Plateau of the Jura, — Autumn."

**Poittevin, Eugène le.** (*Fr.*) Born at Paris (1806-1870). Chevalier of the Legion of Honor, and of the Belgian Order of Léopold. Pupil of l'École des Beaux-Arts and Louis Hersent. He traveled much on the Continent and in England. His subjects were varied. In the Luxembourg is a "View near Étretat in the Bathing-Season" (1870); at Versailles, "The Capture of Baruth," "Naval Engagement at Embro," "The Battle of Wertingen," and other maritime subjects. Among his works are, "The Turkey-Drover" (1853), "Winter in Holland" (1855), "Dutch Pilots" (1859), etc. At the Johnston sale, 1876, "Lighthouse, Coast of Holland" (48 by 35) sold for \$1,300. At the Leipsic Museum is his "Fishermen saving a Wreck."

"Upon even his most ordinary subjects M. le Poittevin bestowed the utmost care. His touch is decided, his general manner broad, and in his color the utmost harmony prevails, combined with a brilliancy seldom seen in the works of French landscape and marine painters. Thus his execution may be traced to the works of the Dutch and Flemish artists, while his compositions show more point and anecdote than are generally found in the latter. For his well-earned and duly merited reputation, he was evidently indebted to his close and continual observation of nature; studying not only in his atelier, but yet more in the green fields and by the open sea, where humanity was busied, and where character was to be found; for figures, as a rule, play even a more important part in his pictures than do the inanimate objects amid which they are placed." — *Art Journal*, October, 1870.

**Pollastrini, Enrico.** (*Ital.*) Born at Leghorn (1817-1876). Professor in the Academy of Florence, and a member of several other Academies. Pupil of Bezzuoli. He was original in conception, correct in drawing, and a good colorist. Among his best works are, "The Raising of the Son of the Widow of Nain," in the church of the Soccorso at Leghorn; an "Episode of the Inundation of the Serchio," in the Gallery of Modern Painting at Florence; the "Death of Ferruccio"; the "Exiles of Siena"; "San Lorenzo distributing Alms"; and the "Battle of Legnano."

**Poole, Paul Falconer, R. A.** (*Brit.*) Born in 1818. Studied art without a master and in none of the established schools, exhibit-

ing his first picture at the Royal Academy, London, in 1830, "The Well,—a Scene at Naples." In 1837 he sent to the Royal Academy, "The Farewell"; in 1838, "The Emigrants' Departure"; in 1843, "The Great Plague of London." In 1846 (when he was elected Associate) he exhibited "The Surrender of Sion House in the Reign of Henry VIII."; in 1851, "The Goths in Italy"; in 1852, "The May Queen"; in 1860, "The Escape of Glaucus and Ione from Pompeii"; in 1864, "Greek Peasants"; in 1865, "The Eruption of Vesuvius, A. D. 70"; in 1868, "A Border Raid"; in 1869, "The Prodigal Son"; in 1872, "Remorse" (his diploma work); in 1873, "A Lion in the Path"; in 1874, "The Grape-Gatherer"; in 1875, "Ezekiel's Vision"; in 1876, "The Meeting of Oberon and Titania"; in 1877, "Leading the Blind," "The Dragon's Cavern," and "Autumn"; in 1878, "Solitude" and "Harvest-Time." He was elected Academician in 1862. [Died, 1879.]

"Mr. Poole's drawing we fear will be to the end of time a stumbling-stone, not only to his friends, but to his reputation; but his scene from Pompeii during the eruption [R. A., 1865] is filled with well-imagined incidents, and renders vividly the effect of that lurid and preternatural light which would arise when a midday Southern sun is veiled by clouds of ashes, and reddened by stealthy interminglings from Vesuvian fire." — *PALGRAVE'S Essays on Art.*

"There is no artist of our time who has acquired greater success by such realistic pictures as this ['Rest by the Way'] than Mr. Poole. He has produced many of them, but it is not by these that he has won his way into the Royal Academy. The painter of 'Solomon Eagle' ('The London Plague'), of 'The Moors beleaguered by the Spaniards in Valencia,' 'The Visitation and Surrender of Sion House,' and many other pictures of a like high character, takes up, it may be presumed, these pretty rural scenes by way of relief from the more important labors of his studio." — *Art Journal*, November, 1874.

"'The Lion in the Path,' by P. F. Poole [American Centennial Exhibition, 1876], is a landscape of great strength and color. . . . The colors in it are so strong and deep that it is really a great picture." — *Art Journal*, July, 1876.

"There has always been in Mr. Poole's work some acknowledgment of a supernatural influence in physical phenomena, which gives a nobler character to his storm painting than can belong to any merely literal study of the elements." — *RUSKIN'S Notes of the Academy*, 1875.

**Porcelli, Antonio.** (*Ital.*) (1800–1870.) Distinguished in landscape and figure painting. He imitated Flemish art with Italian ideality. A fine work of his is "The Fountain Dell Acqua Autosa, close to the Flaminian Way, with a Concourse of People." "The Cobbler's Monday" was purchased by the Emperor of Russia. He painted numerous carnival scenes and kindred subjects, as well as "The Pine Forests of Ravenna" and other fine landscapes. His water-colors and drawings are much prized.

**Portaels, Jean François.** (*Belgian.*) Born at Vilvorde, 1820. Chevalier of the Order of Léopold. Member of the Antwerp Academy. Director of the Academy of Ghent, and later Professor in that of Brussels. Medal at Paris, 1855. Pupil of Navez at Brussels, and of Delaroche at Paris. At Antwerp, in 1842, he gained the grand *prix de Rome*. Portaels has traveled in Italy, the East, Hungary, Spain, and



other European countries. Among his well-known works are, "The Flight into Egypt," "The Drought in Egypt" (in the Corcoran Gallery at Washington), "The Funeral in the Desert," "A Syrian Caravan surprised by the Simoom" and "Leah and Rachel." The pediment of the church of Saint-Jacques at Brussels is adorned by frescos of Portaels, representing Christianity. Another fresco by him is in the chapel of the Brothers of the Christian Doctrine, and in the Tympanum of the Royal Theater at Brussels is another of a dramatic subject. His portraits are famous, among them those of Mehemet-Ali, the Empress of Mexico, the Queen of Holland, etc. His ideal portraits, such as "A Young Girl of Trieste," "Glycine," "An Eastern Girl," and "A Jewess of Asia Minor," are much admired. At the Cottrell sale in London, in 1873, "The Daughter of Zion" sold for 710 guineas. At the Paris Salon, in 1877, he exhibited "Portrait of M. P. D." His picture of "Judith" is a pleasing conception of this well-worn subject.

**Porter, Benjamin Curtis, N. A.** (*Am.*) Born in Melrose, Mass., 1843. As an artist he is comparatively self-educated. He has spent the better part of his professional life in Boston, where of late years he has devoted himself almost exclusively to portrait-painting, and with marked success, numbering among his sitters many prominent people of Boston and vicinity. He went abroad in 1872, and again in 1875, to study, spending some months in Venice and Paris. In 1878 he was elected an Associate of the National Academy in New York. Among his ideal figures are, "The Hour-Glass" and "The Mandolin Player." [N. A., 1880.]

"Mr. Porter has placed himself in a high position by close and persistent study of the fundamental principles of his art. The secret of his color, which commands so much admiration, is the tone which governs its value. . . . But it is not color alone that gives so much importance to this artist's productions, nor is it his general mastery of technique; there is in his works a depth and purity of sentiment, an undemonstrative thoughtfulness, which gives them a peculiar charm, and which makes of them something much higher than pieces of color. We see in both his portraits and ideal works the painter of refined and poetic feeling, one who can conceive a subject of expressive beauty and so develop it with wealth of palette and richness of impasto, that it shall gain in meaning as the execution progresses. The full-length portrait of a lady which Mr. Porter has sent by invitation to the Paris Exposition [of 1878] is a marked example of his power of combining magnificence of color with chaste design and elevated feeling. Mr. Porter is of no school, and therefore this picture will take its place in the exhibition as essentially an American production." — **DARIUS COBB**, *Boston Evening Traveller*, May 9, 1878.

**Pott, L. J.** (*Brit.*) Born in Nottinghamshire, 1837. Displayed phenomenal talents as an artist at an early age, and drew cleverly when not more than five years old. He was articled to an architect when sixteen, but soon left that branch of art for the study of painting in London. He first exhibited at the Royal Academy, in 1860, "Studying from Nature" and "Effie Deans"; in 1861, "Dark and Fair"; in 1863, "Puss in Boots"; in 1864, "Rebecca describes the

Fight to Ivanhoe"; in 1865, "Old Memories"; in 1867, "The Defence"; in 1868, "The First Success"; in 1869, "Fire at a Theater"; in 1871, "Mary Queen of Scots led to Execution"; in 1872, "Charles I. leaving Westminster Hall after his Trial"; in 1873, "On the March from Moscow"; in 1874, "Paris in 1793"; in 1875, "Don Quixote at the Ball"; in 1876, "His Highness in Disgrace"; in 1877, "Waiting for the King's Favorite"; in 1878, "Fallen among Thieves."

"When this picture ['Mary Queen of Scots led to Execution'] was exhibited at the Royal Academy in 1871, very many, if not all of those who had made close acquaintance with the artist's previous works, were satisfied that in it he had accomplished a surprising advance. Pott's 'Defence,' and his 'Fire at a Theater,' showed him to be on the right road, but it was this work which at once gave him something more than an ordinary reputation as a painter of historical subjects."—*Art Journal*, May, 1875.

**Powell, William H., A. N. A. (Am.)** Native of the State of Ohio. He is an Associate Member of the National Academy, and has for some time had a studio in the city of New York. He devotes himself to portrait and historical painting. He is the artist of "The Discovery of the Mississippi by De Soto" (in the rotunda of the Capitol at Washington) and of "The Battle of Lake Erie," painted for the State of Ohio. His "Landing of the Pilgrims" belongs to Marshall O. Roberts. His portraits of General McClellan and of Major Anderson are in the City Hall, New York. [Died, 1879, aged 55 years.]

**Powers, Hiram. (Am.)** Born in Vermont (1805–1873). When a boy Powers was taken with his family to Cincinnati, Ohio, where he learned the art of modeling, and acquired some local reputation for his busts and medallions of such men as Calhoun, Webster, Jackson, and Clay. After a short residence in Washington, D. C., he went to Italy in 1837, settling in Florence, where the rest of his life was spent. In 1839 or '40 he completed his "Eve," and the "Fisher-Boy" a little later. "The Greek Slave" (the work upon which much of his fame now rests) was finished in 1843. Of this figure some six or eight copies came from Powers' studio: the first, sold to Captain Grant for \$4,000, was taken to England, and is now in the gallery of the Duke of Cleveland; the second, brought to America in 1847, attracted great attention when exhibited in New York, and is now at the Corcoran Gallery in Washington; the third copy belongs to Earl Dudley; the fourth, purchased by Prince Demidoff for \$4,000, was sold at that nobleman's death for \$11,000 to A. T. Stewart of New York; the fifth copy is in the possession of Hon. E. W. Stoughton. Other works of Powers have been extensively repeated. Among his ideal subjects are his "Penseroso" (in the Lenox Library, New York; never copied), "America" (destroyed by fire in Brooklyn), "Eve Disconsolate" (belonging to E. D. Morgan), "Faith," "Hope," "Charity," "Clytie," "Proserpine," "California," "Christ," and "Paradise Lost." His statues of Washington, Webster, Franklin,



Jefferson, Calhoun, and others are in different American cities. The original Webster, lost at sea, cost \$12,000, the duplicate \$7,000. Among the distinguished persons who have sat to Powers for their portrait busts, were John Q. Adams, Calhoun, Jackson, Van Buren, Marshall, Abbott Lawrence, Slidell, Grand Duchess of Tuscany, Nicholas Longworth, Winthrop, Sparks, George Peabody, Vanderbilt, Everett, and Dr. Bellows. The Calhoun statue in Charleston, S. C., was taken to Columbia, and destroyed in that city by fire during the Civil War.

Of an exquisitely carved hand, that of an infant daughter of the sculptor, Hawthorne makes Miriam speak very pleasantly in the "Marble Faun." Although small and simple, it is one of the most artistic and touching of Powers' creations. It has been occasionally reproduced. One fine copy is in the possession of Mr. John Erskine of Boston.

"Hiram Powers fitly represents the mechanical proclivities of the nation. His female statues are simply tolerably well-modeled figures, borrowed in conception from the second-rate antiques, and somewhat arbitrarily named. . . . 'California,' 'Eve,' 'America,' 'The Greek Slave,' are the same woman, and each might be called something else with equal felicity of baptism. The 'California' is essentially vulgar in pose and commonplace in allegory." — JARVES, *Art Idea*.

"Powers is an eclectic in the study of nature, and has triumphed over academic dogmas and dictation. Thorwaldsen visited his studio, and pronounced his bust of Webster the best work of the kind executed in modern times. . . . The genius of Powers is singularly healthful. There is something in the career of this remarkable artist which strikes us as eminently American." — TUCKERMAN'S *Book of the Artists*

"Hiram Powers cannot be ranked among the great sculptors of our time. His 'Eve' is undoubtedly his masterpiece among ideal figures, although his 'Greek Slave' has attained larger popularity, simply from being more widely known. The dignity of some of his allegorical statues, such as 'California,' and of some of the portrait statues, as that of Washington, is greatly impaired by the too lavish introduction of accessories or by peculiarities of costume. The statue of Franklin, on the other hand, is simple and thoughtful. Of his busts, particularly those of females, nothing can be said but what is commendatory. . . . If he made no real advance after the production of 'Eve' and 'The Greek Slave,' he maintained to the last the reputation acquired by these." — *Art Journal*, July, 1873.

"Appeal, fair stone,  
From God's pure height of beauty against man's wrong :  
Catch up in thy divine face not alone  
East's griefs, but West's, and strike and shame the strong,  
By thunder of white silence overthrown."

MRS. BROWNING'S *Apostrophe to the Greek Slave*.

**Powers, Preston.** (*Am.*) Born in Florence, 1843. Second son of Hiram Powers, whose only pupil he was, receiving his constant instruction for six years. His professional life has been spent in the United States and in Florence, where his studio, that occupied by his father, now is. Among the better known of the works of Preston Powers are the statue of Senator Jacob Collamer of Vermont (originally ordered of Hiram Powers), to be placed in the Old Hall of Representatives in Washington, D. C.; a bust of Charles Sumner,

from photographs and casts taken by Mr. Powers after the statesman's death, and now owned in Washington; a bust of Agassiz, from a death-mask, exhibited in Boston, the original being in the Cambridge Museum. His bust of J. G. Whittier, from life, is in the Public Library at Haverhill, and a *replica* is to be placed in the Public Library of Boston. His bust of Swedenborg belongs to the New Church Society of Boston; his bust of Senator Morrill of Vermont belongs to the family of that gentleman; and his bust of General Grant is for the War Department in Washington. An ideal figure, "Maud Muller," still unfinished, is in his studio in Florence.

"Mr. Powers' style of work reproduces that of his father, and is remarkable for delicacy and finish; while his devotion to his profession promises an equal amount of work in the future. . . . The figure of Senator Collamer is distinguished by a quiet dignity and ease which is apparent to the casual observer, but only those who know something of the work can appreciate the difficulties that have been overcome in dealing with our modern costume."—*Boston Transcript*.

"Mr. Powers is also engaged on an ideal figure and on several portrait busts, and has already crowded his studio with the numerous works he has executed in the ten years of his artistic life. His love for his profession is extreme, and is proved by his careful and delicate modeling of details. Nothing escapes his eye; every line is turned to account if useful, and the result is the same vivid and life-like look which is so noticeable in his father's work. . . . His views on the subject of art are essentially the same as his father's, but his mind works in its own way to turn them to the best possible account."—*Boston Advertiser*, October 8, 1877.

**Powers, Longworth.** Son of Hiram Powers. Resides in Florence.

[No response to circular.]

**Poynter, Edward J., R. A. (Brit.)** Born in Paris, 1836. Son of Ambrose Poynter, an architect, and grandson of Thomas Banks, R. A., an eminent sculptor of the last century. Poynter was taken to England in his infancy, commencing the study of art in 1854. Went to Paris in 1856, studied under Gleyre, and was also a student of l'École des Beaux-Arts. He settled in London in 1860. In 1859 he exhibited in the British Institution, "Two Italian Pifferari"; in 1861, at the Royal Academy, "Alla Veneziana"; in 1864, "The Siren"; in 1865, "Faithful unto Death"; in 1866, "Offerings to Isis"; in 1869 (when he was elected an Associate of the Royal Academy) he sent "Proserpine"; in 1870, "Andromeda"; in 1871, "The Suppliant to Venus"; in 1872, "Perseus and Andromeda"; in 1874, "Rhodope"; in 1876, "Cecil Wedgwood" and "Atalanta's Race"; in 1877, "The Fortune-Teller" (deposited on his election as an Academician); in 1878, "Zenobia Captive" and a portrait of Mrs. Langtry. Poynter was the first "Slade" Professor of Art at the University College, London, and for some time a Director of the Art Schools at South Kensington Museum. His "Ibis Girl," "The Golden Age," and "The Festival" were at Philadelphia in 1876. "Israel in Egypt," "Proserpine," and "The Catapult" were at Paris in 1878. He is also a contributor to the Grosvenor exhibitions.



"Among the younger painters of England whose work departs from traditions exclusively English, and is such as to take its place in the general stock of trained European art, Mr. Poynter is one of the most noteworthy. . . . Were one to try to analyze the characteristics of this central example of Mr. Poynter's talent ['Israel in Egypt'], one would have to speak first of a clear and determined practical sense, showing itself in the carefully rational and probable arrangement of the general scene, and the effective realization and solution of every problem, whether of archæology or mechanics, which it suggests." — SIDNEY COLVIN, in *English Painters of the Present Day*, 1871.

"The figure, although somewhat statuesque, is striking and graceful, and the birds are most picturesquely grouped, but the composition as a whole ['Feeding the Sacred Ibis in the Halls of Karnac'] loses much of its harmony in the engraving by the obtrusiveness of the background of Egyptian architecture with its redundancy of varied and prominent ornamentation." — *Art Journal*, January, 1874.

"I wonder how long Mr. Poynter thinks a young lady could stand barefoot on a round-runged ladder ['The Festival'], or that a sensible Greek girl would take her sandals off to try, on an occasion when she had festive arrangements to make with care. The ladders themselves, here and in No. 236 ['The Golden Age'], appear to me not so classical or so rude in type as might have been expected, but to savor somewhat of expeditious gas-lighting. . . . Both these pictures are merely studies of decorative composition, and have far too much pains taken with them for that purpose." — RUSKIN'S *Notes of the Academy*, 1875.

**Pozzi, Francesco.** (*Ital.*) Born at Portoferraio (1790–1844). The colossal statue of Ferdinand III. at Leghorn, and the *Farinata degli Uberti* of the loggia of the Uffizi at Florence are fine works by Pozzi. His "Dancing-Girl," "Bacchante," "Mercury," and "Ciparissio" have been frequently repeated.

**Pradilla, F.** (*Span.*) Of Madrid. At the Paris Exposition of 1878 this painter was awarded the medal of honor for his picture of "Doña Juana La Loca." She was the daughter of Ferdinand and Isabella and the mother of Charles V. She is represented upon one of the occasions when the funeral cortège of her husband halts for the night. It will be remembered that she followed this sad procession to the place of burial. The atmosphere in this picture speaks of chill and desolation, and the whole effect is that of strength and sincerity on the part of the artist.

**Pratère, Edmond de.** (*Belgian.*) Born at Courtrai. Medal at Philadelphia, where he exhibited "Animals, — a Halt." At Paris, in 1877, were "Dog-Keepers at the Rendezvous of the Hunt" and "Dogs at Bay."

**Préault, Antoine-Augustin.** (*Fr.*) Born at Paris, 1809. Pupil of David d'Angers. Made his début at the Salon of 1833, but was excluded from the Salons during fifteen years. At length, in 1849, his works were admitted for exhibition, and he gained reputation rapidly. His works are seen in churches and other public places. In 1877 he exhibited a "Funeral Bas-Relief," belonging to Carolus Duran; in 1876, a portrait, medallion, plaster, and "Ophelia," bas-relief in bronze, bought by the Ministry of the Beaux-Arts; in 1875, "Jacques-Cœur," statue, marble, bought by the Ministry of the Beaux-Arts, and two medallion portraits in bronze; in 1874, funeral medallions in bronze; etc. [Died, 1879.]

**Preller, Friedrich Johann Christian Ernst.** (*Ger.*) Born at Eisenach, 1804. Professor of Drawing in the School of Fine Arts at Weimar. Court painter. Studied under various masters at Weimar and Dresden, and at the Academy of Antwerp. Goethe was the friend of Preller, and through his influence the Grand Duke Karl August became interested in the young artist, and took him on a journey. Preller was very ill, and the Grand Duke cared for him most tenderly. In 1825 the artist went to Milan, where he studied in the Academy. He went to Rome in 1828; there Joseph Anton Koch influenced his studies, and directed his attention to the study of drawing, as he was inclined to regard only the grand effects of nature, to the injury of the whole effect of his composition. In 1831 he went to Weimar, and was employed from 1835 to '37 in decorating the Wieland Hall in the museum of that city. In the Castle of Weimar he executed six historical Thuringian landscapes. In 1840 he visited Norway, and afterwards painted Northern landscapes and marine views. He had already painted in Leipsic his series of Odyssey pictures which seemed to be his one entrancing thought; he repeated them three times. The Grand Duke gave him a commission to repaint them, and he went to Italy for the purpose of making studies for them. This occupied two years, and the sixteen cartoons are in the Museum at Leipsic. Two of his works, "Calypso" and "Leucothea," are at Munich. At the National Gallery of Berlin are his "Styrian Landscape" and a "Norwegian Coast Scene." About 1830, at Weimar, he became interested in etching, and for a long time was very active in an etching-club which he had established. His own works of this sort are much prized by collectors. [Died, 1878.]

"In Preller's representations we find energy and conscientiousness which surpass, not only in execution, but in the whole spirit, the works ordinarily considered as up to the required level. The peculiarity of historical representation — that peculiarity of it which makes the figures appear as if molded from nature — he has forcibly presented to us once more. Nothing in Nature is hidden from him, — her beauty is naked to his observation. The remarkable knowledge of forms and their organic connection which he has gained by unceasing study and an industry never satisfied by itself, shows him outlines through any and every covering. In his landscapes he renders justly both the vegetation and the outlines or undulations which it conceals, and takes from the spirit of neither by over attention to details. He has not thus mastered Nature by prying and digging; she has been revealed to him spiritually, and has become his through a devotion of thought and an inexorable earnestness of contemplation. This, far from making him a slave to trivial things, makes him a ruler with a sort of loving authority." DR. MAX JORDAN, *Zeitschrift für bildende Kunst*, 1866.

**Preyer, Johann Wilhelm.** (*Ger.*) Born at Rheydt, 1803. Studied in Düsseldorf Academy. Passed some years at Munich and settled at Düsseldorf. Traveled extensively in Europe. His pictures are of flowers and fruit. Several are in the Berlin National Gallery. At the Johnston sale in New York in 1876, "Fruit" (21 by 20), from the old Düsseldorf Gallery in New York, sold for \$ 1,400.



At the Leipsic Museum is one of his fruit-pieces. Mr. T. R. Butler of New York has his "Fruit and Wine."

**Princeteau, René.** (*Fr.*) Born at Libourne. Pupil of l'École des Beaux-Arts. Medal at Philadelphia, where he exhibited a portrait of Washington and "Horses frightened by a Railway-Train." At Paris, in the Salon of 1875, he exhibited the preceding picture and "Halte!" and a group in plaster, "The Punishment of Brunehaut"; in 1872, "A Patrol of Uhlans surprised by French Sharp-Shooters"; in 1878, a picture of "The Return from the Promenade" and an equestrian portrait of Count T. L.

**Prinsep, Val. C., A. R. A.** (*Brit.*) Born in India, 1836. He was originally intended for the Indian Civil Service, but, resolved to devote himself to art, he went to England to study, exhibiting at the Royal Academy in 1862, "How Bianca Capello sought to poison the Cardinal de' Medici"; in 1864, "My Lady Betty"; in 1865, "Belinda" (from Pope's "Rape of the Lock"); in 1867, "Miriam watching the Infant Moses"; in 1868, "A Venetian Lover"; in 1869, "Bacchus and Ariadne"; in 1870, "The Death of Cleopatra"; in 1871, "News from Abroad"; in 1872, "The Harvest of Spring"; in 1873, "Lady Teazle"; in 1874, "Newmarket Heath,—the Morning of the Race"; in 1875, "A Minuet"; in 1876, "The Linen-Gatherers"; in 1878, "A Kashmiree Nautch-Girl"; and many more, besides an occasional portrait. His "Minuet" and "Death of Cleopatra" were at the Centennial Exhibition at Philadelphia in 1876; "Reading Grandison," "Linen-Gatherers," and "À Bientôt," at Paris, in 1878.

"Mr. Prinsep, if he does not this year try any subject of powerful interest, has gained in mastery over his art. His 'Berenice,' although not exactly the lady of whom Mr. Browning speaks in the verse quoted, is a grand piece of decorative coloring, although rather coarse in design. This same artist's 'Lady of the Last Century,' in her full court dress and fan, sweeping gracefully by, shows command over motion, color, and life." — PALGRAVE'S *Essays on Art*.

"'À Bientôt' [R. A., 1876] is by Val. C. Prinsep. He is always exceptionally strong in these charming little pieces of drawing-room incident, and this picture is an admirable illustration of the care and skill with which he handles such subjects." — *Art Journal*, July, 1876.

**Priou, Louis.** (*Fr.*) Born at Toulouse. Medals in Paris in 1869 and '74, and at Philadelphia, 1876. Pupil of l'École Municipale of Bordeaux, and of Cabanel. At Philadelphia he exhibited the "Education of Young Satyrs," and at Paris, in 1877, the same picture and a "Venetian Duo"; in 1876, "Nymph of the Wood" and "A Souvenir"; and in 1874, "A Family of Satyrs," now at the Corcoran Gallery in Washington. The catalogue says:—

"The prodigious vigor of the composition and its fine color are equal to the artist's thorough classical conception of the subject. The whole scene is replete with the spirit of the wild, joyous sylvan life, associated with those imaginary wood deities of the ancients."

To the Salon of 1878 he contributed "The First Miseries of a Young Satyr" and a portrait.

**Probst, Karl.** (*Austrian.*) Of Vienna. Medal at Philadelphia, where he exhibited a "Portrait Study, — Female Figure," of which Weir says : —

"A portrait study by Charles Probst has exceptional merit. The expression and attitude are very natural, and the technical treatment skillful. It was one of the best portraits of the Exhibition."

**Protais, Paul Alexandre.** (*Fr.*) Born at Paris, 1826. Chevalier of the Legion of Honor. Pupil of Desmoulins. He followed the French armies in the Crimea and in Italy, and devoted himself almost entirely to military subjects. He received his first medal in 1863, and his decoration in 1865. Among his works the following are the most important: "Battle of Inkermann," "Death of Colonel Brancion," "Taking of a Battery of the Mamelukes" (1857), "Attack and Taking of the Mamelukes," "The Last Thought" (1859), "Brigade of General Cler on the Route to Magenta," "Passage of the Sezia," "An Evening March," "A Sentinel" (1861), "The Morning before the Attack" and "The Evening after the Combat" (1863), — the last two are his most admired works, and were in the Exposition of 1867, — "The End of the Halt," "Passage of the Mincio," "An Interment in the Crimea," "The Conquerors, — Return to the Camp" (1865), — the last was also in the Exposition of 1867, and was purchased by Count W. de la Valette, — "A Wounded Soldier," "A Bivouac" (1866), "The Grand Halt," purchased by the Princess Mathilde (1868), "En Marche!" and "The Night of Solferino" (1870), "The Separation," "Army of Metz," October 29, 1870, and "Prisoners," near Metz, November 1, 1870 (1872), "The Repose" (1873), "An Alert," "Metz," (1874), "French Guards" and "Swiss Guards" (1875), "La garde du drapeau" (1876), "Passage of a River" (1877).

"Protais has discovered new material in warfare, leaving to others the purely military spirit, and studying soldiers, for the first time in the history of art, simply as human beings, placed in circumstances of great interest. . . . The picture called 'Morning before the Attack' represents a small body of Chasseurs de Vincennes, marching warily towards the enemy, on hilly ground, in the cold light of early morning. There is no glare of color; but the dark uniforms harmonize pleasantly with the gray sky and dewy green mountain ground. The execution is modest and simple, a little too methodical perhaps, but without dash or bravura; and the spectator is made to understand that the artist would rather he felt the awfulness of the moment than wandered from the matter to admire pretty tricks of execution or clever bits of detail." — HAMERTON, *Contemporary French Painters*.

"He paints soldiers as a comrade; we see that he knows them, understands them, and loves them. He knows war to the bottom in all familiar aspects, heroic and melancholy. He will tell you how the men lie down and shield themselves during a halt, and how they replace themselves *en route*. If you reproach him with having exhibited in 1864 the same troopers as in 1863 and '62, he will reply to you, not without reason, that the troopers change little, that they resemble each other more or less; that the army, like the convent and the prison, and all institutions outside of nature, is a mold, a gauffer-iron, in which man models and forms himself anew on a uniform type. From this comes that uniformity which penetrates, whatever happens, through the most varied episodes." — EDMOND ABOUT, *Salon de 1864*.

It was said that the Emperor paid £5,000 for two pictures, "The Morning and Evening of the Soldier," at the Salon of 1863.



**Prout, Samuel.** (*Brit.*) Born at Plymouth (1785 – 1852). He evinced a decided talent for water-color painting as a youth, and, going to London early in the century, he found a ready sale for his works. About 1820 he visited the Continent, making many sketches of the scenery of the Rhine, the Alps, etc., which were subsequently engraved. He was made a member of the Society of Painters in Water-Colors very early in his career, and contributed regularly to its exhibitions for many years. He turned his attention particularly to architectural drawings, and his works were very popular, and by collectors are still highly prized. Among the better known of his pictures are, “Chartres Cathedral,” “City of Venice,” and the drawings illustrating “Views in the North and West of England,” “The Continental Annual,” “The Landscape Annual,” and other volumes of a similar character.

“We owe to Samuel Prout, I believe, the first perception, and certainly the only expression, of precisely the characters which were wanting to old art, of that feeling which results from the influence among the noble lines of architecture, of the rent and the rust, the fissures, the lichen, and the weed, and from the writings upon the pages of ancient walls of the confused hieroglyphics of human history. . . . For numerous as have been his imitators, extended as his influence, and simple as his means and manner, there has as yet appeared nothing at all to equal him. There is *no* stone drawing, *no* vitality of architecture, like Prout’s.” — *RUSKIN’S Modern Painters.*

**Pugin, Edward W.** (*Brit.*) Born in 1834. Pupil of his father, a well-known English architect, whom in 1852 he succeeded. He has designed and completed many important buildings, principally church edifices, in all parts of Great Britain and Ireland.

**Puvis de Chavannes, Pierre.** (*Fr.*) Born at Lyons, 1824. Officer of the Legion of Honor. Pupil of Henri Scheffer and Couture. He has devoted himself to mural and decorative painting. His “Peace” and “War” were immense symbolical works; small reproductions of them were seen at the great Exposition of 1867, and they were much noticed and discussed. In 1865 he executed for the Museum at Amiens “Ave Picardia nutrix,” a monumental work with eight figures, for Le Cercle de l’Union Artistique. He painted a decorative figure called “Sport” for the grand staircase of the Museum of Marseilles, “Massilia, a Greek Colony,” and “Marseilles, — the Gate of the Orient” (1869). At the Salon of 1870 he exhibited “The Beheading of St. John the Baptist” and “Mary Magdalene in the Desert”; in 1872, “Hope”; in 1873, “Summer”; in 1874, “The Year 732, — Charles Martel saved Christianity by his Victory over the Saracens near Poitiers,” and a design for “The Sixth Century, — Radegonde, retired to the Convent of Sainte-Croix, gives an Asylum to Poets, and protects Letters from the Barbarity of the Age,” — both of these subjects were for the decoration of the Hotel de Ville at Poitiers; in 1876, one painting and one sketch for his scenes in the life of St. Geneviève, which he was commissioned to execute in the Pantheon, now the church of Sainte-Geneviève, by the Ministry of Public Instruction and Beaux-Arts. He has gained several medals.

"The artist so long disputed is henceforth in full favor in public opinion ; he seems to have disarmed criticism, triumphed over the most rebellious, and rallied the most frivolous among the worldlings who felt themselves much affected by this epic simplicity and this profound sincerity. He has not a useless gesture, not a line which has not its value ; all the words are ideas, and the poem is accessible to all. M. de Chavannes had his public restraint, he isolated himself in his intellectual aristocracy, and people remember that curious inauguration of frescos at the Museum of Amiens presided over by Théophile Gautier, where only a few of the initiated had a place. To-day, after having so long suffered, he is honored, and his hour is decidedly come." — CHARLES YRIARTE, *Gazette des Beaux-Arts*, June, 1876.

"The truth is that, for intensely poetical sentiment, few living painters may be compared to Puvis de Chavannes. His art is a poetical abstraction ; the region that he paints is not the world, but a painter's dreamland, and the figures that dwell in it are not men and women, but the phantoms of a powerful yet tranquil imagination. To enjoy works of this kind thoroughly, we must surrender ourselves to them, and live an hour in this world of strange beings, — so strong, so stately, so magnificent in irresistible action, so calm in their everlasting rest." — HAMERTON'S *Painting in France*.

**Pye, John.** (*Brit.*) (1782–1874.) Settled in London in 1800, and was an apprentice of Heath. He engraved Turner's "Pope's Villa," one of his earliest works, in 1808, and later, Turner's "Temple of Jupiter," and the paintings of Claude, Michael Angelo, and other prominent British and Continental artists, ancient and modern.

**Pyne, James B.** (*Brit.*) (1800–1870.) Spent the early part of his life in Bristol, his native city, painting and teaching drawing. He removed to London in 1835, exhibiting for the first time at the Royal Academy the next year. His works, however, have not been seen at the Royal Academy since 1841. He was elected a member of the Society of British Artists in 1839, and was for some years its Vice-President. In 1841 he went to Italy, where he painted many attractive Venetian landscapes. In 1848, for the Agnews, he painted a series of twenty-four pictures of English landscapes, which were subsequently lithographed. In 1851 he visited Italy and the Rhine.

"Pyne has very accurate knowledge of limestone-rock, and expresses it clearly and forcibly ; but it is much to be regretted that this clever artist appears to be losing all sense of color, and is getting more and more mannered in execution, evidently never studying from nature except with the previous determination to Pynize everything." — *RUSKIN'S Modern Painters*.

"As a rule, Pyne's pictures are not popular. Like Turner's, they are not generally intelligible. . . . But he has left works behind him which, if the colors are found to be permanent, will be valued hereafter as among the best of our modern school of landscape-painting." — *Art Journal*, September, 1870.

**Quarnström, Carl Gustav.** (*Swede.*) Born at Stockholm (1810–1867). Member and Director of the Academy of Stockholm. Pupil of the same under Hasselgren. He at length studied sculpture under Byström. In 1836, by means of a stipend from the King, he went to Rome. Since then he has visited Paris, and been again to Italy. Among his works are, "Martyrs in the Amphitheater," "Neapolitan Fishermen" (in the Museum of Stockholm), busts of Wasa, Frederika Bremer, and other notable people. Some of his motives are drawn from Northern mythology, such as "Höder von Loke," etc.



**Quartley, Arthur, A. N. A.** (*Fr.-Am.*) Born in Paris, 1839. As an artist, he is self-taught, having studied in no schools and under no masters. His professional life has been spent in Baltimore and New York, opening a studio in the latter city in 1875 or '76. He first exhibited at the Royal National Academy, in 1875, "Calm Days, Isles of Shoals," and "Evening at Narragansett." Among the more important of his works are, "Low Tide" (N. A., 1876) and "Making the Landing, White Island, Isles of Shoals," both owned by John B. Thoms of Baltimore; "Morning Effect, North River" (N. A., 1877), the property of John Taylor Johnston; "An Afternoon in August, Coast of Maine" (N. A., 1878), belonging to Mr. Colgate. He was elected a member of the Artists' Fund Society in 1876. His "Morning Effect in New York Harbor" was sent to the Paris Exposition of 1878.

"'The Close of a Stormy Day' is the strongest thing Arthur Quartley has yet done, and it admits him without demur into the front rank of our marine-painters."—*Art Journal*, May, 1877.

"Among the most progressive landscape-painters in this country is Arthur Quartley, whose 'Afternoon in August' is, so far as we know, the best marine he has yet painted. . . . With its exquisitely soft and beautiful far distances and skies it contains several special bits of decoration that are absolutely tinsel. But what especially interests one in him is the rapidity of his growth. Even now he is almost, if not quite, at the head of American marine-painters; and the creditable appearance which he is making is one of the distinct and bright features of the Academy Exhibition."—*New York Evening Post*, April 20, 1878.

**Raabe, Joseph.** (*Ger.*) Born at Deutsch Wartenberg (1780–1849). Painter to the Court of Hesse-Darmstadt. Professor at the Academy of Bonn. Member of the Academie des Beaux-Arts at Dresden. Painter to the Court of Saxony and Professor at l'École des Beaux-Arts at Breslau. He had a varied talent, a sure hand, and exquisite taste. He made a large number of fine copies in Italy. His "St. Peter and St. Paul" is in the principal church of Naumbourg-sur-la-Queiss, Silesia. In the Dresden Gallery there is a series of sketches and paintings, illustrating "L'antique histoire de la Germanie et de l'Allemagne au moyen âge."

**Radclyffe, Edward.** (*Brit.*) (1810–1863.) Son of William Radclyffe, a noted English engraver, whose pupil and assistant he was for some years in Birmingham, his native town. He went to London about 1842, where he became associated with the *Art Journal*, and other illustrated periodicals, furnishing many fine plates after the leading artists of the day. "Kenilworth Castle," "Peat-Gatherers," "Outskirts of the Forest," "Changing the Pasture," and others, after David Cox, were among his later works.

**Radford, Edward.** (*Brit.*) Born at Plymouth, 1831. At the age of fifteen he was articled as a pupil to a civil engineer, practicing as an architect in Canada and the United States from 1854 to '61. He was some months a lieutenant in an Ohio battery in the American Civil War, and was engaged upon ordnance until 1862. In

1863 he commenced painting as a profession, in Cincinnati, Ohio, returning to England the same year, and becoming a subscriber to the Artists' Society, Langham Chambers. He was elected an Associate of the Society of Painters in Water-Colors in 1875, and is also a member of the Adelphi Society of Arts. Among his more important works are, "The Soldier of the Cross," at the Royal Academy in 1868 (owned in New York); "Flora," at the Dudley Gallery in 1873; and "Weary," at the Water-Color Exhibition of 1875; "The Convalescent" (belonging to Mr. Baring, M. P.); "Footprints" and "Caveas Emptor," in 1876; "A Little Chilly" (belonging to Collingwood Smith); "The Introduction" and "Godiva," in 1877; "In Consultation" and "The Critics," in 1878.

"Edward Radford's 'Weary' is a picture painted with much care and attention to detail, especially in the imitation of the textile fabrics; the figure of the woman is excellently modeled, and the pose easy and natural." — *Art Journal*, March, 1877.

**Raffet, Denis-Auguste-Marie.** (*Fr.*) Born at Paris (1804–1860). Chevalier of the Legion of Honor. Pupil of Charlet, l'École des Beaux-Arts, and of Gros. At the time of his studies it was quite the custom for artists to publish an annual album of lithographs. Raffet's first album was dated 1826, and his success was more than usual for a young man. The subjects which he drew from military life have, with good reason, remained celebrated. Raffet early resolved to be a painter of soldiers and the incidents of their lives. He studied hard, and neglected no means to fit himself for his chosen specialty. It is said that at one time he obtained the head of a young soldier who had died in the hospital, shut himself up with his ghastly treasure, and made repeated pictures of it in order to master the strange pallor and painful mysteries of death. He still wished to see war itself, and in 1832, at the siege of Antwerp, he made many sketches. At the Salon of 1835 the lithographs of these scenes were exhibited; they gave promise of the future success of the artist, and attracted much attention to him. Prince Demidoff became his friend, and took him on a long journey in Russia, Moldavia, Wallachia, the Crimea, Smyrna, etc. During this time Raffet had always the pencil in hand, and his lithographs illustrating this journey are most valuable, and are a perfect reflection, as in a mirror, of the scenes represented. Raffet was often asked to paint an historical picture for the Gallery at Versailles; this he intended to do, but his lithographs were so much sought, and his series of plates (especially that of 92, for the "Journal de l'Expédition des Portes-de-Fer," for the Duke of Orleans) so important, that the painting was always deferred. Raffet visited Belgium, and in 1849 he went to Italy to study the motley soldiers. The troops of Garibaldi, the Swiss Papal Guards, the Austrian, the Piedmontese, the French armies, and the picturesque costumes of the Italian women, afforded great scope to the painter. He sketched much in water-colors, and his picture of "The Evening



of the Battle of Novara," where all were seeking and burying their dead, is a splendid example of his art. After the siege of Rome Raffet divided his time between Paris, where his family were, and Florence, or San Donato, where Prince Demidoff always wished for him. In 1853 these two friends went to Spain, and Raffet had not completed at the time of his death the album of his Spanish sketches, which is much to be regretted, but at the same time he had in train his illustrations of the siege of Rome, and was so suddenly cut off that much was left unfinished. His works are far too numerous to be mentioned, but his sketches show the true heroism, the sad, tender, and brave elements, of the soldier's life, and in them one will find harmonized history and poetry.

**Rahl, Charles.** (*Ger.*) Born at Vienna (1812-1865). Pupil of the Academy of Vienna. He had an extensive atelier in Vienna, and received many pupils. His works are numerous, and some of them are important. They are seen in the galleries and churches of his native city. He executed some frescos and monumental painting, and four hundred portraits. His picture of "Christians surprised in the Catacombs" is in the National Gallery, Berlin.

**Rajon, Paul-Adolphe.** (*Fr.*) Born at Dijon. Medals in 1869, '70, and '73. Pupil of Gaucherel and Flameng. The etchings of this artist are fine. Hamerton says that he "never issues slovenly or careless work." He is a painter as well as an etcher, and has consequently a certain understanding which is of service to him, but which is wanting in one who is only an engraver. His engravings are very numerous, and are principally (in late years entirely) etchings.

**Ramsey, Milne.** (*Am.*) A native of Philadelphia, he has lived for some time in Paris, studying under Bonnat, and contributing to the first exhibition of the Society of American Artists in New York, in 1878, "The Bird-Fanciers." To the Paris Salon he sent, in 1876, "The Home of a Naturalist"; in 1878, "Cromwell and his Daughter Elizabeth." Several of his *genre* pictures have been purchased and photographed by Goupil & Co. Among them are "A Moral Lesson" and "Douce Béatitude," which have been highly praised for fineness and finish of detail.

**Rankley, Alfred.** (*Brit.*) (1820-1873.) A *genre* painter of considerable reputation in England. Among his works are, "The Village School," "Old Schoolfellows," "The Benediction," "The Farewell Sermon," "After Work," "The Doctor's Coming," "The Hearth of his Home," "The Lonely Hearth," "Eugene Aram," "Dr. Watts visiting some of his Little Friends," "George Stephenson at Darlington," "Milton's First Meeting with Mary Powell." He last exhibited at the Royal Academy, in 1871, "The Benediction."

"Rankley's pictures are carefully painted. The story, whatever it may be, is attractively set out, and for the most part conveys some good and wholesome moral, and without any forced or vapid sentiment. They were hung in the Academy in various years; all were directed to awaken dormant sympathy in favor of what is kindly in feeling and of good report." — *Art Journal*, February, 1873.

**Ranvier, Victor Joseph.** (*Fr.*) Born at Lyons. Medals in 1865 and '73. Pupil of Janmot and J. Richard. At the Salon of 1876 he exhibited "The Morning"; in 1874, "The Deliverance of Prometheus"; in 1873, "Echo" and "The Exiled Virtues" (water-color). His "La chasse au filet" (1864) and "The Infancy of Bacchus" (1865) are in the Luxembourg.

**Rapin, Alexandre.** (*Fr.*) Born at Noroy-le-Bourg. Medals in 1875 and '77. Pupil of Gérôme and Français. Landscape-painter. At the Salon of 1878 he exhibited "Le Valbois (Doubs) in November."

**Raven, J. S.** (*Brit.*) He was the son of the Rev. J. Raven of Preston, an amateur painter. As an artist J. S. Raven was comparatively self-taught. He exhibited at the Royal Academy, the Dudley Gallery, and elsewhere. He was drowned while bathing at Harlech in 1877. Among his pictures are, "Midsummer Moonlight" (R. A., 1866), "A View of the Tay near Dunkeld," "Barff and Lord's Seat from the slopes of Skiddaw," "Summer Haze," and "Part of the Land-Slip, Chapel Rock, Lyme-Regis," etc. After his death a collection of his works were on exhibition in the Gallery of the Burlington Fine Art Club, in London, of which the London Times said:—

"The loss to art will be felt with the more regret now that we have brought before us the whole work of his life, and see such fine poetic endowments and strong development of long-cherished aspirations, with such vigorous and energetic application of a most observant study of Nature."

**Read, Thomas Buchanan.** (*Am.*) Born in Chester County, Pa. (1822–1872). In 1839 he entered the studio of a Cincinnati sculptor, intending to learn that branch of art. He quickly relinquished it for painting, however, and opened a studio of his own in New York, two years later. In 1846 he settled in Philadelphia, and in 1850 he went to Europe, working and studying in Florence and Rome. He made the latter city his home, with occasional visits to America, upon one of which, in 1872, he died in New York. Among the better known of his works are, "The Water-Sprite," "The Lost Pleiad," "The Star of Bethlehem," "Sheridan and his Horse." He began his career as a portrait-painter with some success. His portrait of George Peabody is in the Peabody Institute, Baltimore. Mr. Claghorn of Philadelphia, an early friend of Mr. Read's, purchased a number of his pictures, painted at different periods, illustrating his progress from time to time. His was a very versatile genius. He occasionally turned his attention to sculpture in his maturity, and executed a bust of General Sheridan, which proved how successful he might have been with his chisel, had he so elected in his youth. By his poems, perhaps, he will be best known in the future. His "Sheridan's Ride" is one of the most popular productions of the minor poets of America. His first book of "Poems" was published in 1847; his "Lays and Ballads" in 1848, "The New Pastoral" in 1855,



"The Home by the Sea" in 1856. A collected edition of his works was published in 1860.

**Ream, Vinnie (Mrs. Hoxie).** (*Am.*) American sculptress, residing for some years in Washington, D. C. She went to Italy in 1869 or '70, executing in Rome her statue of Lincoln (for the United States government), now in the Capitol at Washington. Among her works are busts of Lincoln, Thaddeus Stevens, Reverdy Johnson, etc. ; and medallions of Father Hyacinthe, Gustave Doré, and Kaulbach. She is at present (1878) at work upon statues of General Custer and Admiral Farragut. Her "Spirit of the Carnival," "The West," "Miriam," a bust of Senator Morrell, and a bust of a child were at the Philadelphia Exhibition in 1876.

[No response to circular.]

**Redgrave, Richard, R. A.** (*Brit.*) Born in 1804. Brought up to commercial pursuits. Studied from the Elgin Marbles in the British Museum in 1823 or '24. Sent his first picture to the Royal Academy, "The Brent, near Hartwell," in 1825. In 1831 he sent his "Commencement of the Massacre of the Innocents" ; in 1833, "Cymbeline" ; in 1840 (when he was elected Associate of the Royal Academy), "The Reduced Gentleman's Daughter." Among his early works may be mentioned, "Quintin Matsy's First Picture" (1839), "The Poor Teacher" (1843), "The Seamstress" (1844), "Fashion's Slaves" (1847), "The Lost Path," "The Old English Homestead," "The Flight into Egypt" (1851), and other well-known pictures. He was elected Academician in 1850, and has held several high official positions under the government in the different art institutions of the country. His "Olivia's Return to her Parents" and "Country Cousins" are in the National Gallery, London, and his "Gulliver on the Farmer's Table" belongs to the Sheepshanks Collection. He exhibited at the Royal Academy, in 1861, "The Strayed Flock" ; in 1863, "The Way through the Woods" ; in 1864, "Jane Shore doing Penance" ; in 1866, "The Woodman's Dinner" ; in 1868, "Eugene Aram" ; in 1869, "From Autumn to Winter" ; in 1870, "Jack-o' Lanthorn" ; in 1871, "The Charcoal-Burners" ; in 1872, "Expectation" ; in 1873, "The Lady of the Manor" ; in 1874, "Sermons in Stones" ; in 1875, "The Mill Pool" and "Starting for a Holiday" ; in 1876, "Calling the Sheep to Fold" and "The Oak of the Mill-head" ; in 1877, "Deserted," "Help at Hand," and "A Well-Spring in the Forest" ; in 1878, "The Heir come of Age" and "Friday Street." To Paris, in 1878, he sent "Deserted" and "Starting for a Holiday." He is a member of the Society of British Artists.

"'Sunday Morning' is one of those avenues which Mr. Redgrave now paints with so much grace and truth. When we remember the very highly finished figure-pictures which he was accustomed to exhibit in former years, it is at least remarkable that he should have forsaken a very fascinating manner of minute execution for the free but by no means ineffective method he now professes." — *Art Journal*, September, 1873.

"Mr. Redgrave, the now veteran painter and writer upon art, has been a contributor

to the publications of the Etching Club. The temper of his work is always studious and sincere ; and, besides these qualities, it has a certain tenderness of sentiment ; but, from the technical point of view, it has been injured by a striving after finish, which was due in part to the habit of working on a small scale." — HAMERTON'S *Etching and Etchers*.

**Reed, Helen.** (*Am.*) A Boston artist. She began her professional career in that city by the drawing of portraits in crayon. Later, she went to Florence, where she studied sculpture under Preston Powers, sending to America bas-reliefs in marble, which have been exhibited at the Boston Art Club, in New York, and elsewhere.

**Regnault, Alexandre - Georges - Henri.** (*Fr.*) Born at Paris (1843 - 1871). *Prix de Rome*, 1866. Medal, 1869. Son of the academician who was director of the manufactory at Sèvres. Pupil of Lamothe and Cabanel. Regnault contended for the *prix de Rome* in 1863, and was much disappointed at not winning it. In 1864 he sent two portraits to the Salon, which were coldly received. At length in 1866 the prize was his, and he went to Italy. Soon after he returned to Paris for the Exposition. After he was again in Rome he made twenty-seven designs for the illustration of "Wey's Rome." These designs are excellent. In 1867 he sent to the Salon a decorative panel ; in 1868, one painted portrait and the sketches of two other portraits. In the autumn of 1868, not being well, this artist went to Spain, and saw General Prim, from which resulted the portrait of the Salon of 1869, which is now so well known ; it is in the Luxembourg. From Spain Regnault went to Tangiers, and even in the short time he was able to spend there, fell so in love with the life of that country that he determined to return when at liberty to do so. In 1869 he painted his "Judith," and in 1870 sent to the Salon the "Salome," which is a remarkable work. In the summer of 1870 he went again to Tangiers, and painted "The Execution without Judgment under the Moorish Kings of Granada," now in the Luxembourg. Hearing of the war, Regnault returned to Paris to bear his part in the defence of his country. On the 19th of January, 1871, he left Paris with a spirited party who made a sortie attempting to join the expected army of succor. He was killed towards evening on the field of Buzenval. No friend saw him die, but the next day an ambulance-driver found his body and read his name on the lining of his capote. In the confusion the traces of him were again lost, and it was not until the 25th that his friends recovered his remains. His funeral took place at the church of Saint-Augustin, just at the sad moment when the capitulation of Paris was made known. Paul Mantz closes his account of Regnault thus :—

"It will soon be a year since these fatal things occurred ; but the remembrance of Regnault remains as fresh as on the day of his death, and yesterday, when at the exhibition of the works of the pensioners at Rome, we saw in the place where his contribution for the fourth year should have been, an easel draped in black and decorated with green boughs, each one felt an oppression at the heart at this spectacle, which told too well of human injustice, and of the cruelty of the times. Regnault, crowned already



with a precocious glory, was scarcely at the first chapter of his book ; his art was young, like his soul ; he knew little of painful experiences, and in the constant holiday of his life could not yet understand them. He would without doubt have advanced in the sentiment of manner, as in that of the drama. But the dream is ended : the present and the future, both have perished together. There remains to us only his work, which is but a radiant beginning, and the example of his death, which plainly shows that the culture of art extinguishes not the religion of patriotism in the soul. Let us guard faithfully the memory of the artist and the citizen, and on this tomb, where so many hopes are buried, let us read, with our regrets for the departed master, our hatred for those who killed him." — *Gazette des Beaux-Arts*, January, 1872.

In the Luxembourg, besides the works already named, there are four water-colors of Spanish subjects (executed in 1868 and '69), and fifteen sketches, presented to the gallery by V. Regnault, member of the Institute. At a Paris sale of 1872, "A Morocco Soldier at the Gate of a Pasha, Tangiers" sold for £ 960.

"Henri Regnault, who was killed at the battle of Buzenval in 1871, when but twenty-eight years of age, was the most remarkable painter of the contemporary school in point of promise, and had he lived until maturity would have attained a pre-eminent position. The works he left behind him remind one, in fire and force, of Géricault's paintings or Schiller's Robbers. . . . Winning the *prix de Rome* at twenty-three, he sent home during his absence such works as 'Judith and Holofernes,' 'Salome,' the famous 'Portrait of General Prim,' and an 'Execution under the Moors at Granada,' the last two painted during a trip to Madrid and Tangiers. In the portrait of Prim the horse is of the Andalusian type ; the *motif* of the composition represents the arrival of General Prim before Madrid, with the revolutionary forces, October 8, 1868. The execution scene aroused a profound sensation on the part of both critics and public, as well it might, for the startling character of the subject and the tremendous power of the treatment, greatly assisted by that simplicity which indicates large reserve strength in the artist and wonderfully stimulates the imagination of the observer. It is marvelous that artists so rarely avail themselves of this master weapon of simplicity. A marble stairway with two or three steps leads to a Moorish court in the style of the Alhambra, which is suffused with a glowing light suggesting the burning heat of a Southern sun. In the immediate foreground are the two figures composing the awful drama, — the executioner and his victim. The former, erect, massive, inflexible, impassive as a statue, draws his cimeter across his tunic to wipe off the blood ; while the mangled trunk of what was once a man has fallen heavily down the steps, and the head lies in a pool of blood. It is not too much to say that this blood mantling on the marble slab is one of the finest bits of color in modern art. . . . This painting is hung in the Luxembourg, and persons have been so overcome by its horrible realism as to be seized with faintness when gazing upon it. There seems to be an impropriety in admitting such a work to a public national gallery. . . . Either it is bad as a work of art, and should therefore be excluded, or it is good as a work of art, and should therefore be forbidden, on exactly the same grounds that the public are guarded from the demoralizing influence of a public execution. This, however, would not prevent its more private exhibition, purely as a work of art, to those who would study it only from such a point of view." — BENJAMIN'S *Contemporary Art in Europe*.

**Reid, George.** (*Brit.*) Born at Aberdeen. A portrait-painter, executing occasional landscapes, generally in the manner of the Dutch school, of which he is a disciple. He was a pupil of Mollinger. He has spent the greater part of his professional life in his native city, where his studio now is. He was elected a full member of the Royal Scottish Academy in 1878. Among his works are, "The Washing-Day," "Whins in Bloom," etc. To the Royal Scottish Academy in

1878 he contributed "Dornoch," "A Highland Kitchen," and several portraits.

"A more unpretending theme could scarcely have been selected than a stretch of common with masses of blooming furze, a bare pathway, down which sheep are wending, and a cool, gray sky overhead. Yet out of these Mr. Reid has constructed a charming landscape ['Whins in Bloom']. — *Art Journal*, April, 1874.

**Reid, Archibald D.** (*Brit.*) Native of Aberdeen, where he still resides. He is a brother of George Reid, R. S. A., and devotes himself to landscape-painting. "A Harvest Scene," by A. D. Reid, was at the Glasgow Fine Arts Loan Exhibition of 1878; the same year he sent to the Royal Scottish Academy, "Boys and Buoys," "An East Coast Fishing Village," "Guessing the Catch," and "On the Findhorn, — Autumn."

**Reinhart, Benjamin Franklin,** A. N. A. (*Am.*) Born near Waynesburg, Pa., 1829. He displayed a talent for art as a child, and notwithstanding many obstacles, decided to follow it as a profession. At the age of fifteen he found himself at Pittsburg, Pa., receiving there a few lessons in the mixing and application of oil-colors, beginning his career untutored and alone by the painting of portraits. Later, he went to New York, where he spent three years, studying in the schools of the National Academy. In 1849 he visited Ohio and several cities of the West, painting many notable men of that section. In the course of a year or two he was enabled to go to Europe, settling first in Düsseldorf, and later in Paris. He availed himself of the best schools, studying grand composition and design with a view to becoming an historical painter. At the end of three years he returned to America, following his profession in New York, Ohio, and New Orleans. At the outbreak of the American Civil War he went to England, and lived seven years in London, where he met with decided success as a painter of English *genre* subjects. In 1868 he came again to New York, where he has since resided, devoting himself to cabinet-sized pictures, *genre* and historical. He is an Associate of the National Academy. About forty-five of his pictures have been engraved. Among his more important works are, "Cleopatra" (the studies for which were made in Egypt, and which is now in England, where it was painted), "Evangeline," "The Nymphs of the Wood," "Katrina Van Tassel," "Pocahontas," "Washington receiving the News of Arnold's Treason," "Consolation," "The Entombment," "Young Franklin and Sir William Keith," "The Regatta," and "The Pride of the Village," all painted since his last return to New York. Among his portraits are those of the Princess of Wales, the Duchess of Newcastle, the Countess of Portsmouth, Lady Vane Tempest, Lord Brougham, John Phillip, R. A., Thomas Carlyle, Tennyson, Mark Lemon, Chief Justice Daly, Charles O'Connor, Dr. Marcy, George M. Dallas, James Buchanan, E. M. Stanton, Winfield Scott, S. P. Chase, Bishops McElvaine and Polk, Elliott, J. C. Breckinridge, Stephen A. Douglas, Samuel Houston, and many more.



**Reinhart, Charles S.** (*Am.*) Born at Pittsburg, Pa., 1844. Was engaged upon the United States military railroads in Virginia, during the Civil War, for a period of three years, and, later, spent four years in a steel manufactory at Pittsburg. In 1868 he began the study of art in Paris, going subsequently to Munich, where he entered the Royal Academy, and studied drawing under Professor Streyhüber, and etching and painting under Professor Otto. The greater part of his professional life has been spent in New York. For six and a half years he was in the employ of Harper and Brothers, opening a studio of his own in the summer of 1876. He is a member of the American Art Club in Munich, the Pittsburg Art Association, New York Etching Club, and was elected a member of the Water-Color Society in 1876. He has contributed illustrations to various publications of the Scribners', Harpers', Appletons', and of Osgood's, and exhibits frequently at the National Academy, oil and water-color paintings, as well as sketches in pen and ink. "Caught Napping" and "Clearing Up" in 1875, "Reconnoitering" in 1876, "The Rebuke" in 1877, are among his oil-pictures. To the Water-Color Exhibitions he sent, in 1877, the "Close of Day" and "Gathering Wood"; in 1878, "At the Ferry." His "No Trespassing" belongs to Fletcher Harper, Jr., and his "Noon and Midnight" (both in black and white), to J. Abner Harper.

"C. S. Reinhart's 'Gathering Wood' is composed in his happiest mood, the least ambitious but best water-color he has to show, being remarkable, not only in figures, where his strength lies, but in color as well." — *New York Times*, January 22, 1877.

**Reinherz, Conrad.** (*Prussian.*) Born at Breslau. Pupil of the Academy of Munich and of Dietz. His pictures are landscapes, and have been exhibited in the prominent German exhibitions for some years. He ranks high among the artists of his country.

**Rethel, Alfred.** (*Ger.*) Born at Aix-la-Chapelle (1816 – 1859). When thirteen years old this artist executed a design, which gained him admission to the Academy of Düsseldorf. At twenty he took up his residence in Frankfort. The subjects of his works are very varied. His historic portraits are famous. He executed many frescos. In 1844 he went to Rome, and two years later commenced, in the Council Chamber at Aix, a series of scenes illustrative of the life of Charlemagne. But his mind became diseased, he imagined and suffered more than we have space to recount, and his life was all the more sad for its early promise of brilliancy unfulfilled.

Among his works may be mentioned, "The Massacre of St. Boniface," "The Swiss in Prayer before the Battle of Sempach, 1386," "Death coming as a Friend," "The Dance of Death," "Death as an Avenger," etc. In the Berlin National Gallery is his picture of "St. Boniface," and several cartoons of his pictures at Aix. At the Leipsic Museum is his picture of "Peter and John healing the Lame Man at the Door of the Temple."

**Reusch, Friedrich.** (*Ger.*) Of Berlin. At Philadelphia he exhibited "A Group for a Fountain," in bronze, and received a medal.

**Riviere, Briton, R. A.** (*Brit.*) Born in London, 1840. Son of an artist of considerable ability, from whom his early art-training was received. After graduating at the University of Oxford he settled in the neighborhood of London in 1867, devoting himself to painting as a profession. He first exhibited at the Royal Academy, in 1858, "Rest from Labor"; in 1859, "On the Road to Gloucester Fair"; in 1864, "Iron Bars" and "Romeo and Juliet"; in 1866, "The Poacher's Nurse"; in 1867, "Strayed from the Flock" and "The Long Sleep," which first attracted popular attention to his work. In 1868 he sent the "Last of the Garrison"; in 1870, "A Midsummer Night's Dream"; in 1872, "Daniel"; in 1873, "Argus"; in 1874, "Apollo"; in 1876, "A Stern Chase"; in 1877, "A Legend of St. Patrick" and "Lazarus." He was elected an Associate of the Royal Academy in 1878, contributing "Sympathy" and "An Anxious Moment." Among his water-color paintings may be mentioned "Fox and Geese" (in the South Kensington Collection). His "Charity" (engraved by F. Stacpoole) received a medal at the Vienna Exposition, and his "Circe and the Companions of Ulysses" (engraved by the same artist) and "War-Time" (R. A., 1875) were at the Philadelphia Exhibition of 1876; "The Last of the Garrison," "Charity," and "Daniel" were at Paris in 1878. [R. A., 1881.]

"There is a pathos in this composition ['War-Time'] so touching as to make one turn sadly away to search after more cheery work, before examining with any minuteness the other contributions of the same excellent artist." — *Art Journal*, June, 1875.

"'Circe and the Companions of Ulysses,' by Mr. B. Riviere, is conceived and executed with that rare skill which deservedly entitles this artist to the high reputation he enjoys. The humor is admirably rendered, and exhibits a keen appreciation of the possibilities of expression in swinish physiognomy." — *PROF. WEIR'S Official Report of the American Centennial Exhibition of 1876.*

**Rhomberg, Hanno.** (*Ger.*) Born at Munich (1820 – 1869). Studied under Schnorr and Bernhard. He was much associated with Enhuber, who influenced him. His fame dated from his "Traveling Students," which Louis I. bought for the Pinakothek. Among his earlier works are, "The Work of a Village Painter," "The Votive Tablet," "The Tight Shoe," "The Best Scholar." In 1869 he painted "An Inn Scene."

**Ribera, Carlos Louis.** (*Span.-Fr.*) Born at Rome, of Spanish parents, about 1812. Two medals at Paris. Pupil of his father and of Paul Delaroche. This painter has lived much at Paris, and has exhibited at many Salons. Among his works are, the "Origin of the Family of Los Girones," "Battle against the Moors of the Sagra of Toledo," "Don Rodrigo de Calderon led to Execution," and "Mary Magdalene at the Sepulcher."

**Ricard, Gustave.** (*Fr.*) Born at Marseilles (1824 – 1873). Two medals at the Salons. This painter studied in his native city until



1844, when he went to Paris and exhibited the portrait of Mme. Sabatier, which was much admired. He studied under Cogniet, and made many copies at the Louvre. Three years later he went to Rome, where he continued to make copies and also original works. He visited Florence, Venice, and England. He made his *début* at the Salon of 1850, and continued to exhibit nine years ; he then appeared no more until 1872, when he sent the portrait of Paul de Musset. He found the Salons decidedly against his ideas. His portraits, however, were much sought. In 1863 the decoration of the Legion of Honor was tendered him, but he replied, "It is too late," and could not be prevailed upon to change his decision. He lived as simply after his fortune was made as before, and admitted but few to his home or heart. So sudden was his death that his model knocked at his door as he breathed his last. At the Wilson Exhibition at Brussels, in 1873, was seen his own portrait, painted by himself in his earlier years.

**Richards, T. Addison, N. A.** (*Am.*) Born in London, 1820. In his youth he resided in the State of Georgia. In 1845 he removed to the city of New York, where, with the exception of occasional American and European tours, the rest of his professional life has been spent. In 1848 he was elected an Associate of the National Academy, Academician in 1851, and Corresponding Secretary in 1852. He was the first Director of the Cooper Union School of Design for Women, in 1858 to '60, and since 1867 he has been Professor of Art in the University of New York. Among the better known of Mr. Richards' early paintings may be mentioned, "Alastor, or the Spirit of Solitude" (from Shelley's poem), at the National Academy in 1854 (belonging to Mr. Wolsey of New Haven) ; "The Indian Paradise, — a Dream of the Happy Hunting-Ground," at the National Academy in 1854 ; "The Edisto River, S. C." ; "Live-Oaks of the South" ; "The French Broad River, N. C.," at the National Academy in 1859 ; "The River Rhine" and "Warwick Castle," in 1869 (belonging to N. Jarvis). In 1871 a collection of one hundred of his works was on exhibition at the Somerville Gallery in New York, including American, Canadian, tropical, Swiss, and English landscapes, and a number of fruit and flower subjects, which were afterwards sold.

His "Chatsworth, England" and "Lake Thun, Switzerland" belong to A. Jenkins of New York ; "Italian Lake Scene," to A. Aiken, New York ; "Lake Winnipiseogee," to Mrs. M. B. Young, Fall River ; "Sunnyside," to James S. Virtue, London. Mr. Richards has furnished illustrations for many books and magazines. The first of these was the "American Artist," treating of flower-painting, published in Baltimore as early as 1838 ; followed by "Georgia, Illustrated," steel-plates, published in 1842 ; "The Romance of American Landscape," quarto, in 1854 ; "Summer Stories of the South," in 1853 ; "Pictures and Painters," in 1870. He was also engaged on the Appletons' "Hand-Books of Travel," Illustrated Guide-Books

to the Hudson, to Saratoga, to Central Park, etc.; as well as many illustrated papers for Harper's Magazine, including "Sunnyside, the Home of Irving," "Idlewild, the Home of Willis," "Lake George," "The Connecticut River," "The Rice-Lands of the South," and so on, in a great many instances furnishing the letter-press as well as the plates.

"At various times Mr. Richards has visited all sections of the country, and through the medium of the magazines has presented to his countrymen careful and accurate pictures of the scenery of the country, from the sunny valleys of New England to the wide savannahs and rolling prairies of the South and West. In addition to his art labors Mr. Richards has also devoted much time to literary study, and many of the papers that have appeared in Harper and the Knickerbocker are the products alike of his pen and pencil." — *New York Evening Express*, February 29, 1868.

"Richards' landscapes range through a considerable variety of subjects, the most of them being views studied by the artist from choice portions of American and European scenery. Some are compositions, and all show that sure artistic sense of the elements of beauty in scenery, which has heretofore given the artist his rank in the art-productions of the country. Of the artist's methods of technical execution it is needless to speak at this day, his style probably being as familiar to the public as that of any of the veteran exhibitors on the walls of the National Academy." — *Home Journal*, March 22, 1871.

**Richards, William T., N. A. (Am.)** Born in Philadelphia, 1833. At an early age he turned his attention to the study of art, and became a painter by profession in 1853. In 1855 he went to Europe, spending a year in study and observation in Florence, Rome, and Paris. In 1856 he opened a studio in Philadelphia, and in 1866 returned to Europe for a short visit. He is an Honorary Member of the National Academy of Design and an Associate Member of the Water-Color Society. His summers of late years have been spent at Newport, R. I. Among his works in oil are "Mid-Ocean," "New England Coast," "At Atlantic City," "Midsummer," "June Woods," "Wood Scene," "Spring," "Summer Afternoon," "Ebb Tide," "Old Orchards at Newport," "The Inlet near Newport," and "Out in the Country." In 1871 he sent to the Water-Color Exhibition, "Mount Desert," "Pulpit Rock, Nahant"; in 1874, "Off the Spar Buoy, Atlantic City"; in 1875, "Lake Squam" and "The Third Beach, Newport"; in 1876, "Almy's Pond" and "Gooseberry Island," near Newport; in 1877, "Autumn, near Newport"; in 1878, "South-west Point, Conanicut" and "Almy's Pond, Newport." He sent to the Paris Exposition of 1867 his "Foggy Day at Nantucket" (belonging to George Whitney) and his "Woods in June" (belonging to Robert L. Stuart). To the American Centennial Exhibition of 1876 he contributed "The Wissahickon" (in oil) and "Old Trees at Atlantic City" and "Paradise, Newport" (in water-colors), for which he was commended by the judges. His "Going to the Spring" and "First Beach, Newport" belonged to John Taylor Johnston, and his "Sunset on the Ocean," to S. J. Harriot. His "Spring," at the Blodgett sale, brought \$1,610. To Paris, in 1878, he sent "South-



west Point, Conanicut," in water-color, and three pictures in oil, — "In the Woods," "Spring," and "The Forest."

"So carefully painted in some of Richards' landscapes are the leaves, grasses, grain-stalks, weeds, stones, and flowers, that we seem not to be looking at a distant prospect, but lying on the ground with herbage and blossoms directly under our eyes." — TUCKERMAN'S *Book of the Artists*.

"Mr. W. T. Richards contributed but a single oil-painting, 'The Wissahickon,' not one of his best pictures. This artist is a careful, conscientious student of Nature, but it is only recently that he has permitted himself to exercise that freedom and largeness of vision characteristic of mature art; his later works manifest this in a marked degree. No painter is more thoroughly master of the sea and waves in motion than is this artist." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

"William T. Richards' 'Gull Rock, Newport, — Fog coming in' [in oil, N. A., 1877] shows water without life or transparency, and rocks wanting in character. The picture is quite without depth or originality." — *New York Times*, April 8, 1877.

"There is no storm ['Gull Rock,' N. A., 1877], but the dark green sea lifts with a deep pulsation, and dashes over the rock with a resistless motion that is very suggestive of latent power. It is a picture full of large simplicity and quiet truth that study cannot easily exhaust." — *Art Journal*, May, 1877.

"Richards is one of the first American painters who adopted the pre-Raphaelite style of treatment in their pictures; this was in 1858, and since that time no artist in this country has achieved greater success in the profession. . . . His drawing is never at fault, and the crispness of his touch is charming." — *Art Journal*, August, 1877.

**Richards, Orren C.** (*Am.*) Born in South Boston, 1842. In 1857 he began the study of decoration with Thomas Savory in Boston. In 1860 he studied under George Inness at Medfield, Mass. He entered the army at the outbreak of the Civil War. He has painted scenery at nearly all of the Boston theaters, and easel-pictures of still-life, in oil. His "Peonies" (belonging to Mrs. E. E. Slack) was at the Mechanics' Fair, Boston, in 1878.

**Richardson, T. M.** (*Brit.*) Contemporary English water-color artist, residing in London, and for many years a member of the Old Water-Color Society. He paints landscapes, generally of the Highlands of Scotland and the Continent. Among his works, exhibited in different seasons, are, "Loch Tulla," "Loch Awe," "Glen Nevis," "Looking towards Glencoe," "Argyleshire," "On the River Oran," "Bone Church, Isle of Wight," "Lago Maggiore," "Via Mala," "Market-Boats, Lake Como," etc.

"In No. 36 [Society of Painters in Water-Colors, 1873], by T. M. Richardson, we have one of those luxuriously colored and elaborately worked drawings on which this artist has built his reputation. It is entitled 'In the Neighborhood of the Town of Cozenzos, Northern Calabria.' The mountains, of which a mass closes the middle distance, are most skillfully drawn and richly colored, and in the entire composition there is a completeness which almost bespeaks a scenic study." — *Art Journal*, June, 1873.

**Richet, Léon.** (*Fr.*) Born at Solesmes. Pupil of Diaz, whose style he has adopted. His pictures are charming. In the collection of Mrs. H. E. Maynard of Boston is "Near Nouvion, in Picardy." His works are rare in America. At the Salon of 1877 he exhibited "Aurora" and "Route of the Artists, Forest of Fontainebleau"; in 1876, "The Boundaries of Barbison, Forest of Fontainebleau" and "After the Storm"; in 1878, "A Scene near Evreux" and "The Gleaners."

**Richmond, George, R. A.** (*Brit.*) Born in 1809. Entered the schools of the Royal Academy in 1824. He made his most decided success as a portrait-painter, at first in water-colors and crayon, later in oils. He was elected an Associate of the Royal Academy in 1859, and Academician in 1867. Among his later portraits may be mentioned, "The Earl of Elgin," in 1860; "Edward M. Ward, R. A.," in 1861; "The Duke of Buccleuch," in 1865; "Sir Moses Montefiore," in 1875; and many prominent people of church and state. Among his paintings of another class are, "The Agony in the Garden," in 1858; "Sunset from Hyde Park," in 1861; and "A Scene from 'Comus,'—the Measure," in 1864.

"The art of George Richmond is studious and painstaking to almost too great a degree, leaving upon the mind not a very vivid sense of freshness of vision in the painter. The work is often overlabored, the necessary impression of spontaneous vitality drawn unfairly out by hard and cautious style. Still in everything from this painter's hands we have work that carries with it a conviction of conscientious and well-directed effort, oftentimes yielding a cultured and satisfying result." — *Art Journal*, July, 1873.

**Richomme, Jules.** (*Fr.*) Born at Paris, 1818. Chevalier of the Legion of Honor. Pupil of Drölling. Made his début as a portrait-painter in 1839. Richomme has executed mural paintings in the church of 'Saint-Séverin at Paris, and in several provincial churches. His picture of "St. Peter of Alcantara healing a Sick Child" (1864) is at the Luxembourg. In 1877 he exhibited "An Arab Woman" and "The Chinese Doll"; in 1876, "The Dove" and a portrait of the Marquise Ginori; in 1875, "The Shower," "The Little Idle One," and the "First Lesson on the Violin."

**Richter, Adrian Ludwig.** (*Ger.*) Born at Dresden, 1803. This artist was, in early life, a painter and designer, as well as an engraver. But his labors as a designer were the most important, and occasioned his traveling quite extensively. In 1828 he was appointed to the School of Design of the porcelain factory at Meissen, and later he became professor and president of the landscape studio in the Academy of Dresden, and also a member of the Council of that Academy. His oil-paintings are few in comparison with his designs and engravings, but they are such as give him good rank among German landscape-painters. [Died, 1884.]

**Richter, Gustav.** (*Ger.*) Born at Berlin about 1822. Professor and member of the Senate of the Royal Academy of Arts in Berlin, and member of the Academies of Munich and Vienna. Grand medal in Berlin, 1864, and other medals at Paris, Brussels, Vienna, and Philadelphia. This artist is known in America by chromos from his pictures, which are brilliant in color, and charming to the public generally. His Oriental scenes are very rich in effect. His portraits are excellent. Among his works are, the "Odalisque," "The Raising of Jairus' Daughter" (at the National Gallery, Berlin), and many portraits. He sent to the Philadelphia Exposition a portrait of the Hon. George Bancroft. At the Exposition at the Academy at Berlin, in



1876, he exhibited three portraits and the "Löwenritt," and at the Paris Exposition, 1878, three portraits. [Died, 1884.]

"In spite of the artificial arrangement of his works his excellence is chiefly shown in his delicate painting, his well-balanced parts, his careful and often corrected modeling, and the beautiful coloring in the principal lights, while his shadows so round the flesh parts that they are softened to an ivory-like smoothness." — R. D. in *Zeitschrift für bildende Kunst*, 1875.

**Riedel, August.** (*Ger.*) Born at Bayreuth, 1800. Professor of St. Luke's Academy at Rome. Member of the Academies of Berlin, Munich, Vienna, and St. Petersburg. Pupil of the Academy of Munich. His pictures are landscapes and *genre* scenes, and are in many galleries, both public and private. The "Albanian Girls" and "Bathing Girls" are in the National Gallery, Berlin.

**Riefstahl, Wilhelm Ludwig Friedrich.** (*Ger.*) Born at Neustrellitz, 1827. Director of the Art School at Carlsruhe. Medals at Berlin; and member of Berlin Academy, at which place he studied. In 1848 he made the designs for illustrating "Kugler's History of Art." He traveled much in mountainous countries, and was passionately fond of their scenery. In 1869 he went to Rome. At the National Gallery at Berlin are his "Mountain Chapel with Herdsmen at Devotion" and "All Souls' Day in Bregenz." In Berlin, in 1876, he exhibited "A Convent on the Inn"; and at the Paris Exposition of 1878, "The Pantheon of Agrippa at Rome" and "Attendant le cercueil."

Eugène Müntz says of Riefstahl: "He sees justly, feels profoundly, and knows how to express what he feels."

**Riésener, Louis-Antoine-Léon.** (*Fr.*) Born at Paris, 1808. Chevalier of the Legion of Honor. Pupil of David and Gros. His picture of "Erigone" (1864) is at the Luxembourg. Among his works are, "Roses," "Bacchus and Ariadne," "The Awakening," "The Toilette," "Country Pleasures," "The Brook in the Wood," and "Le doux sommeil secoue sur lui ses pavots." [Died, 1878.]

**Rimmer, William.** (*Am.*) Born in Boston, 1821. He was educated for the medical profession, devoting himself particularly to anatomy. Later, he turned his attention to sculpture and to art instruction. He has delivered a valuable course of lectures on art anatomy at the Lowell Institute, Boston, at the University at Cambridge, Mass., before the National Academy, New York, and elsewhere. He was Director of the School of Design of the Cooper Institute, New York, for some years. He published, in 1864, a volume entitled "The Elements of Design." Among his sculptured works are statues of Alexander Hamilton, "Falling Gladiator," etc., and a colossal head of "St. Stephen," in granite. [Died, 1879.]

"This artist [Dr. Rimmer] has wrought a figure of the most rare anatomical power and truth; and a group which was mistaken for Bunyan's 'Great-Heart and Giant Grim' in mortal struggle, but which was intended to represent 'Union and Secession.'" — TUCKERMAN'S *Book of the Artists*.

"Dr. Rimmer, an accomplished teacher of design, of much original mental force, destined to do good service to American art, has given a striking example of his capacity for realistic sculpture in the model of an athlete reeling under the force of a death-blow. The knowledge of anatomical science displayed is wonderful. . . . In a head of 'St. Stephen,' carved by himself from granite, Dr. Rimmer has shown a fine capacity for lofty expression." — JARVES, *Art Idea*.

**Rinehart, William Henry.** (*Am.*) Born in Frederick, Md. (1825–1874). In his youth he was apprenticed to a stone-cutter in Baltimore, studying in the night schools of the Maryland Institute. He went to Italy in 1855, studying and working at sculpture in Florence for three years. He returned to Baltimore in 1858, but after a short stay, went again to Italy, opening a studio in Rome, where the rest of his life was spent. Among his works may be mentioned, "The Woodman" (one of the earliest), "Leander," "Night," "Morning," "Woman of Samaria," "Indian Maiden," "Rebecca," "A Nymph," "Endymion," "Hero," "Atalanta," and "Clytie" (in the Peabody Institute, Baltimore). He executed many portrait busts. His statue of Chief Justice Taney, ordered by the State of Maryland, was unveiled at Annapolis in 1872.

"Rinehart's 'Woman of Samaria' is admired for the deep and pure thoughtfulness of her expression, as if the words of Christ had sunk into her soul. He has charmingly illustrated maternal affection in his 'Latona and her Infant,' while two sleeping babes on one pillow are full of nature and beauty." — TUCKERMAN'S *Book of the Artists*.

**Ritchie, Alexander H., N. A.** (*Brit.-Am.*) Born in Glasgow, 1822. He studied drawing in the Royal Institution at Edinburgh, under Sir William Allan, and during his first year received four premiums. He has been a resident of New York for many years. In 1871 he was elected a member of the National Academy. He is a painter and engraver, and is highly regarded in both branches of his profession. Among his works in oils are, "Mercy knocking at the Gate," "Fitting out Moses for the Fair," "Death of Lincoln," "Baby, who's that?" (portraits), and portraits of Dr. McCosh of Princeton, Prof. Charles Hodge of Princeton, etc., all exhibited at the National Academy. He engraved "Washington and his Generals" and "Mercy at the Gate," after his own pictures; "Contemplation," after S. J. Guy; "Washington entering New York," "The First Blow for Liberty," and "The March to the Sea," after Darley; "Lady Washington's Reception," after Huntington; etc.

**Rivalta, Augusto.** (*Ital.*) Born at Genoa, 1837. Professor in the Academy of Florence. He has received many medals. His early inclination for art was cultivated, and he soon became known for his taste in composition and his skill in execution. He went to Florence, and there modeled his statue of "Clinzia," which he sent to the Accademia Ligure. His most famous work is called "An Episode of War," and represents a wounded soldier supported by a brother soldier and a Sister of Charity. It is full of feeling, and admirably executed. The subject was suggested to the artist by his own experience as a vol-



unteer. His statues of Niccolini the poet for Florence, and Cavour for Naples, are very fine. For the Hospital for the Poor in Genoa he made the statue of Palleri and the monument to the Marchesa Corsi Pallavicini. For the celebrated Cemetery of Stagheno he has made several monuments; those of Giuseppina Croce and Bartolomeo Savi deserve mention.

**Robbe, Louis-Marie-Dominique-Romain.** (*Belgian.*) Born at Courtrai, 1807. Chevalier of the Legion of Honor, of the Order of Léopold, and of that of Charles III. of Spain. His pictures are of animals, and much admired. His "Shepherd and Flock" is in the collection of Mrs. H. E. Maynard, Boston.

**Robbe, Henri.** (*Belgian.*) Brother of the preceding. He is a painter of fruits and flowers, and has received several medals.

**Robbins, Horace W., N. A.** (*Am.*) Born in Mobile, Ala., 1842. When about twenty-one years of age he entered the studio of James M. Hart in New York, where he spent a few months. Later, he opened a studio of his own. In 1865 he visited Jamaica with F. E. Church, going thence directly to Europe. He worked in Paris during three winters, from that of 1865, making sketching-tours during the summer months in Switzerland and elsewhere. He returned to New York in the fall of 1867, and has since resided principally in that city. He was elected an Associate of the National Academy in 1864, and Academician in 1878. He is Secretary of the Artists' Fund Society, and has been a member of the Water-Color Society for some years. To the National Academy in 1869 he sent, "The Close of a Cloudy Day"; in 1870, "A Tropical View" (belonging to Dr. F. N. Otis); in 1871, "An Autumnal Morning" (belonging to D. C. Blodgett); in 1873, "A Morning View in Switzerland"; in 1874, "Morning in Jamaica"; in 1875, "Passing Shower, Jamaica" (belonging to J. Vanderpoel of New York); in 1876, "Flooded Meadows"; in 1877, "Harbor Islands, Lake George"; in 1878, "Morning in the Adirondacks" and "Sunny Banks of the Ausable." Among his contributions to the Exhibitions of the Water-Color Society may be mentioned, "A New England Road Scene," in 1877, and "A New England Homestead," in 1878.

To the Centennial Exhibition at Philadelphia, in 1876, he contributed "New England, — Autumn" and "Farmington River, Ct."; to the Paris Exposition of 1878, "Harbor Islands, Lake George." His "White Mountain Scenery" belongs to W. S. G. Baker of Baltimore; "Mount Madison," to H. W. Robbins; "Roadside Elms," to Mrs. Attwood of Poughkeepsie; "Mount Philip, from the Farmington River," to G. D. Phelps of New York; and "The Freshet," to Mrs. A. R. Phelps of Hartford.

**Röber, Ernst.** (*Ger.*) Born at Elberfeld, 1849. Pupil of the Düsseldorf Academy and of E. Bendemann. At the National Gallery of Berlin are some of his decorative paintings in the Halle von der Nische.

**Röber, Fritz.** (*Ger.*) Born at Elberfeld, 1851. Brother and pupil of the preceding. He also painted in the National Gallery at Berlin.

**Robert, Léo-Paul.** (*Swiss.*) Born at Bienne. Medal in 1877. Pupil of his father and Gérôme. At the Salon of 1877 he exhibited "The Zephyrs of a Beautiful Evening."

**Robert-Fleury, Joseph-Nicolas.** (*Fr.*) Born at Cologne, of French parents, 1797. Member of the Institute. Commander of the Legion of Honor. He studied in Paris under Girodet, Gros, and Horace Vernet. Visited Italy, and remained there several years. Made his début at the Salon of 1824. At the Luxembourg are his "Conference at Poissy in 1561" (1840), "Jane Shore" (1850), and the "Pillage of a House in the Jews' Quarter at Venice in the Middle Ages" (1855). "The Entrance of Clovis into Tours" is at Versailles. This painter has been Professor at l'École des Beaux-Arts in Paris and at the Villa Medici at Rome. In 1864 he was a member of the Municipal Council of Paris. The following important works were executed by Robert-Fleury for the decoration of the Audience Hall in the new palace of the Tribunal of Commerce: "The Institution of the Juges consuls, in 1563," "The Promulgation of the Ordinance of Commerce in 1673," "Napoleon receiving the Code of Commerce presented to him by President Vignon in 1807," and "Napoleon III. visiting the New Palace of the Tribunal of Commerce in 1865." Concerning these works Réne Ménard wrote in the "Gazette des Beaux-Arts," February, 1869, a long article, which closes thus:—

"As a whole, these great canvases are an honor to Robert-Fleury, and prove what veritable power there is in that talent which holds its superiority despite the most unfavorable conditions. Robert-Fleury had never attempted works of grand dimensions, and his début is the work of a master; he had never painted official subjects, and in this difficult and thankless style he takes a first rank. All that is wanting to make his work complete is a greater freedom of inspiration. A man of talent is always master of his execution, because he rules it with all the superiority of his science; but inspiration demands that it shall not be shackled by restrictions which straiten it. It is only able to soar when it is personal, and has the fundamental laws of art alone for its guide."

At the Pereire sale in Paris, 1872, "Charles V. in the Monastery of St. Just" sold for £1,600. At the Oppenheim sale, Paris, 1877, "The Sack of Rome" sold for 12,700 francs.

**Robert-Fleury, Tony.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Son of Joseph-Nicolas Robert-Fleury. Pupil of Delaroche and Cogniet. Painter of historical subjects and portraits. In the Luxembourg are his "Les vieilles de la Place Navona, Rome" (1867), and "The Last Day of Corinth" (1870). In 1866 he exhibited "Varsovie, the 8th of April, 1861," and received for it his first medal; in 1873, "The Danaïdes"; in 1874, "Charlotte Corday at Caen, 1793"; in 1876, "Pinel, Chief Physician at the Salpêtrière in 1795"; in 1877, two portraits.

**Roberts, David, R. A.** (*Brit.*) Born in Edinburgh (1796–1864). He served an apprenticeship of seven years in his native city, as



house-painter and decorator, and was engaged for some time as a scene-painter, with a company of strolling players. He received no regular instruction in art. He painted scenes for the theaters of Edinburgh and Glasgow, and for Drury Lane Theater in London in 1822. He exhibited pictures in Scotland, and in several provincial cities of England, sending his first work to the Royal Academy, in 1826, "A View of Rouen Cathedral." In 1838 he was elected an Associate of the Royal Academy, and Academician in 1841. He traveled extensively on the Continent and in the East, painting out of England some of his best-known works, "Jerusalem from the Mount of Olives," "The Church of the Holy Nativity, Bethlehem," "The Gateway of the Great Temple, Baalbec," etc. Later, he studied in Italy, and in his own country, exhibiting at the Royal Academy, in 1860, "Venice, the Piazza of St. Mark's," "A Street in Antwerp," "The Interior of the Cathedral of Pisa," and "The Coliseum, Rome, — Evening"; in 1861 he sent "Ruins of the Temple of the Sun at Baalbec" and "A Fête-Day at St. Peter's"; in 1862, "A Chapel of the Cathedral of Notre Dame, Bruges," and a series of views on the river Thames, from Chelsea to Greenwich, which were continued the following year, and upon which he was at work at the time of his sudden death in 1864. His "Chancel of the Church of St. Paul, Antwerp" (1848) and "The Interior of Burgos Cathedral, North Transept" (1835, belonging to the Vernon Collection) are in the National Gallery, London. His "Crypt, Roslin Castle," "The Gate of Cairo" (1843), and "Old Buildings on the Darro, Granada" are in the Cruikshank Collection. Many of his works have been engraved, and £16,000 was raised by the exhibition and sale of some of his sketches and paintings in 1865. He was an Honorary Member of the Royal Scottish Academy, and of several continental institutions of a similar kind.

"From his early occupation as scene-painter, Roberts borrowed broad effects which saved him alike from trifling minuteness and servile imitation. . . . His work was uniformly scenic, made up of buildings and street scenes, and, although he knew how to vary and animate these by the introduction of numerous characteristic figures, they were apt to partake of the groupings of stage processions. . . . But he loved the buildings which he was content to paint, loved every vaulted arch and wreathed pillar, down to the individual stones of the pavement, and rendered them all with rare fidelity and grace." — *MRS. TYTLER'S Modern Painters and Paintings.*

"Among the members of the Academy we have at present only one professedly architectural draughtsman of note, David Roberts, whose reputation is probably further extended on the Continent than that of any other of our artists except Landseer. . . . The fidelity of intention and honesty of system of Roberts have been, however, always meritorious; his drawing of architecture is dependent on no unintelligible lines, or blots, or substituted types; the main lines of the real design are always there, and its hollowness and undercutting given with exquisite feeling. His sense of solidity of form is very peculiar, leading him to dwell with great delight on the roundings of edges and angles; his execution is dexterous and delicate, singularly so, in oil; and his sense of *chiaroscuro* refined." — *RUSKIN'S Modern Painters.*

**Roberts, Edward J.** (*Brit.*) (1797–1865.) An engraver. Pupil

and for some years an assistant of Heath in London, doing much fine work in the illustrating of gift-books and elaborate editions of standard authors. His etchings are still highly regarded by critics and connoisseurs. He executed but few large plates.

**Roberts, Thomas.** (*Brit.*) Born in 1820. Educated as an engraver, he followed that branch of the profession for some time, devoting himself to the brush when about twenty-five years of age. He was made a member of the Society of British Artists in 1855, and has been its secretary for upwards of twenty years. Among his later works are, "The Image of his Father," in 1877; and "The Missing Curl," in 1878. To the Philadelphia Exhibition, in 1876, he sent "The Night before Bosworth."

**Roberts, Howard.** (*Am.*) Born in Philadelphia, 1843. He began his art studies under J. A. Bailly, in the Pennsylvania Academy of Fine Arts. At the age of twenty-three he went to Europe, entering l'École des Beaux-Arts in Paris, and spending some years in that city in study under Dumont and Gumery. Returning to America, he opened a studio in Philadelphia, and modeled his first important work, a statuette of "Hester and Pearl," from the "Scarlet Letter," exhibited at the Academy of Fine Arts, and attracting much attention. This was followed by "Hypatia," "Lucille," and other ideal and portrait busts. He went again to Paris in 1873, remaining a year at work in that city, and modeling there "La Première Pose," which was at the Centennial Exhibition of 1876, receiving a medal. His latest work is a statuette of "Lot's Wife." On the strength of the "Hester and Pearl" he was elected a member of the Philadelphia Academy.

"'Lot's Wife' is a very singular creation, which could only have been imagined by the artist in a grotesque mood. It cannot be called beautiful, but it is most original in conception and execution; and in spite of its grotesqueness, it is full of power and impressiveness. . . . Roberts' busts are charming, those representing childhood and womanhood especially. His ideal busts are the inspirations of a most rare fancy, while his portraits have that inestimable quality in all portraits, of showing their subjects at their best, while losing none of their resemblance." — WILLIAM J. CLARKE, JR., *Great American Sculptors*.

"Roberts is one of the most careful and conscientious of young American sculptors, and one of the best trained. All his works show very careful study and real knowledge, gained by patient endeavor. His 'La Première Pose' was one of the three works of American sculptors to which medals were awarded at the Centennial Exhibition of 1876." — *Art Journal*, April, 1877.

**Robie, Jean-Baptiste.** (*Belgian.*) Born at Brussels, 1821. He has received medals at Paris and The Hague, and is Chevalier of the Order of Léopold. His fine pictures of flowers and fruits are well known in Europe and America. At the Johnston sale, New York, 1876, "The Massacre of the Innocents" (18 by 24) sold for \$550. His "Flowers and Objects of Art" is in the collection of Mr. T. R. Butler of New York.

**Robinson, John Henry, R. A.** (*Brit.*) (1796 – 1871.) Went to



London in his youth, and was articled to James Heath. One of the first of his engravings which attracted attention was "The Wolf and the Lamb," after Mulready. Among other plates are, "Napoleon and Pius VII." (after Wilkie), "Little Red Riding-Hood" (after Landseer), portrait of Sir Walter Scott (after Lawrence), Vandyck's portrait of Rubens, Murillo's "Spanish Flower-Girl," Leslie's "Mother and Child," and many more. He was elected Associate Engraver of the Royal Academy in 1856, and Academician in 1867.

**Robinson, Thomas.** (*Am.*) Born in Nova Scotia, 1835. He studied in Paris under Courbet, and received also instructions from Auguste Bonheur, although he was not a regular pupil of the latter artist. He has lived and painted in Providence, R. I., in Boston, and in France. A number of his works were sold in Boston in the spring of 1878. He sent to the Centennial Exhibition of 1876, "A Bull's Head" (belonging to Dr. Angell of Boston), "Dog's Head," "Sheep in Pasture," and "A New England Farmer" (belonging to John Foster of Boston). He painted a portrait group of five dogs (belonging to William Sprague), and his pictures are owned by Amasa Sprague, Mrs. Charles Ames, and others. His "Sprague's String Team," painted for Amasa Sprague, attracted much attention. One of his earlier works, a fruit-piece, is in the possession of Thomas J. Flagg of New York.

**Rodakowski, Henri.** (*Pole.*) Born at Lemberg, 1823. Chevalier of the Legion of Honor. Pupil of Cogniet. Among his works are many portraits, and some historical subjects, such as "Sigismund I. of Poland, conquered by the Seditions of the Nobles and the Intrigues of Queen Bona Sforza, making Proclamation, etc.," "The Battle of Choczim," "Peasants of Galicia at Church," etc.

**Rogers, Randolph.** (*Am.*) Born in the State of New York, about 1825. Brought up to mercantile pursuits, but turned his attention to sculpture at an early age, going to Italy for the purpose of study, and remaining for some time in Rome. Returning to America, he opened a studio in New York. Among his earlier works are, "Nydia," "Boy and Dog," and statue of John Adams at Mount Auburn, Mass. In 1858 he designed the doors of the Capitol at Washington, representing the chief events in the career of Columbus, which were cast in bronze at Munich. He finished the Washington Monument at Richmond, Va., which was left uncompleted by Crawford at his death, adding the statues of Mason, Marshall, and Nelson, and many of the allegorical figures for which Crawford made no designs. Since the Civil War he has executed the Memorial Monument erected at Providence, R. I., in 1871, and that in Detroit, Mich., unveiled in 1873. His statue of Lincoln, in Philadelphia, was completed in 1871; that of Seward, in New York, in 1876. His "Angel of the Resurrection," on the monument of Colonel Colt in Hartford, Ct., is one of the most satisfactory of his works. Among his ideal heads those of "Isaac" and "Ruth"

have been greatly admired. To the Centennial Exhibition of 1876 he sent "Atala," "Ruth," and "Nydia, the Blind Girl of Pompeii" (the last two belonging to James Douglas). His colossal figure of the "Genius of Connecticut" was placed on the new Capitol at Hartford in 1877. His studio is still in Rome; his professional commissions bring him occasionally to his native country.

"Rogers was commissioned to create doors for the Capitol at Washington. In the light of symbolic portals to a Temple of Freedom, the idea partakes of the sublime; but the American is too impatient for original inspiration, and has no adequate conception of his opportunity for noble work. Borrowing his general ideas from Ghiberti, he hurriedly elaborates a prosaic historical composition of the 'Discovery of America by Columbus,' clever and interesting as illustration, but far beneath the requirements of creative art or the dignity of the occasion." — JARVES, *Art Idea*.

"The statue representing 'Michigan' is a warlike figure, moving forward, with shield aloft, and sword drawn back for the thrust. In the girdle which binds the coat of mail appears the Indian tomahawk, and in the hair the Indian ornaments of shells and feathers, indicating the youth of the State, whose lands within the memory of living men were the home of the savage. There is nothing else, however, savage in the representation, which is full of grace and life." — TUCKERMAN'S *Book of the Artists*.

"The Seward statue [Madison Square, New York], although open to criticism in a few details, is, as a whole, an excellent piece of work, worthy of its conspicuous position in one of the great centers of the metropolis." — *Art Journal*, September, 1877.

**Rogers, John, N. A. (Am.)** Born at Salem, Mass. As a young man he studied civil engineering, but was compelled to abandon that profession on account of the weakness of his eyes. He entered a machine-shop in Manchester, N. H., where he remained for eight years, modeling in clay during his leisure moments. He visited Europe in 1858, but soon returned to America, and in 1859 executed the first of his small plaster groups, called "The Slave Auction." Quickly following this were "The Picket-Guard," "Taking the Oath," "The Wounded Scout," "One More Shot," and other war subjects, which met with a degree of popular success never equaled in its way in America. He was elected a full member of the National Academy in 1863. In 1869 he sent to the National Academy, "The Fugitive's Story"; in 1870, "The Foundling"; in 1874, "Hide and Seek"; in 1877, "The Mock Trial" and "School Days." To the Paris Exposition of 1867 he sent, in bronze, "One More Shot," "Taking the Oath," and "The Wounded Scout," and twenty-nine groups to the American Centennial Exhibition of 1876, for which he was commended by the judges "for excellence in the fine art of sculpture."

"We now come to a high order of ability; indeed, we may call it genius, in its peculiar province, as original as it is varied and graphic, pure in sentiment, clever in execution, and thoroughly American, in the best sense of the word, in everything. . . . We know of no sculptor like John Rogers of New York in the Old World, and he stands alone in his chosen field, heretofore in all ages appropriated by painting; a genuine production of our soil, enlivening the fancy, enkindling patriotism, and warming the affections by his lovely, well-balanced groups in plaster and bronze. Although indiscriminative, they possess real elements of greatness. In their execution there is no



littleness, artifice, or affectation. The handling is masterly, betraying a knowledge of design and anatomy not common, and a thoroughness of work refreshing to note." — JARVES, *Art Idea*.

**Rogers, Frank Whiting.** (*Am.*) Born at Cambridge, Mass., 1854. He became a pupil of J. Foxcroft Cole in 1873, and, later, was in the studio of Thomas Robinson of Boston. His specialty is animal-painting. Among the better known of his pictures are, "The Two Friends" (belonging to William F. Morgan of New York), "Resignation" and "Steady!" (belonging to Thomas Wigglesworth of Boston), "Mischievous" (belonging to S. L. Brackett, Boston), and "Loo," a portrait of a dog, in possession of Charles Turner of St. Louis. He exhibits in Boston and New York.

"Mr. Rogers has had from the first a good measure of success with his paintings of dogs. He seems to have talent in plenty for this work, and to make the best use of it. His painting of a setter which was hung at the last Art Club Exhibition was much admired and judiciously praised, for it appeared to be somewhat of a surprise to the public from so young an artist. . . . There are not many dog-painters in this country, and there are none known to us in Boston, who devote themselves as Mr. Rogers does to this subject. He attempts a great deal, and succeeds better than any one would reasonably expect of him." — *Boston Advertiser*.

**Rolfe, H. L.** (*Brit.*) A well-known fish-painter, of the English school, exhibiting frequently for many years, in London and the Provinces, works in his peculiar line, which are very popular. He sent to the gallery of the Society of British Artists in 1877, "On a Visit to the Upper Proprietors"; in 1878, "The Last Struggle."

"'Perch, Roach, and Dace' [by H. L. Rolfe, R. A., 1873] exhibits really the perfection of fish-painting. Indeed, this artist paints river fish as they never before appeared on canvas, — an enviable immortality, which must certainly reconcile them to the hook!" — *Art Journal*, June, 1873.

**Roll, Alfred-Philippe.** (*Fr.*) Born at Paris. Medals in 1875 and '77. Pupil of Gérôme and Bonnat. At the Salon of 1877 he exhibited "The Inundation in the Suburbs of Toulouse in June, 1875"; in 1876, "The Huntress" and a portrait; in 1875, "Halte-là!"; in 1873, "A Bacchante"; in 1872, "A Wounded Fugitive"; in 1870, "The Environs of Baccarat" and "Evening."

"His inundated ones are not models. They do not pose themselves, nor regard they the public. They live, each one his own life, all brought into the powerful unity of action. The groups are well arranged, the faces varied; all are understood. The action is just; the nude is well treated, well modeled; and the anatomy observed. That of the boy who holds his mother, half fallen over, by the middle of the body, is a bit of master-work. The water is muddy, — it surges. The values are exact, the color vigorous, the perspective vast. Roll, in fine, copies not nature photographically, in the fashion of the skillful ones of to-day, corrupting the public, and corrupted by it. He interprets nature, and grandly, because his art is grand. The place we gave him a year ago among the débutants he has kept. It is the first." — MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

**Romanelli, P.** (*Ital.*) Professor at Florence. Pupil of Bartolini. Among his principal works are, "Monumental Statue of Count Fossonbroni," "A Boy Bacchus treading the Grapes," "The Betrayed," "William Tell's Son" (executed in marble for Mr. Vanderbilt of New

York), a fine portrait bust of Bartolini, "The Genius of Italy," "The Nymph of the Arno," etc. To the Paris Exposition of 1878 he contributed a statue in marble, "The Rose of Sharon."

**Romberg, Arthur Georg.** (*Ger.*) Born at Vienna (1819 – 1875). Professor of Painting at Munich. Member of the Academy of Berlin. Studied at the Academy of Dresden and under Hübner. Went to Munich in 1850, where he soon became distinguished as a *genre* painter. His drawing is correct, and his personages all have marked characteristics. He usually combines some mirth with his representations. Among his pictures are, "Peasant-Women of Dachau on Sunday," "The Bouquet," "The Walk with the Hofmeister," "Hiding," and "After the Masked Ball." In 1860 he went to Weimar, and there executed his "History of Civilization" for the Maximilianeum at Munich. His designs for the Schiller and Goethe Galleries added to his fame. In connection with Pauwels he executed frescos at the Wartburg in the part where Luther had lived. In 1865 he removed to Munich, where, in 1870, he exhibited "Friedrich II. holding Court in Palermo."

**Ronner, Mme. Henriette.** (*Dutch.*) Born at Amsterdam. Member of the Academy of Rotterdam. She has resided more than twenty years in Brussels, and has gained many medals in her own country and in others. She paints principally subjects in which domestic animals are introduced. At the Glasgow Fine Art Loan Exhibition in 1878 was her "Boy and Dog," loaned by J. Stevenson. "Exterior of a house. The door is open, but guarded by a big, surly red and white dog. A boy in a blue overall, and with a basket on his arm, hesitates to enter from fear of the dog."

**Ronot, Charles.** (*Fr.*) Born at Belan-sur-Ource. Pupil of A. Glaize. Medals in 1876 and '78, when he exhibited "The Charities of St. Elizabeth of Hungary"; in 1877, "The Anger of the Pharisees"; in 1876, "The Workmen of the Last Hour."

**Roqueplan, Joseph-Étienne-Camille.** (*Fr.*) Born at Malemort (1802 – 1855). Officer of the Legion of Honor. Pupil of Gros and of Abel de Pujol. This artist belonged to the romantic school. His pictures are landscapes and *genre* subjects. He also painted battle-pieces for the Gallery at Versailles, and decorated several ceilings for the palace of the Luxembourg.

**Rosales, Eduardo.** (*Span.*) Died at Rome, 1873. Chevalier of the Legion of Honor. Corresponding Member of the Institute. Director of the Spanish Academie des Beaux-Arts. The picture of "Isabella the Catholic dictating her Will" was the most important Spanish picture at the Paris Exposition of 1867. After the death of Rosales, "The Death of Lucretia," another grand work, was exhibited in Paris. Larousse says of this :—

"In a subject so often repeated, and which may be well made emphatic and melodramatic, the Spanish artist has understood how to be original and simple, to unite the



nobility and pathos of tragedy with the gravity of history ; his figures have an antique character inspired by study of celebrated masters, and the costumes are arranged with science and taste. A rich and vigorous color adds to the merits of this work ; the light, largely concentrated on one arm of Lucretia, and on the face of the old Lucretius, has great brilliancy, and makes a somewhat violent contrast with the shadows in the work."

**Rosen, George, Count von.** (*Swede.*) Professor of the Royal Academy of Stockholm. At Philadelphia he exhibited "A Portrait" and received a medal. To the Paris Exposition of 1878 he contributed "The Flower-Market" and a portrait of a painter.

**Rosenthal, Toby E.** (*Am.*) Born in Hessen, Germany, and taken to America as an infant. He began the study of art in the public schools of San Francisco, taking lessons there also from a Spanish painter, under whom he made rapid progress. At the age of seventeen he went to Munich, and entered the Royal Academy, remaining two years in that institution, and spending three years longer in Munich as a private pupil of Professor Raupp. Again entering the Academy, he remained about seven years under Piloty, painting, during that time, "Morning Prayers in the Family of Bach" (purchased by the city of Leipsic, and now in the museum there). Among his works may be mentioned, "Elaine" (at the Philadelphia Exhibition in 1876), "Love's Last Offering," and a study of the head of Mrs. Greator, painted in Munich in 1871, and exhibited at the National Academy in New York in 1875. Very few of his works have been exhibited in America.

"Toby Rosenthal's 'Elaine' in illustration of Tennyson's lines, 'And the dead, steered by the dumb, went upward with the flood,' attracted great attention in Boston when it was recently exhibited there. The critics all concede that the picture is well painted, and embodies great dramatic force, but the wisdom of choosing so sad a subject is doubtful." — *Art Journal*, April, 1875.

"Mr. Rosenthal's picture of the 'Young Monk' in the refectory of a convent was one of the most poetic in sentiment to be found in the whole Exhibition. It is pure and delicate in feeling, and skillfully painted." — *PROF. WEIR'S Official Report of the American Centennial Exhibition of 1876.*

**Rosier, Amedée.** (*Fr.*) Born at Meaux. Medal at Paris in 1876, and at Philadelphia the same year. Pupil of Cogniet and Durand-Brager. At Philadelphia he exhibited "Evening in the Harbor of Venice" and "Morning on the Lagoons of Venice"; at Paris, in 1877, "On the Lagoons of Venice, — Setting Sun" and "The Canal of St. Mark's, Venice." "A Landscape" by this artist is in the collection of Mrs. H. E. Maynard of Boston. To the Salon of 1878 he sent two Venetian views.

**Ross, Sir William, R. A.** (*Brit.*) (1794 – 1860.) Displayed remarkable talents as a child, painting portraits before he reached his teens, and winning many valuable medals and prizes for his work in London and the Provinces, while still a lad. He entered the Royal Academy in 1805, when only ten years of age, exhibiting regularly at its gallery after that period for many years. He was elected an Associate of the Royal Academy in 1838, and Academician in 1839. He executed

several important figure-pieces of a scriptural and historical character, but his specialty was portraiture in miniature, in which branch of art he was wonderfully successful, no artist of the English school of any century ranking higher. He numbered among his sitters the Queen and Prince Consort of England, with many members of English royal and aristocratic families, Louis Philippe, Louis Napoleon, Léopold of Belgium and his family, etc. He was knighted by Queen Victoria in 1839.

**Ross, Robert Thorburn.** (*Brit.*) Born in Edinburgh, 1816. Student of the Trustees Academy for three years, when he opened a studio in Glasgow, painting portraits for some time. In 1842 he went to Bewick, remaining for ten years, and for the first time turning his attention to ideal subjects, contributing to the Royal Scottish Academy, in 1845, "The Spinning-Wheel." In 1852, when he was elected an Associate of that Academy, he removed to Edinburgh. He was made an Academician in 1869. Among his works, many of which have been engraved, are, "The Dead Robin," "The Mote in the Eye," "Hide and Seek," "The Thorn in the Foot," "The Dancing-Lesson," "The Broken Pitcher," "Leaving Home," "Highland Pets," "Asleep," and "The Highland Shepherd's Fireside." [Died, 1876.]

"This artist [Ross] has evidently studied Scottish life in the cottage, on the sea-coast, and by the river-side. His pictures are all of this class of subject, which he renders with fidelity, and under most attractive aspects. He is an excellent colorist, and shows true feeling for the picturesque, both in his figures and their surroundings, whether in or out of doors." — *Art Journal*, 1871.

**Ross, Alfred.** (*Fr.*) Born at Tillières-sur-Arve. Pupil of Jouffroy. Exhibited at Philadelphia a statue (in bronze) of "A Bohemian at the Spring," and received a medal.

**Rosseels, Jacques.** (*Belgian.*) Of Antwerp. Medal at Philadelphia, where he exhibited "A Mill on the Scheldt."

**Rossetti, Gabriel Charles Dante.** (*Brit.*) Born in 1828. Educated at King's College, London, contributing illustrations as a young man for a fine edition of Tennyson's poems. His "Girlhood of the Virgin," exhibited in London in 1849, first attracted attention to him as an artist in colors; it appeared simultaneously with Millais' "Isabella" and Holman Hunt's "Rienzi," and introduced with them what is known as the pre-Raphaelite school to England. To the Liverpool Academy, in 1856, he sent three pictures in water-color, "The Wedding of St. George," "Dante's Dream on the Death of Beatrice," and "A Christmas Carol." To the Royal Scottish Academy, in 1860, he contributed "Fair Rosamond." Of late years his pictures have not been shown to the public. He is better known as a writer than as an artist. His "Early Italian Poets," translations from Dante and others, was published in London in 1861; a revised edition, called "Dante and his Circle," appearing in 1874. He also gave to the world a volume of original "Poems" in 1870. [Died in 1882.]



"As a figure-painter his drawings, such as I have seen, are far above the strictly realistic work produced by acolytes of his order . . . Rossetti, a man of genius, has lighted his canvas and his pages with a quality that is ennobling."—*STEDMAN'S Victorian Poets*.

"D. G. Rossetti was the founder and for some years the vital force of the pre-Raphaelite school. He was the first assertor in painting, as I believe I was myself in art literature (Goldsmith and Molière having given the first general statements of it), of the great distinctive principle of that school that things should be painted as they probably did look and happen, and not as by rules of art developed under Raphael, Correggio, and Michael Angelo they might be supposed gracefully, deliciously, or sublimely to have happened."—*RUSKIN'S Notes of the Academy*, 1875.

"There are few more intense and perfect poems in the English tongue than the 'Blessed Damozel,' by Dante Gabriel Rossetti, and there must be thousands of persons who feel something more than mere curiosity to see the picture, founded on the poem and bearing its name, painted by the poet himself for Mr. William Graham. An opportunity to do so is not, however, likely to occur, at least for some years; and all but a favored few must be content to know it by inadequate verbal description. The damozel is leaning 'from the gold bar of heaven,' surrounded by groups of happy reunited lovers. Below is a predella just added by the artist; the bereaved lover stands amid the fall of leaves with his eyes fixed on heaven. The cerulean, rose, and delicate green tints of the upper canvas are brought out into beautiful contrast by the autumnal tints and the black grays of the predella. Mr. Rossetti has more than one new work in hand."—*Magazine of Art*, June, 1878.

**Rossiter, Thomas P., N. A.** (*Am.*) Born at New Haven, Ct. (1818–1871). He studied in his native city, and in 1838 began the practice of his profession there as a portrait-painter. In 1840 he visited Europe, studying in London for six months, and in Paris for a year. In 1841 he settled in Rome, remaining five years, spending his summers in sketching-tours in Germany, Switzerland, and Italy. In 1846 he opened a studio in New York, painting an occasional portrait, but devoting himself chiefly to the illustration of scriptural and historical subjects. In 1853 he returned to Europe, remaining in Paris until 1856. Spending a few years in New York, he removed in 1860 to Cold Spring, on the Hudson. He was elected an Associate of the National Academy in 1840, and Academician in 1849. Among his works, some of which have been engraved, are, "The Last Hours of Tasso," "Puritans reading the Bible," "Miriam," "The Ascension," "Return of the Dove to the Ark," "The Wise and Foolish Virgins," "Noah," "Italy in the Olden Times," "Home of Washington," "Washington in his Library," "Washington's First Cabinet," "Prince of Wales at the Tomb of Washington," "Palmy Days at Mount Vernon," "Representative Merchants," etc.

**Rossiter, Charles.** (*Brit.*) Born in 1827. A pupil of Mr. Leigh's school, in Newman street, London, he did not turn his attention to art as a profession until about 1850, making his specialty small *genre* pictures. For a quarter of a century he has exhibited at the Royal Academy and the Gallery of the Society of British Artists. Among his earlier works, which were very popular with all classes of people, were, "The Song of the Shirt," "The Protector," "Puritan Purifiers," "The Return of Olivia," etc. He sent to the Royal Academy, in

1866, "The First Lesson"; in 1867, "The Little Singer"; in 1868, "Il Penseroso"; in 1870, "A Glean of Hope"; in 1871, "Memories of the Past"; in 1872, "The Necklace"; in 1875, "Rival Anglers"; and in 1877, "Rough Weather."

**Rossiter, Mrs. Charles**, wife of the foregoing, exhibited for some years attractive pictures of birds at the Royal Academy, but her name has not been seen in its catalogues since 1873.

**Roth, Christian.** (*Ger.*) Professor at Munich. This sculptor has studied anatomy with great thoroughness, and he has done much to enable the students of sculpture about him to pursue this necessary branch. Among his works are a fountain at Munich representing a "Faun with the Mask of Jupiter." His "Kampf um das Frühstück" (now belonging to Duke Charles Theodore of Bavaria) gained a prize. It represents a boy and goose struggling over a piece of bread. Roth's best works are those above the *genre* subjects. His perfect knowledge of the human form should be employed in monumental sculpture. His "Wacht am Rhein" is a work of strength, but not of high art. His colossal bust of the late Prince Charles of Bavaria, for the park of the castle of Tergernsee, is without doubt his master-work in portraiture, and perhaps the verdict of years will make his portrait busts his *chefs-d'œuvre*.

**Rothermel, Peter F.** (*Am.*) Born in the State of Pennsylvania in 1817. He was brought up as a surveyor, and did not devote himself to the study of art until he was twenty-one years of age. In 1840 he began the active practice of his profession by the painting of portraits. In 1856 he went to Europe, spending some time in the art centers of the Continent, painting his first historical picture, and later making that class of subjects a specialty. Among the better known of his works are "St. Agnes" (painted in 1858, and now in Russia), "The Foscari," "Patrick Henry before the Virginia House of Burgesses," "Cromwell breaking up the Service in an English Church," "Columbus before Isabella," "De Soto discovering the Mississippi," "St. Paul on Mars Hill," "The Battle of Gettysburg" (in the Capitol at Harrisburg, Pa.), "Christian Martyrs in the Coliseum," and others, many of which have been engraved. To the Centennial Exhibition at Philadelphia, in 1876, he sent "The Battle of Gettysburg," "Amy Robsart interceding for Leicester," "The Trial of Sir Henry Vane" (belonging to J. L. Claghorn), "Macbeth meditating the Murder of Duncan" (belonging to Thomas Dolan), "Hypatia stripped and torn to Pieces by the Christian Mob of Alexandria," "The Landsknecht" (belonging to Matthew Baird), and "The Christian Martyrs." He was "commended for excellence in historical painting."

"With unequal power, but frequent fidelity to the conventional requirements of his historical painting, Rothermel's career, in view of the department he illustrates, has been remarkably prosperous. The pictures he has exhibited abroad have gained him honorable mention, though confessedly unfinished." — TUCKERMAN'S *Book of the Artists*.



**Rousseau, Philippe.** (*Fr.*) Born at Paris about 1808. Officer of the Legion of Honor. Pupil of Gros and Victor Bertin. At first Rousseau painted landscapes, and made his début in 1831. Since his earlier works he has painted numerous subjects which may be termed animal *genre*. They are very much admired. "The Infortunate" (1850), "Storks taking a Siesta," and "A Kid feeding on Flowers" (1855) are in the Luxembourg. In 1866, "The Monkey Photograph" and "Flowers," remarkable works, were purchased by the Princess Mathilde. In 1877 he exhibited "The Breakfast" and "O ma tendre musette!"; in 1876, "Oysters" and "Poppies"; in 1875, "The Wolf and the Lamb" and "Cheeses"; in 1874, "La Fête-Dieu" and "The Salad"; in 1872, "The Sweetmeats" and "Springtime"; in 1870, "The Flowery Fountain" and "The First Plums and the Last Cherries," etc.

"M. Philippe Rousseau is not only a man of genius, he is also, unfortunately, a seeker of genius. Curiosity and surprise make a portion of the interest which his works inspire. One sometimes studies them as the subscribers to 'L'Illustration' meditate upon the rebus. Animals are wise little personages to Rousseau; each of his frames resembles an outlandish theater in which the beasts play a comedy. . . . I recognize with the public the originality and the attraction of his works, but I am not able to approve of all the talent which he expends in order to lower painting to the level of the vignette." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

**Rousseau, Théodore.** (*Fr.*) Born at Paris (1812 – 1867). Chevalier of the Legion of Honor. Pupil of Guillon-Lethière. A landscape-painter. Made his début in 1834. In 1867 he exhibited "A View of Mont Blanc" and "The Interior of a Forest"; in 1866, "Sunset, Forest of Fontainebleau," and "Boundaries of the Forest of Fontainebleau at Barbison"; in 1864, "A Village, — Cottages under the Trees"; in 1863, "A Pool beneath some Oaks"; etc. At the Hotel Pereire in Paris there is an exquisite landscape by Théodore Rousseau which was purchased at the Demidoff sale for 3,250 francs. At the Strousberg sale, Paris, 1874, "A Fisherman" sold for £ 832. At the Laurent-Richard sale, Paris, 1873, "Watercourse at Sologne" sold for £ 1,600; "Hoar-Frost," £ 2,404.

"This artist, in truth, has varied prodigiously, and his work sometimes shows us vivid impressions expressed with rare happiness, but the execution will not bear the attentive examination of amateurs who seek to analyze it and judge it in detail; at other times he executes pictures treated with scrupulous care, but which have not as a whole the charm and the unaffected simplicity which artists admire in the first." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, March, 1873.

"Théodore Rousseau has been for twenty-five years the first apostle of truth in landscape. He made a breach in the wall of the historic school, which had lost the habit of regarding nature, and servilely copied the bad copyists of Poussin. This audacious innovator opened an enormous door by which many others have followed him. He emancipated the landscape-painters as Moses formerly liberated the Hebrews, 'in exitu Israel de Ægypto.' He led them into a land of promise, where the trees had leaves, where the rivers were liquid, where the men and the animals were not of wood. On the return of this truant school the young landscapists forced the entrance of the Salon, and it was still Théodore Rousseau who broke down the door. In that time Rousseau occupied the first rank in landscape, above all as a colorist; but neither the Institute nor the

public wished to confess it. His incontestable talent was contested by all the world. It is only to-day that his reputation is made. He can become remiss with impunity without its being seen, etc." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

**Rowbotham, Thomas L.** (*Brit.*) (1823–1875.) Active member of the Institute of Painters in Water-Colors, painting landscapes with skill and taste. His works were pleasing and popular; among them may be mentioned, "The Sacred City of Benares on the Ganges," "Mill in Surrey," "On the Thames, — Evening," "A Winter Sunset," "The Impérieuse, — Breaking up at Woolwich in 1867," "Castellamare, Bay of Naples," and "Sisteron, South of France."

**Rowse, Samuel W.** (*Am.*) A native of the State of Maine. Recently this artist has spent some time in New York, but the greater part of his professional life has been passed in Boston. He devotes himself particularly to drawing in black and white. His work is seldom publicly exhibited, although he has been for some years one of the most successful of American artists. Photographs of his lighter works, chiefly ideal pictures of children in crayon, have been very common throughout the United States. While in the sun copies justice has not been done to the originals, each one, no matter how slight and sketchy, has something of the peculiar charm of manner which in his drawing of children is irresistible. One well-known connoisseur writes : —

"The apparent simplicity and real subtlety of Rowse's portraits of children is beyond analysis. They constantly remind one of Sir Joshua; but Sir Joshua in only a few instances attained such completeness, such unity in purpose and in execution, as is shown by Rowse. Herein his work possesses a quality seldom reached in modern art, — that of harmony. Whatever he undertakes, the result is a *picture*. It is not an effort, a fragment, not the exhibition of some school or method; it is a whole, and it is beautiful."

While Mr. Rowse has had few pupils, in the ordinary sense of the term, he has had many followers, disciples, and imitators, and has had a decided and beneficial influence upon his peculiar branch of art. Among the many illustrious men whose portraits he has drawn in crayon, have been James Russell Lowell, R. W. Emerson (belonging to Charles E. Norton), and Hawthorne (the property of James T. Fields). Recently he has given more attention to painting in oil, and devoted the year 1877 (in New York) to the producing of portraits in that medium. His "Head of a Child" (belonging to Morris K. Jessup) was at the Loan Exhibition of the Society of Decorative Art at the National Academy in 1877.

"Rowse is one of the most delicate and true crayon limners in this country; some of his heads are unsurpassed for fine feeling and exquisite drawing." — TUCKERMAN'S *Book of the Artists*.

"'Even in England,' writes Mrs. Elizabeth Murray to a London art journal, 'there are none to compare with Rowse in crayon portraits, for refinement and beauty in idealizing a portrait, while the likeness is wonderful in its identity.'" — *Boston Advertiser*, May 23, 1868.

**Rubio, Louis.** (*Ital.*) Born at Rome in 1797. After studying in Italy he passed some time at Paris under Cogniet. He finally set-



tled in Geneva. He gained several medals at Paris and Rome, and was made member of the Academy of St. Luke. His works are seen occasionally in public galleries.

**Rudder, Louis-Henri de.** (*Fr.*) Born at Paris, 1807. Chevalier of the Legion of Honor. Pupil of Gros and Charlet. Many of his pictures are of historical and religious subjects. At the Luxembourg is "Nicolas Flamel, an Alchemist of the Fifteenth Century." Rudder painted considerably in water-colors. At the Salon of 1878 he exhibited "Ecce Homo" and a "View on the Banks of the Douet at Benzeval (Calvados)."

**Ruskin, John.** (*Brit.*) Born in London, 1819. He graduated at the University of Oxford, and gained the Newdigate Prize for Poetry in 1839. Later, he studied art under Fielding and J. D. Harding, attaining no ordinary proficiency as a draughtsman, but never becoming a professional artist. Ruskin is known, however, throughout the English-speaking world as an art critic, and a brilliant and prolific, as well as original, writer upon art subjects. Not always temperate in his strictures upon existing art and contemporary artists, he has frequently been the subject of severe criticism from rival critics; but, unquestionably, no work of its kind has been more widely read than Ruskin's "Modern Painters," and to no single work and to no single author does the world of art owe so much. An ardent and enthusiastic admirer of Turner, Ruskin's first literary effort was a small pamphlet, the avowed object of which was the defence of that artist. It was subsequently enlarged, and was published in 1843 as the first volume of "Modern Painters: by a Graduate of Oxford." It attracted much attention in England. The second volume, to which the author's name was not attached, appeared in 1846; the third volume was not published until some ten years later; the fourth, and perhaps the ablest, followed more quickly; and the fifth and last was given to the public in 1860. During the irregular and desultory appearance of this work Mr. Ruskin's pen was by no means idle. He published "The Seven Lamps of Architecture," in 1849; the first volume of "The Stones of Venice," in 1851; "Lectures on Architecture and Painting," in 1854; "Giotto and his Works in Padua," in 1855; "Notes on the Turner Collection," in 1859; etc. Besides these, he is the author of many other volumes, and has written interesting and valuable "Notes on the Pictures of the Royal Academy," for several seasons (the last in 1875), and has contributed articles to the London Times, Art Journal, Quarterly Review, Cornhill Magazine, and other periodicals. In 1867 Mr. Ruskin was appointed Rede Lecturer at Cambridge, and in 1869, Slade Professor of Fine Arts at Oxford. In 1871 he endowed the Taylor Gallery at Oxford with £5,000 for the maintenance of a Master of Drawing, and he has generally spent the greater part of his private fortune in other schemes for art education and the public good. Mr. Ruskin has fur-

nished illustrations for "The Stones of Venice," and for the later volumes of "Modern Painters." His original drawings are rarely seen by the public. In 1878, however, was exhibited in London one hundred and twenty-six drawings by Turner, together with nearly eighty sketches, drawings, and photographs executed or collected by Ruskin. Of these F. R. Conder wrote, in the October number of the *Art Journal* of that year, as follows :—

"The collection under review gives a rare proof of the possession by Ruskin of an indispensable qualification for the thorough judge of art, namely, the hand to create, as well as the eye to see. It may not be true that none but a painter can truly be a judge of painting. It may even be urged that a painter is not the most reliable judge or critic of the works of his brothers of the pencil. But we think that it must be admitted that none but an artist in some field or branch of art can be a thorough judge of art in any of its branches. The education of the hand is needed in order to give a reflected power and accuracy to the education of the eye. There is an unfinished pencil sketch of an 'Outline from the Fresco of the Sacrifice of Job in the Campo Santo of Pisa,' from the hand of Mr. Ruskin, which might have been placed without discredit in the exquisite collection of drawings by old masters exhibited last autumn in the Grosvenor Gallery. In refined delicacy and graceful truth of touch, combined with depth and tender sense of feeling, it almost leads us to echo the half-suppressed sigh of the draughtsman, 'Had I been able to keep myself clear of literature !' Some of the architectural sketches give a feeling of Gothic tracery akin to that which must have been possessed by the great artists of our cathedrals."

If the world is not familiar with the work of Mr. Ruskin's pencil, the work of his pen has made him a power wherever art is known. Of his "Stones of Venice," Charlotte Brontë wrote to Mrs. Gaskell in 1851 :—

"'The Stones of Venice' seem nobly laid and chiseled. How grandly the quarry of vast marbles is disclosed ! Mr. Ruskin seems to me one of the few genuine writers, as distinguished from book-makers, of this age. His earnestness even amuses me in some passages, for I cannot help laughing to think how utilitarians will fume and fret over his deep, serious (and as they will think), fanatical reverence for art. That pure and severe mind you ascribe to him speaks in every line. He writes like a consecrated priest of the Abstract and Ideal."

"This book [ 'Modern Painters' ] contains more true philosophy, more information of a strictly scientific kind, more original thought and exact observation of nature, more enlightened and serious enthusiasm, and more eloquent writing than it would be easy to match, not merely in works of its own class, but in those of any class whatever. It gives us a new, and, we think, the only true theory of beauty and sublimity ; it asserts and proves the existence of a new element in landscape-painting, placing its prince upon his rightful throne ; it unfolds and illustrates, with singular force, variety, and beauty, the laws of art ; it explains and enforces the true nature and specific functions of the imagination with the precision and fullness of one having authority, — and all this is delivered in language which, for purity and strength and native richness, would not have dishonored the early manhood of Jeremy Taylor, of Edmund Burke, or of the author's own favorite Richard Hooker." — DR. JOHN BROWN, in *North British Review*.

"There is one man among us who has done more to breathe the breath of life into the literature and the philosophy of art, who has encouraged it ten thousand times more effectually than all our industrious Coles and anxious Art Unions, and that is the author of 'Modern Painters.' I do not know that there is anything in our literature, or in any literature, to compare with the effect of this one man's writings. He has, by his sheer force of mind and fervor of nature, the depth and exactness of his knowledge, and



the amazing beauty and power of language, raised the subject of art from being subordinate and technical, to the same level with poetry and philosophy. He has lived to see an entire change in the public mind and eye, and, what is better, in the public heart, on all that pertains to the literature and philosophy of representative genius. He combines its body and its soul. Many before him wrote about its body, and some well; a few, as Charles Lamb and our own 'Titmarsh,' touched its soul; it was left to John Ruskin to do both." — *Notes on Art in Horæ Subsecivæ*.

"Unquestionably one of the most remarkable men of this or any age is Mr. Ruskin. He is, if you like, not seldom dogmatic, self-contradictory, conceited, arrogant, absurd, but he is a great and wonderful writer, he has created a new literature, the literature of art." — *Fraser's Magazine*.

"Yet in his book ['Modern Painters'] there was a bold originality, an uncompromising independence, quite startling to the lovers of the old beaten track, the devotees to precedent. The daring champion of Turner, not content with asserting the painter's claims to universal admiration, announced, somewhat authoritatively, certain principles of art neither derived from Alison or the Royal Academy. . . . Indefatigable in the pursuit of that branch of art, which in all his loving is *the love*, Mr. Ruskin has lately written a book for young persons, entitled 'The Elements of Drawing, in Three Letters to Beginners.' He always writes *con amore*, but never more so than in this valuable little treatise. Mr. Ruskin is not only a practical artist, but he has also had much experience in teaching, being employed at present as head-teacher of a class in drawing in the Working-Men's College, 45 Great Ormond street, London." — *Introduction to MRS. TUTHILL'S Beauties of Ruskin*, 1865.

"A man has arisen among them [British artists] to justify and elevate their practice into theory, namely, John Ruskin, an admirer and friend of Turner; an earnest, impassioned, and original writer, perfectly competent, very studious, very popular, and possessing a thoroughly English intellect. Nothing is more precious than personal, independent, and well-ordered impressions. Especially when, like his, they are boldly expressed, they lead us to reconsider our own. There is no one to whom Ruskin's works, such as 'Modern Painters' and 'The Stones of Venice,' fail to suggest subjects for thought. His first principle is that the literal truth and the characteristic detail must be loved with enthusiasm." — *Taine's Notes on England*.

**Sain, Edouard-Alexandre.** (*Fr.*) Born at Cluny. Medals at Paris in 1866 and '75, and at Philadelphia in 1876. Pupil of Picot. At Philadelphia was exhibited an "Italian Girl" by this painter (owned by Theodore Lyman of Boston), "A Family Scene in the Pyrenees" (medal), and "The Convalescent." At the Salon of 1877 he exhibited "Andromeda" and a portrait of T. Lambrecht. At the Luxembourg is his "Excavations at Pompeii" (1866).

**Saint-Gaudens, Augustus.** (*Am.*) Born in New York, 1848. He began his professional career as a cameo-cutter in his native city, and upon the proceeds of the sales of his work in that branch of art he went to Paris, where he spent some years modeling and drawing in the Academy, and the School of Medicine, gaining a medal in the latter institution. He also studied sculpture in Rome. Among his works are a statue of "Hiawatha" (belonging to E. D. Morgan of New York), a statue of Farragut for the city of New York (now in Madison Square), and busts of President Woolsey of Yale, William M. Evarts, etc. He executed the bas-reliefs in St. Thomas Church, New York, and assisted La Farge in the decoration of Trinity Church, Boston. He has been Vice-President of the Society of American Artists.

**Saintin, Jules Émile.** (*Fr.*) Born at Lemé. Chevalier of the Legion of Honor. Medals in 1866 and '70. Pupil of Drölling, Picot, and Leboucher. At the Salon of 1877 he exhibited "The First Engagement" and "Self-Satisfied"; in 1876, "The Last Ornament" and "The Thoughtless Soubrette." One of his pictures, called "The Tomb without Flowers," represents a young woman standing on the shore and gazing out at the sea. To the Salon of 1878 he sent "Jeanne" and "Will he return?"

**Saint-Jean, Simon.** (*Fr.*) Born at Lyons (1812 - 1860). Chevalier of the Legion of Honor. Pupil of François Lepage. This painter was made famous by his pictures of flowers, fruits, birds, etc. He has sometimes painted in water-colors. At the Johnston sale, New York, 1876, "A Fruit-Piece" (19 by 26) sold for \$1,350; and at the Latham sale, New York, 1878, "Fruit and Flowers" (32 by 24) sold for \$1,400. At the Corcoran Gallery, Washington, is a picture of "Fruit" (1855).

**Salentin, Hubert.** (*Ger.*) Born at Zülpich, 1822. Medals at Vienna and Besançon. Commenced his studies late in life at the Academy of Düsseldorf. *Genre* painter. His scenery is well done and he has a pleasing manner. At the National Gallery at Berlin is his "Pilgrim at the Chapel." In Berlin, in 1876, he exhibited "The Praying Maiden," "Hol'über," and "The Return from the Wood." His "Foundling" belongs to Mr. S. D. Warren of Boston.

**Salmson, Hugo.** (*Swede.*) Born at Stockholm. Pupil of the Academy of his native city, and of Comte of Paris, where, at the Salon of 1878, he received honorable mention. This artist paints *genre* subjects. At the Paris Salon of 1875 he exhibited "The Little Swedish Girl." The child, dressed in the peculiar costume and cap of her country, holds a pigeon in her arms, while the flock are on the ground beside her; the background is good, and well expresses the character of Swedish scenery. In the Corcoran Gallery at Washington is the "Fête of St. John in Dalecarlia." This picture was in the Salon of 1874, and selected by the Ministry of Beaux-Arts for purchase; but as their appropriation was insufficient, it was secured for the Corcoran Gallery.

**Salter, William.** (*Brit.*) Born in Devonshire (1804 - 1875). Went to London in 1822, studying under Northcote for five years. In 1827 he went to Florence, where he painted his "Socrates before the Court of Areopagos," a picture that at once established his reputation as an artist, and led to his being elected a member of the Academy of Fine Arts, and Professor of the First Class of History in Florence. He went to Rome in 1832, studying there and in Parma, returning to London the next year. For over a quarter of a century he was a prominent member, and for some time Vice-President, of the Society of British Artists. Among his works (many of which have been engraved) are, "The Annual Banquet given by the Duke of Wellin-



ton at Apsley House to the Veterans of Waterloo"; "Jephthab's Rash Vow"; "Interview of Charles I. with his Children in the Presence of Cromwell" (1863); "Queen Elizabeth reproving Dean Noel in the Vestry of St. Paul's" (1865); "Desdemona and Othello before the Senate" (1869); "The Last Sacrament" (1874); "The Merchant of Venice"; etc.

"Salter's best works are his portraits, both male and female. These are numerous, and as a rule show brilliant and harmonious coloring." — *Art Journal*, March, 1876.

**Sand, Maurice**, real name, **Dudevant**. (*Fr.*) Born at Paris, about 1825. Chevalier of the Legion of Honor. Son of Mme. Dudevant, (George Sand). This artist has also a name as a man of letters. His pictures are of such subjects as, "Muleteers," "A Market at Pompeii," "Leander and Isabella," etc.

**Sanderson, Charles Wesley**. (*Am.*) Born at Brandon, Vt., 1838. A music-teacher by profession, Mr. Sanderson has from boyhood practiced and studied drawing and painting. His first teacher was James Hope, a Scotchman who settled in Vermont. Later, he studied oil-painting under S. L. Gerry. In Paris he practiced drawing from life in the atelier of Julien, where he took two prizes and was admitted to l'École des Beaux-Arts for excellence in drawing from the nude. He afterwards gave some attention to water-color painting in England, and has continued the practice of this art. Of late his pictures have attracted attention, and several of them have been sold for good prices. Among them are, "Lana Cascade, near Lake Dunmore, Vermont" (purchased by Mr. Turner of Brooklyn), "The Afterglow, Wetterhorn" (Mrs. S. D. Warren of Boston), "Otter Creek Meadows, Vermont" (Mr. Wright of Boston), etc.

"In the same gallery there is a water-color by Mr. C. W. Sanderson, whose paintings should be more frequently exhibited. The painting is a study of the 'Lana Cascade,' near Lake Dunmore, Vt., and is in most respects an excellent picture. There is nothing at all conventional about it, and one can easily see that the artist has attempted to make an accurate, careful, and truthful interpretation of the scene before him. The handling of the colors is a clear indication that the artist has skill in manipulating the brush, and it is this disclosure of reserved strength that arouses the desire to know the artist better through his paintings. The scene in itself is a charming one, very familiar to be sure, but of that sort which one is never tired of seeing." — *Boston Daily Advertiser*.

**Sandys, Frederick K.** (*Brit.*) Born in 1832. First exhibited at the Royal Academy in 1854. A painter of portraits, in which he has been very successful, and occasionally an exhibitor of ideal subjects. Among the latter may be mentioned, "Oriana" (R. A., 1861), "La Belle Ysonde" (1863), "Morgan-le-fay" (1864), "Cassandra" (1865), and "Medea" (1869). This artist also furnishes wood-cuts for the publishers of illustrated books from time to time. His "Medea" was at the Paris Exposition of 1878.

"Mr. Sandys, though we believe known as the author of some noteworthy drawings, must be also reckoned as a painter among the men of promise in which this Exhibition

[R. A., 1863] has been unusually fertile: His head of Mrs. Rose has struck every one as a remarkable example of execution, in which careful drawing and characteristic expression are set off to the best advantage by significance in the accessories and care in the finish." — PALGRAVE'S *Essays on Art*.

"Neither in his portraits nor in his pictures does Frederick K. Sandys always attain ideal grace and harmony, but he is always closely in contact with his subject. There is never any want of reality in the impression given by his paintings, rather perhaps there is sometimes a want of reserve in the emphasis and vivid power displayed. But when these powers do find a complete embodiment in the treatment of some worthy theme, the effect is as strong as anything to be found in the art of our time. The picture of 'Medea,' exhibited some time ago, is a remarkable example in this direction. There the ideal was kept supreme, and yet the influence of the picture was intense in its reality." — *Art Journal*, August, 1873.

**Sangster, Samuel.** (*Brit.*) (1804–1872.) A line-engraver of considerable reputation. Among the better known of his works are, "The Gentle Student" and "Forsaken," after G. S. Newton; "The Syrian Maid," after Pickersgill; "The Victim," after A. L. Egg; "Juliet and the Nurse," after Briggs; "The Sepulcher," after Etty; and "A Scene from Midas," after Maclise. Sangster retired from the active practice of his profession some time before his death.

**Sanguinetti, Francesco.** (*Ital.*) Born at Carrara. Died 1870. Pupil of his father and of Rauch of Berlin. After visiting Italy he returned to the studio of Rauch in 1831. He executed several busts and a statue of Hylas in marble. He then settled in Munich, where he died. He there executed many portrait busts of distinguished individuals, and at the time of his death was engaged upon a statue of Maximilian II., intended for the National Museum. He carried out the models of Schwanthaler for the figures in the State Library and the Asylum for the Blind.

"Sanguinetti's private life seems to have been particularly unfortunate. First, he lost, it has been stated, by mismanagement, a property he had bought with the savings of many years; next, his daughter was assassinated at the age of nineteen by a jealous lover; then he was swindled by a dealer out of a valuable collection of pictures; and, lastly, lost what money he had latterly accumulated by the bursting of a bubble company, and was even compelled to sell the little house in which he resided." — *Art Journal*, May, 1870.

**Sanson, Justin-Chrysostome.** (*Fr.*) Born at Nemours. Chevalier of the Legion of Honor. Pupil of Jouffroy. His "Pietà" (group, marble, 1876) was bought by the Ministry of Fine Arts. This sculptor has been much employed upon public monuments and buildings, such as the Palace of Justice at Amiens, the New Opera, etc.

**Sant, James, R. A.** (*Brit.*) Born in London, 1820. Became a pupil of Varley, and entered the Royal Academy in 1840, shortly after beginning his career as a painter of portraits, in which art he has been very successful. Among his sitters have been the Prince Consort, and several members of the Royal Family, the Duc d'Aumale, the Lord Bishop of London (1865), and the Queen and the children of the Prince of Wales (1872), shortly after which he was appointed Principal Painter in Ordinary to Her Majesty. Among his figure-



pictures may be mentioned, "Samuel" (1853); "Children of the Wood" (1854); "Infancy" (1857); "Little Red Riding-Hood" (1860); "The First Sense of Sorrow" (when he was elected Associate of the Royal Academy in 1862); in 1863, "Taking Notes"; in 1864, "Turn again, Whittington"; in 1866, "Light in Dark Places"; in 1869, "Mentonese Children"; in 1870, "Alone"; in 1871, "The Schoolmaster's Daughter" (his diploma work, deposited on his election as Academician); in 1874, "Peaches"; in 1875, "The Early Post"; in 1877, "Gleanings"; in 1878, "Little Zàra."

His "Young Whittington" was at Philadelphia in 1876; "The Early Post" and "Adversity," at Paris in 1878.

"Mr. Sant has given us everything in this painting ['Early Post,' R. A., 1875]: youth, beauty, life, sympathy, a charming story, and a very pleasant reminiscence of an English country-house, without our ever having been there. As an example of careful art-work and purity of tone in coloring, this composition of itself is excellent, but as an incident of every-day life, depicted on canvas, it is one of the very best pictures of the Academy." — *Art Journal*, July, 1875.

**Santarelli, Emilio.** (*Ital.*) Born at Florence, 1801. Professor of the Academy of Fine Arts at Florence. Son of an artist, he was early instructed in design, and went to Rome, where he was a pupil of Thorwaldsen. He has not attained great fame, although he has executed many works by which he will be honorably remembered. One glorious act of his merits the gratitude of coming generations. He has collected a marvelous number of original drawings by the old masters, and these he presents to the city of Florence, in order that they may never be dispersed or fall into mercenary hands; among them are some *chefs-d'œuvre*. Among the works of Santarelli are a statue of Michael Angelo, placed under the loggia of the Uffizi, many portrait busts, a series of bas-reliefs of mythological subjects, a statue called "The Good Shepherd," a "Kneeling Magdalen," a "Bacchante," "The Prayer of Innocence," "Cupid in Mischief," a half-colossal statue of St. Francis, etc.

**Sargent, John S.** (*Am.*) Born in Florence, 1856. He has lived for many years in Europe, painting in Paris under Carolus Duran. His "Fishing for Oysters at Cancale," at the Exhibition of the Society of American Artists in New York in 1878, was purchased by Samuel Colman. To the Paris Salon, in 1878, he had "En route pour la Pêche." At the Paris Exhibition of 1878 he exhibited a portrait; at the Salon, 1879, a portrait of Carolus Duran. [Medal, 1881.]

**Sarrocchi, Tito.** (*Ital.*) Born in Siena about 1825. Professor at the Academy of Siena. Pupil of this Academy and of Dupré in Florence. He has been successful as an artist, showing much imagination, great fidelity to nature, and great skill in execution. Among the works by which he is known we may mention the "Finding of the Cross by Queen Helena," an alto-relievo on the façade of Santa Croce, Florence; a very beautiful Bacchante, exhibited at the Expositi-

tion in Paris in 1867 ; a fine group for the Campo Santo of Siena ; a group of a little girl teaching a young child his first prayer ; a beautiful figure of Hope, and several portrait statues, all fine in conception and execution. The restorations of the statues of the Cathedral of Siena and of the Fonte Gaia in the Piazza Victor Emmanuel are by Sarrocchi.

**Sartain, John.** (*Brit.-Am.*) Born in London, 1808. Academician and member of the Pennsylvania Academy of Fine Arts. Trustee and Member of the Committee on Instruction in the Pennsylvania Museum and School of Industrial Art. Controller of the Artists' Fund Society, Philadelphia. Vice-President of the School of Design for Women, Philadelphia. Chief Administrator of Fine Arts at the Philadelphia Centennial Exhibition of 1876. Honorary Member of the Art and Amicital Society of Amsterdam. In 1878 he received the Cross of Officer of the Equestrian grade of the Order of the Crown of Italy from King Umberto. He removed to America in 1830, having already made a reputation as an engraver. In 1842 - 43 he was proprietor of Campbell's Magazine and editor of Sartain's Union Magazine. He was the first good engraver in *mezzo-tinto* in America. He has, it is said, produced more works than any other living engraver. His "Christ Rejected," after Benjamin West, and "The Iron-Worker and King Solomon," after C. Schussele, are the largest and most important as well as the finest *mezzo-tinto* plates ever made in America. His portraits of Sir Thomas Lawrence and others are fine ; that of Professor Mapes was made from his own drawing. His "Battle of Gettysburg," after the picture by Peter F. Rothermel, is a very interesting work. Among his plates are, William Penn (full length), after H. Inman ; Henry Clay (full length, in the act of speaking), after John Nagle ; Martin Van Buren (full length), after Inman, and other portraits, which we have not space to name. Also, "Adam and Eve," after Marc Antonio's celebrated print ; "Zeisberger preaching to the Indians," after Schussele ; "County Election in Missouri," after C. C. Bingham ; "Eugenie, Empress of France, and the Ladies of her Court," after Winterhalter ; "The Return from Market," after J. L. Krimmel ; "The Valley of the Battenkill," after Boutelle ; etc. He has been for many years a resident of Philadelphia.

**Sartain, William, A. N. A.** (*Am.*) Born in Philadelphia, 1843. Son of the preceding. He spent six months in the Pennsylvania Academy of Fine Arts and seven years under Léon Bonnat at Paris, studying also at the Academie Nationale des Beaux-Arts, and making excursions to Algiers and elsewhere. He passed one winter in Rome, one in Seville, and the winter of 1877 and '78 in New York, joining the Society of American Painters on its organization in 1877, and contributing to its first exhibition, "A Court-Yard, Paris," "Italian Girl," and other pictures. His "View in the Street of Algiers" was in the Paris Exposition of 1878. His "Italian Head," at the Na-



tional Academy of 1876, was purchased on the opening day of the Exhibition by Samuel Colman, N. A. To the National Academy, in 1878, he contributed "Young Italy" and "A Street in Algiers."

"For a female figure in life-scale, however, if we wish to go to one which easily overcomes everything else in the Exhibition, whether portraits or invented characters, we must approach William Sartain's simple head of a Contadina [N. A., 1876]. No other study of life compares with it in the most distant way, and from the standpoint of its intentions and problems it may be called a perfect work. It is a beautiful, plaintive Italian face, looking upward in prayer. The lifting of the brows over the forehead; the sockets of the black, hollow eyes; the dark, yet transparent, olive of the cheek; and the flesh shadows, so deep, yet not opaque, show the great promise and present success of this pupil of Bonnat." — *New York Nation*, April 6, 1876.

"The colors are so grave and the modeling so delicate that it reminds one of the Spanish pictures in the Louvre or the Pitti. This is W. Sartain's 'Italian Head,' something wholly quaint and unusual for an American painter. Artists admire it for its exquisite relations of light, and the excellent manipulation of the paint." — *Art Journal*, April, 1876.

**Sartain, Emily.** (*Am.*) Born in Philadelphia, 1841. Daughter of John Sartain, the well-known American engraver, from whom she acquired the art of engraving on steel. She was a pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, and, going to Europe, she studied in Paris four years with Evariste Luminais. Her work has been portraits and *genre* pictures. She has exhibited in the Salon in Paris, and at different local academies throughout the United States. The greater part of her professional life has been spent in Philadelphia, where she has practiced both painting and engraving. She worked for some time in Paris, and in Parma, Italy. To the Centennial Exhibition in Philadelphia, in 1876, she contributed "The Reproof," for which in the official report she was "commended for merit in *genre* painting."

**Satterlee, Walter, A. N. A.** (*Am.*) Born in Brooklyn, 1844. A graduate of Columbia College. He studied art in the schools of the Academy of Design, spent some time in the studio of Edwin White in New York, and, going abroad, was a pupil of Léon Bonnat in Paris. He began to exhibit at the National Academy about 1868, sending to the gallery in that year, "Autumn turning the Leaves" and "Count Fosco." In 1870 he contributed "Morning among the Flowers"; in 1871, "Feeding the Pets"; in 1873, "A Coquette of the Olden Time"; in 1874, when he was in Rome, he sent "Out for a Ride" (belonging to H. C. Howell); in 1876, "The Arrow and Song"; in 1877, "His Eminence the Cardinal"; in 1878, "Contemplation" and "The Captive." He was elected a member of the American Society of Painters in Water-Colors in 1873 or '74, exhibiting, in 1875, "The Young Bohemians" and "Cinderella"; in 1876, "The Evening Prayer on the Lake"; in 1877, "The Fortune-Teller"; in 1878, "Old Ballads," "The Belle of the Village," etc. Among his most important works are, "Contemplation," "Come, ye Disconsolate," "The Peacemaker," "Marguerite," "Love in Sunshine," "Love

in Shade," and "Love-Making in Capri" (the last belonging to Samuel V. Wright of New York). To the Centennial Exhibition at Philadelphia, in 1876, he sent "Marguerite" (in oil), and "Far-Away Thoughts" and "One Hundred Years Ago" (in water-colors).

**Scaramuzza, Francesco.** (*Ital.*) This artist's illustrations of the "Divine Comedy" are much praised. His subjects have been varied; historical, poetical, and mythological themes have all come under his brush. He has boldness and energy, and his effects of light are astonishing. His representations of "The Assumption of the Virgin," "Eve," "Sarah," and "Rachel" are admirable.

**Schadow, Friedrich Wilhelm.** (*Ger.*) Born at Berlin (1789–1862). Doctor of the University of Bonn. Knight of the Red Eagle and other orders. Member of the Academy of Berlin and the Institute of France. Professor at Berlin and at Düsseldorf. Went in 1810 to Rome with his brother Rudolph, and joined the German artists there, who were called "Nazarites." Two years later both brothers entered the Roman Catholic Church. The "Wise and Foolish Virgins" of the Städel Institute, Frankfort, is a fair work from which to judge this painter. He was not a great master, and he holds higher rank as a professor than as an artist. Scholars crowded to him from Berlin, and at Düsseldorf he numbered Hildebrandt, Sohn, and Lessing among his pupils. He lived, however, to see even this glory shadowed. He was accused of sectarianism or over-zeal for religious art; he was called weak and superficial, and he resigned his position as a leader. He received many honors, but he paid the necessary penalty in this age, for desiring every picture to be sanctified by crucifixes, Virgins, and other symbols, forgetting that truth and beauty simply rendered must lead the mind to the source of truth, and need not the aids of artificial or formal signs. At the National Gallery, Berlin, are his "Christ at Emmaus" and a portrait of a woman.

**Schampheler, Edmond de.** (*Belgian.*) Born at Brussels. Medal at Philadelphia, where he exhibited "Nimuegen on the River Wahal." At Paris, 1877, were his "Dordrecht and the Meuse" and "The Road of Loosdrecht at Hilversum." He has also exhibited some of the above pictures at the Royal Academy, London, and at the Paris Exposition, 1878, he exhibited "Near Gouda" and "Between Witteren and Zèle."

**Schauss, Prof. Ferdinand.** (*Ger.*) Of Weimar. Medal at Philadelphia, where he exhibited "Saint John" and "A Dryad," which were commended. To Paris, in 1878, he sent "Calisto."

**Scheffer, Ary.** Born at Dordrecht (1795–1858). Officer of the Legion of Honor. This artist was French before the civil law, because, under the name of the Bavarian Republic, his birthplace was within the limits of the new French Departments. His father, an artist, died young, and his mother superintended his education. As early as 1807 a picture of Scheffer's attracted attention. His mother took



him to Paris, and placed him under the instruction of Guérin. For several years after his début he painted small *genre* subjects, including "The Soldier's Widow," "A Sister of Charity," etc. At length he occupied himself with scenes from works of great poets, such as Goethe, Burger, Schiller, Dante, and Byron. "Beatrice" and "Francesca di Rimini," which appeared at the Salon of 1835, were his crowning works in this department. Later, he devoted himself to religious subjects, as "Christ bearing his Cross," "Temptation of Christ," "Christ the Consolator," "Ruth and Naomi," etc. Many of his works are well known from the engravings of Bernardi, Blanchard, Calamatta, Dupont, Louis, Thevenin, etc. Scheffer may be called a romanticist. He was extravagantly fond of music, and, in truth, had the soul of a poet. After the death of his mother he wished to execute a funeral monument for her, not being willing that any hand but his own should do this work. He essayed sculpture for the first time, and, for a novice, the work was creditable. The sentiment which prompted this act is most touching to the hearts of all mothers. At the Johnston sale, New York, 1876, "Love Celestial and Terrestrial" (13 by 8, sepia) sold for \$200. At the Corcoran Gallery, Washington, is his picture of "Count Eberhard."

"All the circumstances of Scheffer's life were favorable to his artistic development. His father had been a respectable artist, with a competent private fortune; . . . Madame Scheffer herself was an amateur painter of some ability, and both respected artists and understood the aims of their existence. . . . Scheffer, like David, led an ardent political life by the side of his artistic one; but whereas David's political career lowers him in the opinion even of his own party, that of Scheffer is always honorable, and its greatest fault is nothing worse than that want of prudence inseparable from all private political action. . . . Scheffer will be remembered as a friend of the Orleans family. He was introduced to them by Gérard in 1826, and became their drawing-master, and soon afterwards their friend. . . . It is very curious that Scheffer was one of the two persons [Thiers being the other] who, in 1830, rode to Neuilly to tell Louis Philippe that he was to be king, and that Scheffer should have been also one of the sad group that quitted the Tuileries in 1848, when he assisted Louis Philippe into his cab. . . . The affectionate relation which existed between Scheffer and the Princess Marie reminds us of Roger Ascham and Lady Jane Grey. . . . Scheffer, as an artist, owes his rank almost entirely to the elevation of his feeling. His drawing is usually correct and his taste refined; but his color is bad, and though his handling is neat, from much practice, it has no artistic subtlety. The excellence of his personal character had some concern in his success. . . . I have a great difficulty in admitting that any artist is a great painter who is not also a colorist, and Scheffer, by uniting bad color with considerable artistic merits of other kinds, has done positive harm to the art of painting. . . . Of landscape he was wholly ignorant, and, like most figure-painters, could not understand that there were fields of study in that department of art lying outside the limits of his knowledge. He was a cultivated gentleman and man of the world, and had the habits of one, so far as they were compatible with the industrious pursuit of art. His great interest in politics gave him a common ground on which he habitually met men of distinction who were more or less indifferent to painting. In this respect Scheffer enjoyed an advantage somewhat rare among artists, whose own pursuit is so engrossing that they are liable to be entirely absorbed by it. . . . He will be remembered as an artist of high aim and pure sentiment, and a man of more than common political conviction and fidelity, but his influence upon art has been slight, and will not be durable." — HAMERTON'S *Contemporary French Painters*.

"However, Ary Scheffer was not alone an artist, he was a mind, a heart, a character : a mind open to all culture, all graces, all enthusiasms ; a heart tender, generous, devoted, under an envelope somewhat rude and harsh ; a character imbued with stoicism, with inflexible uprightness, austere probity, which has lived in our time (it is to say all) without pollution, without weakness or faltering. Have I told how sweet and true were his friendships, how solid and charming his conversations, how sincere, indulgent, and faithful his affection? To enjoy them was the privilege of his friends and associates. Did I tell of his unbounded generosity, his prodigal benevolence, so inexpressible that after a fruitful, laborious life and many well-paid labors, Scheffer had only wherewith to live from day to day, and left not the least saving? He would tell me that the left hand should not know that which the right gives. Shall I tell, in fine, the immovable constancy of his opinions and of the attachments which he formed? . . . I wish only among a hundred equally honorable acts to cite one, not well known, and which a late confidence revealed to me. Ary Scheffer was for a long time an Officer of the Legion of Honor. After the terrible and fatal days of June, 1848, when he bravely led the battalion of the National Guard, of which he was chief, the cross of a commander was offered him. 'If this distinction,' replied he, 'were accorded to me in my career as an artist, and as a prize for my works, I should receive it with deference and satisfaction ; but to adorn myself with a collar which would recall to me the horrible combats of civil war, — never!' He was inflexible. This instance suffices to paint the man, and we can terminate this sketch of his life with the last words of the preface to the Book of Job, in which the eminent interpreter of this old Hebrew poet deplors that Ary Scheffer was not able to finish his compositions on this subject. 'Alas! what lessons of moral elevation, what a source of profound emotions and high thoughts, have disappeared from our age, so poor in great souls, with the last sigh of this man of heart and genius.'" — LOUIS VIARDOT, *Gazette des Beaux-Arts*, February, 1859.

**Schelfhout, Andrew.** (*Dutch.*) Born at The Hague (1787–1870). Member of all the academies of Holland. Medals at Antwerp, Brussels, Ghent, and The Hague. This landscape-painter was especially successful in representing winter scenes. His pictures are in the Munich and other galleries. They are usually small, although he has sometimes painted large works. They show skillful drawing, with fine knowledge of perspective, and are good in color and careful in execution. At the Johnston sale, "A Winter Landscape" (21 by 27) sold for \$610. It was from the Wolfe sale in 1863. At a sale in Utrecht, 1873, "The Mountain Landscape" brought £758. Mr. Probasco of Cincinnati has in his collection "A Skating Scene" by Schelfhout, painted in 1849, which is a fine example of this master's style.

**Schenck, August-Frederic-Albrecht.** (*Ger.*) Born at Gluckstadt, 1828. Chevalier of the Orders of Christ of Portugal and of Isabella the Catholic. Medal at Philadelphia. He passed some time in business in England and Portugal before he became a pupil of Cogniet. He made his début at the Salon of 1855. His "Repose on the Seashore" (1864) and "The Awakening" (1865) were bought by the State. His pictures are much admired, and his reputation is, perhaps, greater in England, Portugal, and America than in France. His exhibit of 1877, "The Return to the Park" and "A Bit of Auvergne," was much praised. Soon after his début he lost his fortune.



At Philadelphia he exhibited "Sheep in a Storm." Mr. D. Waldo Lincoln has a very fine work by Schenck with the same title. Among his more famous pictures are "Autour de l'auge," belonging to Count Castellani; "Perdus," to Miss Wolfe of New York; "The last Hour," to Mr. Gibson of Philadelphia. Mrs. Eliza Sutton of Peabody, Mass., has a fine example of his brighter manner, where the flock are beneath a bright sky, in the midst of gay flowers and fresh pasturage. The "Awakening" is at the Museum of Bordeaux; and "In the Dale," at the Museum of Lille,—in short, Schenck's pictures are in many galleries in Europe and America. At the Salon of 1878 he exhibited "Anguish" and "The Neighboring Mill."

"Albert Schenck is certainly one of the most original figures of the contemporaneous artistic gallery; I should like to have the time to paint in full this robust companion, born in Holstein, annexed by Prussia without asking, and adopted by France because he wished it. All the world to-day regards Schenck as one of our first animal-painters. He is one of those originals, of a species not yet extinct, who prefer dogs to men, and find more sweetness in sheep than in women. With such fancies one leaves the city for the fields, and has only to do with animals. Our artist has taken this part after having profoundly studied his fellow-creatures. Retired to Écouen, to a farm, he lives in the midst of oxen, dogs, goats, asses, horses, and sheep of all types, races, and species; cares for them, cultivates them, loves them, and above all studies them, as never artist studied his models. He knows better than any one their habitual behavior, their favorite poses, their preferred attitudes, and the mobile play of their physiognomies. By means of studying closely the joys and griefs of these modest companions and humble servants of man, he has penetrated the inmost recesses of their souls, which he knows how to show us in pictures of striking truth. His animals' heads are portraits particularized with all the care which Cabanel, Dubufe, and Bonnat gave to the human mask. The picture which he exhibits to-day under the title of 'Angoisses' is pathetic to the last degree. A lamb is wounded, lying on the ground, losing its blood, which pours out of a horrible wound. The ravens, with their infallible instinct, scent the approaching death, and await their prey; their sinister circle is closed in,—the unfortunate little beast cannot escape them. The mother is there; she comprehends it, the poor creature! the fate which awaits her dear nursling, and broken-hearted, full of anguish [it is the title of the picture, and it is just], she bleats for the shepherd who comes not. It is a little drama, this picture, and as poignant as if it had men for actors and victims."—*Supplement of the Figaro*, June 5, 1878.

"There are few artists more popular than Schenck, and the crowd which goes from year to year to the Palace of Industry has quickly discovered, among the innumerable pictures, his works with a touch so *spirituelle* and a dramatism so powerful in their simplicity. The reflected judgment of the connoisseurs confirms the instantaneous impression of the multitude, and this artist is able to please equally the difficult and the naïfs."—ÉDOUARD DRUMONT, *Galérie Contemporaine, Littéraire, Artistique*, 1871.

**Schendel, Petrus van.** (*Dutch.*) Born at Ter Heyden (1806–1870). Medals at Paris, in Holland and Brussels. Studied in Amsterdam, Rotterdam, and Antwerp. His earlier works included a variety of subjects. After a time he devoted himself to scenes by lamplight and firelight, which were very popular. At the National Gallery at Berlin are two of his market-scenes, "A Woman selling Fish" and another with vegetables. At the Leipsic Museum are "The Return from the Hunt" and "A Scene in a Fish-Market."

**Schetky, John Christian.** (*Brit.*) Born in Scotland (1778 – 1874). Educated at the High School of Edinburgh, with Brougham, Scott, and Horner. In 1825 and previously he exhibited marine-pictures of an historical character, and was marine-painter successively to George IV., William IV., and Victoria. He exhibited at the Royal Academy, London, as late as 1871, “A Gallant Rescue” and “Coming to Anchor in Portland Roads”; in 1872, he sent “Wreck of the Frigate Anson,” “Shipping in the Olden Time,” and “A Trial of Speed off the Dodman.”

“As a marine-painter Mr. Schetky’s pictures were always held in estimation for their truthfulness; this quality appears to have been his great aim. A gallery of his works would contain among them some of the most stirring naval actions that occurred during the long wars of the early part of this century, besides others of a later time.” — *Art Journal*, February, 1874.

**Schievelbein, Friedrich Anton Hermann.** (*Ger.*) Born in Berlin (1817 – 1867). Pupil of the Berlin Academy and of Professor Ludwig Wichmann. He early received a commission at St. Petersburg, where he was employed in the rebuilding of the Winter Palace and on the St. Isaac’s Church. At that time he had taken the grand prize at Berlin. Before he left for Rome he sent in his drawing for the group for the Castle Bridge. The choice fell on his design, and he soon returned from Rome in order to execute it. At Berlin he was very active and much employed in public works. The Stein memorial was completed from his designs, by his pupils, after his death (it was not erected until 1875). He also made the statues of Luther and Melancthon for the University of Königsberg. At the National Gallery, Berlin, is the model of a frieze in relief, subject, the “Destruction of Pompeii.” Among his other works are, “The Muses,” “Raphael,” “The Months” (at Sans-souci), “Colossal Statue of Hermann von Salza,” “A Despised Christ,” “A Winter Evening,” “A Protecting Angel,” etc.

**Schilling, Johannes.** (*Ger.*) Born at Mittweida, 1828. At the Leipsic Museum are his reliefs of “Jupiter and Ganymede” and “Aphrodite and Eros.” At the Brühl Terrace in Dresden are his groups of “Evening” and “Night.” Among his latest productions is the National Monument in the Niederwald, — a great work, combining a representation of “Germania,” “Peace,” “War,” “The Rhine and Moselle,” “The Watch on the Rhine,” etc. It was unveiled in 1883.

**Schinkel, Karl Friedrich.** (*Ger.*) Born at Neu-Ruppin (1781 – 1841). Studied at the Academy of Berlin under David and Friedrich Gilly. Traveled in Italy and visited Paris. He was for a while obliged to support himself by painting, at which time he became associated with Karl Gropius, for whom he later composed his famous panoramas. In 1824 and ’26 he again visited Italy and France, and also England. In 1839 he received a high official position as an architect in Prussia. His decorative works were remarkable for their



grandeur of conception and grace of composition. He was somewhat wanting in technique; but his sentiment and rich imagination gave a spirit to his works which more than compensated for this. At the National Gallery of Berlin are, "An Ideal Landscape at Sunset," "An Italian Landscape," and several others.

**Schirmer, Guillaume.** (*Ger.*) Born at Berlin (1804–1866). Professor and Member of the Academy of Berlin. He executed decorative works in the Castle of Prince Albert of Prussia, and in the New Museum of Berlin. In the National Gallery, Berlin, are his pictures of "Tasso's House at Sorrento" and a "Scene at Sans-Souci."

**Schleich, Eduard.** (*Ger.*) Born in Castle Haarbach near Landshut (1812–1874). Royal Professor of Bavaria. Pupil of the Munich Academy, but essentially taught by the old masters and nature, which he studied lovingly. His pictures are landscapes. He traveled considerably in Europe. His "Evening Landscape" is in the National Gallery, Berlin. His "Beach at Scheveningen" (belonging to the Royal Museum at Munich) was at the Paris Exposition of 1878.

**Schlesinger, Henri Guillaume.** (*Fr.*) Born at Frankfort. (Naturalized Frenchman.) Chevalier of the Legion of Honor. Pupil of the Academy of Vienna. He made his *début* at the Salon of 1840. At the Salon of 1875 he exhibited "The Dove-Cot" and "Jehanne"; in 1874, "Brother and Sister"; in 1872, "Lost Labor"; in 1869, "The Good Friends," etc. He has exhibited many portraits. At the Royal Academy, in 1873, he had "Ce n'est pas moi!" To the Salon of 1878 he sent "A Good Kiss" and "Correggio drawing some Pictures of Children."

**Schloesser, Karl.** (*Ger.*) Born at Darmstadt. Painter of the Düsseldorf school. Resides in London. Knight of the Order of Merit. Medal at Vienna. At the Exhibition of 1876, at the Royal Academy, he exhibited "The Village Lawyer"; at the first exhibition of the Grosvenor Gallery (1877), "The Refectory." His "Forbidden Fruit" was bought by Napoleon III. Among his other works are, "The Reprimand" and "Reading the News," — the last is a small picture (only 12 by 9) and was sold at the Johnston sale in 1876 for \$310. "The Political Opponents" was much remarked at the Berlin Exposition of 1871. In 1875 he exhibited "Obligatory Instruction" (two children sent off to school, one going very unwillingly). At the London Academy in 1878 he exhibited "Reprimand," and at Paris, same year, "Seeking Advice."

**Schmid, Mattias.** Pupil of Piloty. Paints the same sort of subjects as Defregger, and has nearly always a political or religious motive behind his representations. One of his most powerful works represents priests playing cards before a Tyrolese inn; an old man comes forward and beseeches the holy fathers to buy his crucifixes

which he carries in his arms ; his wife with her infant remains a little behind. The priests roughly repulse him, but a young girl who is serving them with beer regards the old man with pity.

**Schmidt, Max.** (*Ger.*) Born in Berlin, 1818. Professor at Königsberg. Member of the Academy of Berlin. Medals at Berlin and Vienna. Studied at the Berlin Academy. Traveled extensively in Europe and in the East. Landscape-painter. Some of his decorative works are in the New Museum at Berlin. In the National Gallery, Berlin, is his "Wood and Mountain." His "Banks of the Spree, — Dull Weather" was at the Paris Exposition of 1878.

**Schnorr von Carolsfeld, Julius Veit Hans.** (*Ger.*) Born at Leipsic (1794 – 1872). Member of the Institute of France. Professor at the Academy of Munich, and later at the Academy of Dresden, where he was also Director of the Royal Museum. Pupil of his father and of the Academy of Vienna. In 1817 he went to Rome and remained ten years. After his return to Germany he was commissioned by King Louis to execute decorative works at the new Residence. They consisted of five pictures from the story of the Nibelungenlied. He also executed other important works of the same sort, such as scenes from the lives of Charlemagne, Barbarossa, and Rudolf of Hapsburg. The cartoons of the Nibelungen series and a picture of "St. Roch distributing Alms" are in the Museum of Leipsic. At the National Gallery, Berlin, are two other cartoons of scenes from the Nibelungenlied. Among his other pictures are, "The Three Christian Cavaliers" and "The Three Pagan Cavaliers," a "Holy Family," frescos of scenes from the works of Ariosto, the "Marriage of Cana," "Jacob and Rachel," the "Annunciation," and other religious subjects.

**Schoenewerk, Alexandre.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of David d'Angers, Jollivet, and Triqueti. At the Salon of 1877 he exhibited the "Mime-dompteur," a group in plaster ; in 1876, "Hesitation," a marble statue ; in 1875, "A Young Girl at the Fountain," in terra-cotta, being a reduction of the marble statue of 1873 ; in 1874, "Lulli," plaster statue (model of a work intended for the New Opera), "St. Thomas Aquinas," statue in stone (for the façade of the Sarbonne), and "The Upper Portion of a Monument to E. Ortolan, Professor at Law," bronze ; and, in 1872, a statue of the "Young Tarentine," a subject suggested by the words of Chénier, —

" Elle a vécu, Myrto, la jeune Tarentine,  
Son beau corps a roulé sous la vague marine ! "

**Scholtz, Julius.** (*Ger.*) Born at Breslau, 1825. Professor in the Academy of Dresden, and Member of the Academy of Berlin. Studied at Dresden Academy and under J. Hübner. He is an historical painter. In the National Gallery at Berlin is his "Volunteers of 1813 before Frederick William III."

**Schorn, Charles.** (*Ger.*) Born at Düsseldorf (1803 – 1850). Pupil



of Cornelius at Munich, and of Gros and Ingres at Paris. When he returned to Munich he assisted Cornelius in some of his great works. Schorn made the cartoon for a painted glass window for the Cathedral of Ratisbon, representing "The Conversion of Slaves by St. Benno." He was employed by the King of Bavaria to assist in forming the Munich Gallery. He visited many continental cities to collect pictures, and in London purchased Wilkie's "Reading of the Will." His own pictures are of the historical *genre* style, such as "Paul III. contemplating the Portrait of Luther," "Salvator Rosa among Brigands," etc.

**Schrader, Julius.** (*Ger.*) Born at Berlin, 1815. Professor and Member of the Academic Senate of the Academy of Berlin. Medal at Paris, 1855. Pupil of his father and the Academy of Berlin, where he obtained several prizes, but failed of that which would take him to Rome. He also studied at Düsseldorf under Hildebrandt and Wilhelm Schadow. At Berlin in 1844 he gained the grand prize, and went to Rome in 1845, where he remained three years. He there painted the "Capitulation of Calais," which was much admired, and gained him his election to the Academy of Berlin. His best works are, "Frederick the Great after the Battle of Kallin," at the Museum of Leipsic; "Jephthah's Daughter," in the Museum of Königsberg; "The Consecration of the Church of St. Sophia at Constantinople by the Emperor Justinian" (1853), a grand mural painting at the Museum of Berlin; and "Cromwell at the Death-Bed of his Daughter" (1864), in the Museum of Cologne. At the Exposition in the Royal Academy at Berlin, in 1876, he exhibited "The Flight" and two portraits; and to Paris, in 1878, he sent a portrait of Dr. Becker.

"Schrader is, moreover, one of the best painters of *genre* and of portraits of our time, and his portraits of Alexander von Humboldt and Peter de Cornelius may be mentioned, above all, as veritable *chefs-d'œuvre*. His principal qualities are a profound science of colors, an inimitable talent in the drawing of the nude and of draperies, and a consummate knowledge of the costumes of all times." — LAROUSSE, *Dictionnaire Universel*.

**Schreyer, Adolphe.** (*Ger.*) Born at Frankfort-on-the-Main, 1828. Medals at Paris, 1864, '65, and '67; at Vienna, in 1873; at Brussels, in 1863; and the Cross of the Order of Léopold in 1864. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenbourg-Schwerin, and is Member of the Academies of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nochstift. Belonging to a distinguished family, this artist received every advantage that travel and instruction can give. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea. He has visited Algiers, and other Eastern countries, as well as all the principal countries of Europe, and everywhere has diligently studied his subjects. Among his best works are the "Battle of Waghensel," belonging to the Duke of Mecklenbourg; the "Battle of Comorn," belonging to the Count of Bouilly-Mensdorf; "An Attack of Cavalry," belonging to

M. Ravenet of Berlin ; the " Prince of Taxis wounded at Temeswar," belonging to the family of the Prince. His "Horses of the Irregular Cossacks," snow-scene (1864), and a "Charge of the Artillery of the Imperial Guard in the Crimea" (1865) are in the Luxembourg. At the Johnston sale, New York, 1876, "Wallachian Peasants crossing a Ford" (21 by 42) sold for \$ 2,700 ; and "Arabs Retreating" (45 by 69) for \$ 6,700. At the Latham sale, New York, 1878, "Traveling in Russia" (18 by 42) sold for \$ 2,150 ; "A Wet Day in Moldavia" (18 by 42) for \$ 2,050, and a "Wallachian Stable on Fire" (47 by 79) for \$ 3,500. "The Watering-Place" is in the Corcoran Gallery at Washington. At the Museum of Fine Arts in Boston was the "Flight of the Standard-Bearer," belonging to John C. Phillips. At the Walters Gallery, Baltimore, are the "Winter Scene in Poland" and an "Arab Horseman." A fine picture called "Winter" is in the collection of Mrs. H. E. Maynard of Boston, and "Coming to Camp" belongs to Mr. Frank R. Kimball of the same city. It is a very fine specimen of Schreyer's work, and is a Wallachian winter scene.

"Schreyer joins to a grand and bold conception a profoundly poetic sentiment ; this makes him both German and French. His manner, as well as his talent, has two natures ; it recalls both Delacroix and Fromentin. His color is a happy mingling of the dreamy tones of the one and the powerful colors of the other. And one should above all admire it for the incontestable originality thus manifested in this mingling, — a quality one does not look for in a man whose character and manner have different aspects. All that I say of the color of Schreyer may be also applied to his drawing. His lines, clear and vague at the same time, are, in spite of these two distinct qualities, strangely personal with this artist. From all this the great talent of Schreyer seems like something much more than talent." — *Courrier Artistique*, February, 1864.

In the "Moniteur Universel," February 18, 1864, Théophile Gautier praised in the most exalted terms the works of this artist, and compared him to Delacroix, Decamps, and Fromentin, saying at the same time that he was an imitator of no one. The following is a translation of a charming letter to Schreyer from the same critic : —

"MY DEAR SCHREYER, — I came with Hert and Martinet to see you. You are gone out, but your genius remains at home. We have admired this marvelous picture of 'Chasse-Neige,' — so true, so picturesque, so dramatic. I am egotistic enough to be a good judge in this matter. I have been myself enveloped in a snowy whirlwind near Kowno, and your canvas makes me shiver ; I seem to be still in Russia. We hope that you will be willing to send this masterpiece to our exposition. I dare not believe in such a happiness, and I thank you in my name and in the name of the Société nationale des Beaux-Arts.

Your admirer and President,

"THÉOPHILE GAUTIER."

**Schrœdter, Adolf.** (*Ger.*) Born at Schwedt (1805 – 1875). Member of the Academy of Berlin. Professor of the Polytechnic School at Carlsruhe. Pupil of the Düsseldorf Academy. His pictures were *genre* subjects, with a comic element, such as scenes from "Don Quixote," "Falstaff," etc., "The Wine-Taster," "The May Tree," and others. At the Wolfe sale, New York, 1863, "Falstaff thrown into the Thames" sold for \$ 975.

**Schulz, Moritz.** (*Ger.*) Born in Leobschütz, 1825. Honorary



Member of the Polytechnic School at Rotterdam. Studied at the Academy of Berlin. Was in Rome from 1854 to '70, when he established himself in Berlin. One of the bas-reliefs on the column of Victory is by Schulz, and he has executed two groups illustrative of Instruction in the Arts, which are in the National Gallery at Berlin. At Berlin, in 1871, he exhibited "Cupid and Psyche," "Love's Dream," and "Rape of Ganymede"; in 1876, "Night as a Charity" and "Bacchantes, a Faun, etc."

**Schutzenberger, Louis-Frederic.** (*Fr.*) Born at Strasbourg. Chevalier of the Legion of Honor. Pupil of Gleyre. At the Salon of 1877 he exhibited, "The Harvest,—Souvenir of Italy" and "Diana at the Bath"; in 1876, a portrait and "Joan of Arc hearing her Voices"; in 1875, "The Seven Capital Sins," "The Flight of Nero," and "A Marsh in the Gombo of Pisa," etc. At the Luxembourg are "Terpsichore" (1861) and "Centaur hunting a Wild Boar" (1864).

**Schwarz, Albert.** (*Ger.*) Of Berlin. Medal at Philadelphia, where he exhibited "Broken Flowers."

**Schweinitz, Rudolf.** (*Ger.*) Born at Charlottenburg, 1839. Studied at the Berlin Academy under Professor Schievelbein. In 1865 he visited Paris and Italy, and has also traveled in the North of Europe. Among his works are the Soldiers' Monument for Gera, eight colossal groups for the Royal Bridge at Berlin, monument to Frederick William III. at Cologne, nine reliefs for the balcony of the Hotel de Ville at Berlin, and a group, the "Fine Arts," in the National Gallery of that city.

**Schwind, Moritz Ludwig (Ritter von).** (*Ger.*) Born at Vienna (1804–1871). Professor at the Academy of Munich. Pupil of Schnorr and Cornelius. This painter executed many frescos which brought him reputation. At the National Gallery, Berlin, is his "Rose, a Wedding Scene." At the Leipsic Museum is a cartoon, "Symphony," which is a representation of various scenes in the love of a young couple; they are called "Andante," "Allegretto," etc., like parts of a symphony in music,—several portraits are introduced. Among his other works are scenes from "Cinderella," the "War of the Singers at Wartburg," etc.

"That original and genial artist, Maurice von Schwind of Munich, has just exhibited his last completed work,—the story of the water-nymph Melusina. Like his 'Cinderella' and 'The Seven Ravens,' known to English readers by the fairy-tale of Andersen, the drawing is in water-color, about two feet high, and divided into a series of compartments, six or eight or more feet long. Schwind's particular taste has always led him to choose old German tales of fairy or of folk lore for the subject of his pictures, and, so completely does he identify himself with the story, that all those representations of his are surrounded by an atmosphere wholly their own. . . . The delicacy with which Herr von Schwind manages such subjects is decidedly a marked feature in all his compositions. Yet everything is natural, and seemingly as if it could not possibly have been otherwise." — *Art Journal*, May 7, 1870.

"Schwind was taken away from all other interests of life by his devotion to his art. Art permeated his whole being, and he ever strove for perfection. His desire to create

never allowed him to rest. His poetic conception enabled him to render the most ordinary and prosaic scenes attractive. Schwind's peculiarity can only be comprehended by seeing his representations of the antique and of old German art. A rich vein of humor runs through all his work. There is and has been, perhaps, no artist to whom the entire beauty of the antique has been more fully revealed, but while he has been so utterly occupied with the beauties of the past, he seems never to have been oblivious to the immense gap which intervenes between the old and the new. His understanding of modern, in contradistinction to classic, art, was plainly shown by Schwind in his practice of his art, and he was not the man to lessen his individuality by studying *and copying* the old masters; he used the knowledge gained from them in his own manner. So, in 1833, he went often to the Sistine and observed the works of Michael Angelo, and then, as he himself said, returned home to go on with his Ritter Kurt. His use of Grecian myths was not incompatible with this, for he copied not the dead academical forms, but he brought them down to the minds of his time by giving them the warmth of his own imagination." — CARL ALBERT REGNET, *Zeitschrift für bildende Kunst*, 1872.

**Scifoni, Anatolio.** (*Ital.*) Of Rome. Medal at Philadelphia, where he exhibited "Offerings to the Lares" and "Preparations for a Feast at Pompeii," which last was especially commended in the report of Mr. Weir.

**Scott, Sir George Gilbert, R. A.** (*Brit.*) (1811–1878.) Son of the Bible commentator. Was placed at an early age in an architect's office, and designed the Martyrs' Memorial in Oxford in 1842. Later, he furnished designs for churches in Camberwell, Croydon, Leeds, Liverpool, Doncaster, and elsewhere. In 1855 he obtained a medal of the second class for designs exhibited in the Paris Exposition of that year. In 1861 he was elected Academician of the Royal Academy in London, sending "Views illustrative of Gothic Designs of Government Offices." His drawings of the Memorial Window to the Prince Consort for the Chapel Royal, Windsor, were at the Royal Academy in 1862; view of the New Leeds Infirmary, in 1863; the Midland Railway terminus and hotel, in 1865; a new building for the University of Glasgow, in 1869. In 1873 he received the honor of Knighthood, contributing the same year, to the Royal Academy, designs for the Cathedral of St. Mary's, Edinburgh. In 1875 he exhibited Premiated Designs for the new German Parliament House, prepared in conjunction with his son, J. O. Scott.

"Scott's merit as a designer lies rather in the whole than in the details. Carefully and correctly drawn, the main outlines of his more important buildings are sometimes satisfactory. But a nearer approach reveals that the ornament is cold and unimaginative; compared with what the higher Gothic demands, it is dead decoration." — PAL-GRAVE'S *Essays on Art*.

**Scott, Julian, A. N. A.** (*Am.*) Born in the State of Vermont. During the American Civil War he was attached to a Vermont regiment, where his rough charcoal sketches of war-scenes attracted the attention of art-lovers in the army. He opened a studio in New York at the close of the war, and began to exhibit at the National Academy in 1870, sending "Gen. O. B. Wilcox in Libby Prison" (belonging to William T. Blodgett) and "The Rear-Guard at White Oak Swamp" (the property of the Union League Club). He was



elected an Associate of the National Academy in 1871. In 1873 he exhibited "Complacency" (belonging to William E. Dodge, Jr.); in 1874, "Prison Life" (belonging to John Rogers), "Near the Outposts" (belonging to Judge J. R. Brady), "Cavalry Charge near Ashby's Gap, Va., in 1862" (to Col. Joel B. Erhardt), and "On Board the Hartford" (belonging to Loyall Farragut); in 1875, "Old Records" (belonging to William E. Dodge); in 1876, "The Duel of Burr and Hamilton" and "The Capture of André" (belonging to J. Abner Harper), and "A Camp Raid" (the property of Fletcher Harper, Jr.); in 1877, "Reserves awaiting Orders" (belonging to R. B. Livermore); in 1878, "Meditation" (belonging to J. W. Casilear) and "Poke o' Moonshine." To the Water-Color Exhibition he has sent "Changing Guard, 1776," "New England Turkey-Shoot" (belonging to N. T. Bailey), and "On Guard, 1861."

[No response to circular.]

**Scott, William Bell.** (*Brit.*) (1811-1890.) Painter and Etcher. Educated in Edinburgh, but went to London in his early life, exhibiting in Royal Academy, and elsewhere, for many years. Was director of the Newcastle Government School of Art, and author of eight large pictures illustrating the History of Northumberlandshire, which are now in Wallington Hall. Published several volumes of poems; and his Autobiography, an interesting work, appeared after his death. His best-known picture is "The Eve of the Deluge," exhibited in 1865.

**Seel, Adolf.** (*Ger.*) Born at Wiesbaden, 1829. Member of the Royal Society of Water-Color Artists of Belgium. Studied at Düsseldorf Academy, and was a disciple of K. Sohn. Resided in Paris for two years, and passed two other years in Italy; traveled also in Spain, Portugal, Africa, and the Orient. On these journeys he made many sketches. At the National Gallery, Berlin, is his "Arabian Court-Yard in Cairo," which was sent to the Paris Exposition of 1878.

**Ségé, Alexandre.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Flers and Cogniet. Painter of landscapes. His "Oaks of Kertregonnec" is in the Luxembourg. To the Salon of 1878 he sent "The Green Road" (Seine et Marne), belonging to M. Hédé.

**Seiffert, Karl Friedrich.** (*Ger.*) Born in 1809. Pupil of the Berlin Academy and of Biermann. He paints landscapes and portraits. He has spent some time in Italy, but lives now in Berlin. His picture of the "Blue Grotto of Capri" is in the Berlin National Gallery.

**Sell, Christian.** (*Dane.*) Born at Altona, 1831. Studied at Düsseldorf Academy. He is a disciple of Th. Hildebrandt and W. von Schadow. Traveled in Germany and Belgium, and followed the Prussian army in the wars of 1866 and '70. Paints military *genre* subjects and scenes from the older German wars. In the National

Gallery at Berlin is his "Scene at the Battle of Königgrätz." At the Leipsic Museum is his "Soldiers in the Thirty-Years' War dividing Booty." [Died, 1883.]

**Sellier, Charles Auguste.** (*Fr.*) Born at Nancy. *Prix de Rome* in 1857. Medals in 1865 and '72. Pupil of Leborne and Cogniet. At the Salon of 1875 he exhibited "The Return of the Mendicant Friar" and "Christ in the Tomb"; in 1872, "A Nereid." This artist paints many portraits, two being at the Salon of 1878. [Died, 1882.]

**Sellstedt, Lars Gustaf, N. A.** (*Am.*) Born in Sweden, 1819. Began life as a sailor, following the sea for some years. In 1842 he settled in Buffalo, N. Y., where the better part of his professional life has been spent. Here he began to study art without a master, and made portraiture his specialty. In 1846 he met Thomas Le Clear, and profited much by the association. In 1858 he began to exhibit in the National Academy, New York. In 1859 he sent the head of a Jewish Rabbi, which attracted some attention. In 1871, when he was elected an Associate of the National Academy, he contributed his own portrait, which is now owned by the Buffalo Fine Art Academy. He exhibited a portrait of William G. Fargo in 1874, and was elected Academician. From 1862 to '76 he was Corresponding Secretary and Superintendent of the Buffalo Fine Art Academy, an institution which, with Le Clear, William H. Beard, and others, he was instrumental in founding. He was its President in 1876 and '77, and, from preference became again its Superintendent in 1878. Among Mr. Sellstedt's portraits may be mentioned those of Judge Verplanck and Mrs. Fargo (belonging to William G. Fargo), Millard Fillmore (belonging to the Buffalo Club), E. G. Spaulding and wife, Dr. William Shelton, George W. Clinton, LL. D., in the Natural Science Rooms, Buffalo, and others, including eleven "kit kat" portraits of distinguished citizens of Buffalo, — mayors, judges, lawyers, etc., in the City Hall of that city. His "Abandoned," a marine picture, is in the possession of David Gray of Buffalo, and other *genre* and marine pictures of more or less importance are owned in Buffalo and elsewhere.

"One of the very best portraits of the year is that of Mr. L. G. Sellstedt, painted by himself. It is not possible to conceive a more unaffected piece of realism." — *New York Tribune*, April, 1871.

"The half-length of an artist — probably himself — by Mr. Sellstedt of Buffalo, turning from his easel to speak to a friend or to look at a sitter, is the finest portrait in this year's Exhibition; gravely strong in color, while the head is painted with wonderful roundness and reality." — *New York Leader*, April, 1871.

**Semper, Gottfried.** (*Ger.*) Born at Hamburg, 1804. Professor of the Academy at Dresden. Member of the Academy of Marlborough House. Professor of Architecture at Zurich. Medal at Paris, 1867. This architect studied at Munich and Paris, and visited Italy, Sicily, and Greece. He acquired at Dresden a great reputation as an instructor, and was charged with the decoration of the antique cabinet of the Royal Museum. He also superintended the construction of the Hos-



pital of the Ladies of Saint-Maternité, and in 1839, by order of the King, constructed the new theater, which proved a great success. He was also architect of the new synagogue, the Villa Oppenheim, and the new Royal Museum, commenced in 1847, which he conducted only to the first floor. It was finished after his designs, with the exception of the cupola. He reconstructed the church of St. Nicolas at Hamburg. On account of political troubles he left Germany for England in 1848, and soon became a member of the Academy of Marlborough House. In 1856 he was called to Zurich, where he has been Professor of Architecture and Director of the School of Architecture of the Polytechnic Academy of the Confederation. [Died at Rome, May, 1879.]

**Settegast, Josef.** (*Ger.*) Born at Coblenz, 1813. Studied in Düsseldorf and Frankfort, and went to Rome. Upon his return to Germany he executed frescos in the Maximilian Church at Düsseldorf, which established his reputation as a painter.

**Shalders, George.** (*Brit.*) (1825–1873.) Landscape-painter. He introduced animals into his pictures, and executed many pictures of the scenery of Surrey and Hampshire, besides views in Ireland.

**Shapleigh, F. H.** (*Am.*) Born in Boston, 1842. He has spent his professional life in his native city, and was elected a member of the Boston Art Club in 1874, but received his art education in the studio of Lambinet in Paris. A landscape-painter. Among his more important pictures are, "Venice" (belonging to A. F. Harvey, Boston), French landscape (belonging to J. C. Howe), "Cathedral Rocks" (to C. O. Foster), "Mount Washington" (to W. F. Robinson), "Yosemite Valley" (in the possession of Henry C. Bacon, San Francisco), "Mirror Lake" (owned by David Dudley Field, New York), "Cohasset Harbor" (owned by Martin Bates), etc.

"Shapleigh is engaged on a winter subject, already nearly finished, the composition of which is novel and decidedly pleasing. . . . The snow is represented with great fidelity, and the cold atmosphere of winter, the dark and brittle foliage, and so forth, are also rendered capitally." — *Boston Post*, March 14, 1878.

**Shattuck, Aaron D., N. A.** (*Am.*) Born in the State of New Hampshire, in 1832. In 1850 he entered the studio of Alexander Ransom in Boston, and painted portraits. Later, he became a pupil of the National Academy of New York, settling finally in that city. He first exhibited, at the National Academy in 1856, a study of wild-flowers and grasses. In 1861 he was elected Academician. Among his earlier works are, "Glimpses of Lake Champlain," "Autumnal View of Androskoggin Scenery," "Sunset on the Lake," and others. In 1869 he sent to the National Academy, "Hillside, Lake Champlain" and "Morning Light"; in 1870, "Lake Champlain" and "A Study of Rocks"; in 1871, "The New England Farm" and "A Group of Sheep"; in 1872, "White Hills in October"; in 1873, "Sheep"; in 1874, "Sheep and Cattle in Landscape" (belonging to

J. H. Sherwood) ; in 1875, "The Old Homestead" and "Haying-Time" ; in 1876, "The Road to Simsbury, Ct." and "Autumn near Stockbridge, Mass." ; in 1877, "Granby Pastures" and "Cattle Grazing." His "Stockbridge Scenery" (25 by 42) brought \$ 660 at the Johnston sale in 1876.

"Shattuck is exact, graceful, and often effective ; there is a true pastoral vein in him. His best cattle and water scenes, with meadows and trees, are eloquent of repose and of nature." — TUCKERMAN'S *Book of the Artists*.

**Shaw, Richard Norman, R. A.** (*Brit.*) Student of the Royal Academy. Received silver medal for architectural drawings in 1852, gold medal in 1853, and traveling studentship in 1854. He has furnished designs for many public and private buildings throughout Great Britain, turning his attention chiefly to country-houses. He was elected an Associate of the Royal Academy in 1872, and Academician in 1878.

**Shaw, Annie C.** (*Am.*) Born at Troy, N. Y., 1852. She has lived for some years in Chicago, studying art under H. C. Ford of that city. She was elected an Associate of the Chicago Academy of Design in 1873, and Academician in 1876, the first woman upon whom the distinction has been conferred. Among her paintings are, "On the Calumet" (1874), belonging to J. H. Dole ; "Willow Island" (1875), belonging to C. L. Hutchinson ; "Keene Valley, N. Y." (1875), to A. A. Munger ; "Ebb-Tide on the Coast of Maine" (1876), to William Butterfield ; "Head of a Jersey Bull" (1877), to Mrs. Jenny F. Kempton ; "Returning from the Fair" (1878), exhibited in Chicago, Boston, New York, and elsewhere. Her "Illinois Prairie" was at the Centennial Exhibition at Philadelphia in 1876.

"Annie C. Shaw has steadily advanced in the profession, and has achieved decided success in painting landscapes, having studied from nature in successive summers at Mackinac, the Adirondacks, the Rock River region, the coast of Maine, and in the quiet nooks of Massachusetts. . . . Her latest painting is a study from life of an Alderney bull, which is a marked departure from her previous attempts, and is faithful to nature. It is a bold, strong picture, good in form, and filled with vigorous characteristics of animal life." — *Milwaukee Evening Wisconsin*, 1877.

"Annie C. Shaw has finished her upright landscape, of medium size, combining the best results of her studies for many years. It bears the title 'Returning from the Fair,' from the group of Alderney cattle in the road curving through the forest. The eye of the spectator is struck with the rich mass of foliage passing from the light green of the birches in the foreground, where the light breaks through, to the dark green of the dense forest, shading into the brownish tints of the early September-tinged leaves. Farther on, the eye is carried back through a beautiful vista formed by the road leading through the center of the picture, giving a fine perspective and distance through a leafy archway of elms and other forest-trees, that gracefully mingle their branches overhead, through which one catches a glimpse of deep-blue sky. As the eye follows this roadway to its distant portion, the sun lights up the sky, tingeing with a mellow light the group of small trees and willows, contrasting beautifully with the almost somber tones of the dense forest in the middle distance." — *Chicago Times*, April, 1878.

**Shirlaw, Walter.** (*Am.*) Born in Paisley, Scotland, 1837. He was taken to America in 1840, and has spent his professional



life in Chicago, Munich (Bavaria), and New York, studying in Munich for some years under Professors Raab, Wagner, Ramberg, and Lindenschmit, eminent men of the various schools there. He was elected Academician of the Chicago Academy of Design in 1868, Associate of the National Academy, New York, in 1878, and is at present (1884) a professor in the Art Students' League in the latter city. His "Toning of the Bell," a number of "Heads," and minor works are owned in Chicago. To the Society of American Artists, of which he was one of the original members and first President, he sent, in 1878, "Good Morning," "The Young Patrician," "Sleep," and a study of a "Head." To the National Academy, in 1877, he sent "Sheep-Shearing in the Bavarian Highlands"; in 1878, "The Bather" and a portrait.

His "Toning of the Bell" and "Feeding the Poultry" were at the Centennial Exhibition in Philadelphia in 1876; "Sheep-Shearing in the Bavarian Highlands," at the Paris Exposition of 1878.

"Mr. Shirlaw, a student of Munich, exhibited two exceptionally strong and admirable works, evincing remarkably dexterous powers of manipulation." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Shumway, Henry C.,** N. A. (*Am.*) Born in Middletown, Ct., 1807. He settled in New York at an early age, and during his long professional career has been a resident of that city. He was a student of the American Academy of Fine Arts in 1828 and '29, and one of the early members of the National Academy of Design, having been elected Academician in 1832. In 1829 he began his career as an artist by painting on ivory, exhibiting his work annually at the National Academy for many years. As a portrait-painter he was popular and successful, and has numbered among his sitters many prominent citizens of New York and other places. In 1838 he was commissioned to go to Washington, D. C., to paint Henry Clay, the picture being owned at present by Mrs. Gideon Lee of New York. [Died, 1884.]

**Shurtleff, R. M.,** A. N. A. (*Am.*) Born at Rindge, N. H. After studying drawing at the Lowell Institute, Boston, and at the National Academy, New York, he settled in the latter city, where most of his professional life has been spent. Among his pictures are, "A Race for Life," "The American Panther," "The Still Hunter" (belonging to George Dwight, Jr., of Springfield, Mass.), and the "Wolf at the Door," owned in Utica, N. Y.

"'A Race for Life' [N. A., 1877] is the most remarkable animal picture in the Exhibition. It will surprise every one who overlooked the artist's 'Panther' of last year, and who only remember him by his landscapes. Scene and subject are equally grim and terrific. A weird winter forest; gleams of a coppery sunset burning low behind the trees; prints of flying feet on the crisp, livid snow; and a horde of ravenous gray wolves dashing forward in an animal frenzy of pursuit, the foremost seeming to spring bodily from the canvas. . . . The open, slaverling mouths, the swift vigor of the legs and paws, the hair bristling into knotty points and rising along the back, are all repre-

sented with a power which makes the spectator's flesh creep. It is rather a ghastly subject which Mr. Shurtleff has chosen, but he has succeeded in giving it the necessary tragic dignity." — *New York Tribune*, April 28, 1878.

"Mr. Shurtleff has executed a grimly humorous painting, 'The Wolf at the Door,' representing an open studio door, with the easel and hand of the artist just dimly visible within, and hungrily waiting outside a lone gaunt wolf, evidently just at the point of starvation or he would not call at that unpromising abode." — *Springfield Republican*.

**Siegert, August.** (*Ger.*) Born at Neuwied, 1820. Studied at Düsseldorf and paints historical subjects, among which are, "The Entrance of Luther into Worms," "Frederick defending his Son pressed upon by the Soldiers of the Emperor," etc. He also paints *genre* scenes, such as "Hospitality," "Children in an Artist's Studio," and "The Service of Love," in the Museum of Hamburg. [Died, 1883.]

**Siemiradsky, Henri.** (*Pole.*) Born at Kharkow, 1843. Gold medal at St. Petersburg. Medal at Philadelphia. Pupil of the Academy of St. Petersburg. *Prix de Rome*. His picture of "The Confidence of Alexander the Great in his Physician" (1870) attracted much attention. At Philadelphia he exhibited "The Amulet Seller." His picture of "The Christians burning for Torches before Nero" excited an unusual interest in Rome. It combines remarkable effects of magnificence and horror. The architecture, the pomp of the Emperor with his Empress, courtiers, and attendants, would well befit a scene of peace and happiness. But the horrible effect of placing in the midst of all this splendor these Christian martyrs, bound and ready for the burning, with the executioners waiting to apply the torches, can only be realized in seeing it; for so well is the reality made to appear in this picture, that one feels by turns horror and pity, as fully as if in a life scene of the same character. The wonder is great that so young an artist could have grasped the thought or its execution. This picture is to be permanently in St. Petersburg.

To the Paris Exposition (1878) he sent the above-described picture, "The Cup or the Woman," and "The Shipwrecked Beggar."

**Signol, Émile** (*Fr.*) Born at Paris, 1804. Member of the Institute, and Officer of the Legion of Honor. Pupil of Blondel, Gros, and l'École des Beaux-Arts. He gained the *prix de Rome* in 1830. His picture of "The Adulteress" (1840) is at the Luxembourg, and gained much fame for the artist by reproductions in engraving which are widely known. Several works by this master are at Versailles. His "Death of Sapphira" is at the Madeleine. He has executed much decorative work in other churches of Paris, the last of which was that of Saint-Augustin. He has also painted many portraits.

**Silva, Francis A.** (*Am.*) Born in New York, 1835. He inherited his taste for art from his grandfather, Col. François Jean of the French army, who was exiled during the first Revolution, went to Lisbon, devoted himself to his brush, and became Painter to the Spanish Court. Young Silva, whose father opposed his studying art, after trying several trades, was finally apprenticed to a sign-painter in



New York, remaining until the outbreak of the Civil War. He served in the army as an officer until 1866, when he returned to his native city. In 1868 he began his professional career as an artist. He is entirely self-taught. He was elected a Member of the Water-Color Society in 1872, of the Artists' Fund Society in 1873. He devotes himself particularly to marine views. Among his more important works are, "Moonrise" (belonging to Eugene Van Rensselaer), "On the Hudson" (to Dr. Judson of St. Petersburg, Russia), "Sunrise in Boston Harbor" (to H. P. Cooper), "A Gray Day at Cape Ann" (to R. G. Dun), "Bass Rocks" (to George C. Waldo), "Sunset on the Coast" and "Moonrise, Hudson River" (to J. A. Jameson), "New London Light" (to Cortlandt Palmer), "The Twilight Hour" (to Jackson Schultz), "Hudson River" (to Cyrus Butler), "The Yacht Magic" (to W. T. Garner), and "Moonlight on the Chesapeake" (to W. J. Best).

**Simart, Pierre Charles.** (*Fr.*) Born at Troyes (1806 - 1857). Member of the Institute. He wished to be a sculptor from his earliest years; but he met with positive persecution from his family on account of this desire, and at seventeen he went to Paris with a pension of only 300 francs a year from his native city. It is easy to see that on this sum he could only live in misery, and his trials had such an effect on him that one of his friends says of him, that he entered on life with a broken heart. He was always a prey to intense sadness, as may be seen from his letters (*Étude sur sa vie et son œuvre* par M. Gustave Eyriès). In 1833 Simart obtained the grand *prix de Rome*, and went there at about the same time as Ingres, who replaced Horace Vernet. His first notable work was the "Disk-Thrower," models of which, in plaster, are at the Louvre and at the Museum of Troyes. His "Orestes taking Refuge at the Altar of Pallas" was called by Ingres the most beautiful statue of modern times. It was seen at the Salon of 1840. The plaster model is at the château of Vendreuve, and the marble is at the Museum of Rouen. He next executed two bas-reliefs, "Sculpture" and "Architecture," which were placed on the right wing of the Hotel de Ville at Paris; two large figures, "Justice" and "Abundance," attached to the columns of the Barrière du Trône; the bust of a Prince of the House of Orleans, at Versailles; "Philosophy," a marble statue in the library of the Luxembourg; a bust of M. Jourdan at the Museum of Troyes; and "An Angel consoling Tobias," belonging to Daguet, a molder at Paris. All these works were executed between 1840 and '43. In 1841 Simart married, and from that time his life was happier. He then undertook a "Virgin and Child" for the altar of the Virgin in the Cathedral of Troyes. It is now in its place, — a marble group, — both figures are standing, but the position seems to separate too much the mother and child; altogether, it is not satisfactory in sentiment. Simart next executed the bas-reliefs for the château of the Duke de

Luynes at Dampierre ; they are among his best works. For several years previous to 1857 he was occupied with the decoration of the tomb of Napoleon I. at the Invalides, and the ceiling of the Salon Carré at the Louvre. These works are not likely to increase his fame. In 1857 he composed the charming group of "Art demanding Inspiration from Poesy" (in marble), in the Salle du Trône at the palace of the Luxembourg. This was completed from his model after his death. At the Museum of Troyes is a collection of models from his works.

**Simler, Friedrich Karl Josef.** (*Ger.*) Born at Hanau (1801–1872). Studied at Munich. Landscape and animal painter. He remained some time at Vienna, and traveled in Upper Austria and Styria ; later, in France and Italy. He was for a time at Hanover, where he had been commissioned to paint a number of portraits. In 1862 he settled at Aschaffenburg. At the National Gallery, Berlin, is his picture of a "Wild Bull." The three sons of Simler all studied art.

**Simmons, William Henry.** (*Brit.*) Born in 1811. Received his art education in London, and gained a medal of the Society of Arts while still a young man. Among the more important of Simmons' plates are, "The Queen in the Highlands," after Landseer ; "The Marriage of the Prince of Wales," after Frith ; "A Wee Bit Fractionious," "His Only Pair," "Daddy's Coming," "The Poor Man's Friend," "Baith Faither and Mither," and others, after Thomas Faed ; "Christ and his Disciples" and "The Light of the World," after Holman Hunt ; "The Proscribed Royalist" and "Rosalind and Celia," after Millais ; "Not Guilty," after Abraham Solomon ; "Both Puzzled" and "Steady, Johnny!" after Erskine Nicol ; "Luff! Boy!" after Hook ; "Great Expectations," after Henry Le Jeune ; "The Shepherd of Jerusalem," after P. R. Morris ; and many more. [Died, 1882.]

**Simmons, Franklin.** (*Am.*) Born in Maine, 1841. He devoted his leisure time as a boy to drawing and painting, and finally to modeling, executing portrait busts as soon as he graduated from college. In Washington, during the Civil War, he found ample employment in the cutting of busts of statesmen and soldiers, and the execution in bronze of several statues for public monuments. He settled in Rome about 1867. Among his works executed there are the statues of Roger Williams and Governor King, in Washington ; "Jochebed," for Mr. W. S. Appleton ; "Roger Williams," in bronze, in Providence, R. I., unveiled in 1877 ; and the Naval Monument in front of the National Capitol.

"The general expression of the principal figure [Jochebed] is the union of mental activity with external repose. This is well contrasted with the restless playfulness of the smiling boy, Moses. The design of Jochebed's figure would almost amount to grandeur were not its simplicity lessened in a degree by the exuberance of the drapery, or rather by its being cut up into numberless folds." — *Art Journal*, October, 1873.

"The story tells itself with all-sufficient completeness, but the merits of the statue



['Jochebed'] do not by any means exhaust themselves with a satisfactory exposition of the subject. The face is full of expression, and the draperies, while broadly massed, as draperies in sculpture always should be, are minutely and admirably studied in a manner that is suggestive of some of the best antique work." — *Great American Sculptors*.

**Simonetti, Cavaliere Attilio.** (*Ital.*) Born at Rome. Professor at Naples. Pupil of Fortuny. At the Paris Salon of 1875 he exhibited "The First Fable"; in 1876, "After the Ball"; in 1878, at the Exposition, "Via Giuseppe Mancinelli, at Palazzolo." At the Johnston sale, New York, 1876, his "Proclamation in Front of the Pantheon" (32 by 63) sold for \$ 2,725.

**Simonsen, Niels.** (*Dane.*) Born in Copenhagen, 1807. Member of the Academy of Copenhagen. Studied first in Copenhagen under Professor Lund. Went then to Munich. He traveled in Algeria, and, by a picture of "Lord Byron's Corsair," won considerable fame. His best works are sea-views, among which may be mentioned "Fishermen rescuing a Ship in the North Sea." "A Betrothal, Sweden" may be commended for its representation of national customs.

**Simpson, William.** (*Brit.*) Born in Glasgow. He commenced his career as an artist in his native city, where he was apprenticed to a firm of lithographers. Later, he removed to London, entering the employment of the Messrs. Day. He went to the Crimea in 1854, and during the Russian war sent home sketches which were published in book form. He was in India in 1859, and has visited many countries on the staff of the Illustrated London News. He is a member of the Royal Geographical Society, and exhibits occasionally sketches in water-colors, as well as in black and white.

**Sinding, Otto.** (*Norwegian.*) Medal at Philadelphia, where he exhibited "Ruth and Boaz," which Weir pronounced the most important work in the exhibit of Norway, and says, in his report, "This picture is a production of mature art, admirable in sentiment, in breadth and freedom of execution, and fine in color. The figures are thoroughly well drawn, and the landscape skillfully rendered."

"Otto Sinding is a coast-painter who makes one actually hear the roar of the breakers as they chase each other in tumultuous masses, and lash the rocks with a power that may be felt." — BENJAMIN'S *Contemporary Art in Europe*.

**Skill, F. John.** (*Brit.*) Contemporary English water-color artist. Member of the Institute, living in London. Devotes himself to landscape and marine views, with occasional figure-pieces. Among his works are, "Rising Tide," "By the Sea," "A Shrimper," "Thames Lock in June," "Sheep, South Devon," "Little Cow-Keeper," "Her First Ball," etc. To the Paris Exposition he contributed, "View on the Tiber" and "San Lorenzo, Genoa." [Died, 1881.]

"The tints are so delicately chosen, are so skillfully combined, that we must look upon this little sketch [F. J. Skill's 'Sunrise on the Grand Canal, Venice,' 1875] as equal in effect to anything in the Exhibition. It is conceived and executed in the true spirit of water-color art." — *Art Journal*, February, 1875.

**Skovgaard, Peter Christian.** (*Dane.*) (1817 – 1876.) Profes-

sor at the Academy of Copenhagen, where he studied and won medals. He is one of the most celebrated landscape-painters of Denmark. Few northern artists have so nearly approached Claude Lorraine. His drawing is better than his color. His pictures of wood-scenes and of gently flowing streams are especially good. Several of his best works are at Christiansborg. His portraits are also good. Eight of his Danish landscapes were exhibited at the Paris Exposition of 1878.

**Slingeneyer, Ernest.** (*Belgian.*) Born at Loochristi, 1823. Chevalier of the Order of Léopold. He won several medals. Pupil of Wappers. He sent to the Brussels Exposition of 1842 "The Avenger," afterwards seen at Paris and The Hague, and sold in Cologne. His "Death of Classicus" was purchased by the King of Holland; the "Death of Jacobsen," by the King of Belgium; "Camoens," by the King of Portugal. He has painted several battle-pieces, which have been much praised. Among his other works are, "The Christian Martyr," "An Episode of St. Bartholomew's," and "The Physician Vesalius following the Army of Charles V.," a *chef-d'œuvre*, now at the Museum of Brussels.

**Small, William.** (*Brit.*) Contemporary English landscape-artist, residing in London. Member of the Institute of Painters in Water-Colors. Among his works in that medium are, "The Fallen Monarch," "Going to Market," "Connemara," "Early Spring," "The Harvest-Field," "The Last Offer," "At Hampstead," etc. In oil he has exhibited of late years, at the Royal Academy, "After the Storm," "The Highland Harvest-Home," and others. To the Paris Exposition of 1878 he sent "The Wreck" (in oil), and "Beech-Trees" and "Poplars" (in water-colors).

"'The Wreck' [R. A., 1876], by William Small, is a noble specimen of grandly painted seascape, certainly one of the masterpieces of the year." — *Art Journal*, July, 1876.

**Smart, John.** (*Brit.*) Born in Edinburgh. Educated in his native city, spending the greater part of his professional life there. A landscape-painter, he devotes himself particularly to the wild and barren scenery of the Highlands of Scotland, frequently introducing cattle into his pictures. For some years Associate of the Royal Scottish Academy, he was elected Academician in 1877. Among his later works may be noted, "Autumn, Glen Lyons," "Drumharry," "Head of Glen Ogle," "Hill Frank, — Clipping-Day," "A Feeding Storm," "In the Pass of Lyon," "Far from the Busy World," "When Hill-taps a' were White," "Halt of the Herd," etc., exhibited at the Royal Academy and the Royal Scottish Academy. His "Gloom of Glen Ogle" was at the Philadelphia Exhibition of 1876; "Among the Yellow Corn," at Paris in 1878.

"Perhaps John Smart has risen more rapidly into deserved esteem than most of his compeers. He has certainly never achieved greater success than in 'The First of Winter's Snaws' [R. S. A., 1874]. The chill from the whitened hillside creeps into our blood, and we feel that none but a veritable scion of cauld Caledonia could have expounded a theme of such thoroughly bleak nationality." — *Art Journal*, March, 1874.



**Smillie, James.** (*Brit.-Am.*) Born at Edinburgh, 1807. When about eleven years old he was apprenticed to a silver-engraver. This master died soon, and Smillie was for a short time with Edward Mitchell, an engraver of pictures. When he was less than fourteen he was taken to America. His father and brothers established themselves as jewelers in Quebec, and James worked for them. His skill attracted the notice of Lord Dalhousie, who gave him a passage to London, with letters of introduction. This proved an injury, for the engravers to whom he applied demanded large prices for his instruction, supposing him to be a protégé of Lord Dalhousie. He therefore went to Edinburgh, and remained five months with Andrew Wilson, and then returned to Quebec. He went to New York City in 1829, and has since resided there. He has been much connected with bank-note engraving. He was made a member of the National Academy in 1851. His plate of "The Convent Gate," after R. W. Weir, first attracted public attention to his work. His series after Cole's "Voyage of Life" and Bierstadt's "Rocky Mountains" are too well known to require praise. Among his best plates are, "The Bay and Harbor of New York," after John G. Chapman; "Dover Plains," after A. B. Durand; "Evening, in the New York Highlands," after Weir; "Mount Washington, from Conway Valley," after John F. Kensett; "American Harvesting," after J. F. Cropsey; "The Land of the Cypress," after D. Huntington; etc.

"James Smillie, conceded to be the best landscape engraver in America, is altogether a self-educated man, overcoming every obstacle by patient, persistent effort. His plates, the most important in this particular branch of the art yet produced in this country, executed with great taste and ability, are replete with fine artistic feeling, and are truthful translations of the originals." — W. S. BAKER, *American Engravers and their Works*.

**Smillie, James D., N. A.** (*Am.*) Born in New York, 1833. Son of James Smillie, N. A., by whom he was educated as an engraver on steel, devoting all his time to that profession, until 1864, when he turned his attention to drawing and painting, without, however, the benefit of schools or masters. He has spent his professional life in New York, studying also among the great mountain-ranges of the United States, the Sierras, the Adirondacks, the Rocky, White, and Catskill Mountains. He made a short visit to Europe in 1862. He was elected an Associate of the National Academy in 1868, Academician in 1876, and member of the Council the next year. He was one of the original members of the American Society of Painters in Water-Colors, in 1866, was its first Treasurer, and its President from 1873 to '78, contributing regularly to its exhibitions as well as to those of the Academy of Design. Among the more important of his works may be mentioned, "Evening among the Sierras of California" (owned by S. T. Williams of New York), "The Lifting of the Clouds, White Mountains" (belonging to George Hearne of New York), and "Dark against Day's Golden Death" (belonging to William M. Smillie of

New York), all in oil ; in water, "A Scrub-Race on the Western Prairies" (owned by W. Wilson of New York) and "The Track of the Torrent, Adirondacks" (in the collection of F. W. Lewis of Philadelphia). "The Scrub-Race" and "A Study from Nature, Ausable River" were at the Centennial Exhibition at Philadelphia in 1876. For Appletons' "Picturesque America" he illustrated "The Saguenay," and furnished the letter-press description as well as the illustration for the article on the Yosemite in the same work.

"In the coloring the tones on the mountain side, in shadow, are almost opalescent in effect, and are brought together and harmonized in the most artistic way ['Evening, High Sierras, Cal.,' N. A., 1876]." — *Art Journal*, June, 1876.

**Smillie, George H.**, N. A. (*Am.*) Born in the city of New York, 1840. Son of James Smillie, line-engraver, and younger brother of J. D. Smillie, N. A. He entered the studio of James M. Hart at an early age, spending the greater part of his professional life in New York. In 1871 he made a trip to the Rocky Mountains and the Yosemite Valley for the purpose of study and sketching, and in 1874 he visited Florida. He was elected an Associate of the National Academy in 1864, and member of the American Water-Color Society in 1868, contributing regularly to the annual exhibitions of both institutions. Among his more important works are, "Boquet River and Hills" (N. A., 1869), belonging to A. Van Valkenburg, New York ; "Under the Pines of the Yosemite" (water-color, 1872), owned by James Smillie ; "A Lake in the Woods" (N. A., 1872), the property of Touro Robertson, New York ; "A Florida Lagoon" (N. A., 1875), owned in Utica. To the Centennial Exhibition he sent (in oil) his "Lake in the Woods" and (in water-color) "Sentinel Rock, Yosemite Valley" and "Study on the Ausable River, N. Y." [N. A., 1882.]

"George H. Smillie's sketches do infinite credit to him in their carefully finished execution and in the understanding of the subject. . . . A certain refinement runs through all his artistic work, no matter what be the subject. It enhances the charm of his more quiet scenes, and modifies, without losing the character of bolder, wilder views. His sketches in detail show a careful study which form most promising and valuable means for important works." — *New York Herald*, November, 1870.

"There is a charming picture of good size by George H. Smillie, 'Under the Pines of the Yosemite.' Two large, brown pine trunks rise about thirty or forty feet to the top of the picture. Indians are camping beneath, etc. . . . The work is full of artistic skill and of poetical feeling, and gives us delightful associations with this romantic and unexplored region." — *Atlantic Monthly*, March, 1872.

**Smirke, Sir Robert**, R. A. (*Brit.*) (1780–1867.) Son of Robert Smirke, a prominent painter and member of the Royal Academy. He studied architecture in Italy, and elsewhere on the Continent, and upon his return to England was employed upon the British Museum and the new London Post-Office. He designed many buildings in Great Britain, public and private, and was knighted by William IV. in 1831. He was elected an Associate of the Royal Academy in 1813, Academician in 1823, and for many years was Treasurer to the Academy, resigning that position in 1850.



**Smirke, Sydney, R. A.** (*Brit.*) Born in the latter part of the last century. Younger brother of Sir Robert Smirke. He entered the schools of the Royal Academy as a youth, gaining the gold medal in 1819. In 1848 he was elected an Associate of the Royal Academy, Academician in 1860, Professor of Architecture in 1861. Treasurer in 1862, Trustee in 1867, and was placed upon the list of Honorary Retired Academicians in 1877. Among the better known of the London buildings designed by Sydney Smirke are the Carleton Club, the Conservative Club, the Reading-Room and other portions of the British Museum, and the new Royal Academy, Burlington House, completed in 1874. He was also engaged in the restoration of the Temple Church, London, York Minster, Lichfield Cathedral, and many fine edifices throughout the kingdom. [1798 – 1877.]

**Smith, Colvin.** (*Brit.*) (1793 – 1875.) Began his art career at an early age, entering the schools of the Royal Academy in London, and studying and painting in Italy. He settled in Edinburgh in 1827, and became a member of the Scottish Academy in 1829. He exhibited as late as 1871. A portrait-painter, having many of his distinguished fellow-countrymen for his subjects; among these, Mackenzie ("The Man of Feeling"), Jeffrey, Sir Walter Scott, and others. His portrait of Scott was very successful, has been engraved, and it is said that over twenty copies of it were painted by the artist, for many of which Sir Walter gave sittings.

**Smith, T. L., A. N. A.** (*Am.*) Born in Glasgow, 1835. He emigrated to America at an early age, and studied for a short time under George H. Boughton, in Albany, N. Y. He opened a studio in that city in 1859, remaining there three years. In 1862 he removed to New York, where the rest of his professional life has been spent. He has been a frequent contributor to the exhibitions of the National Academy, and was elected an Associate of that institution in 1870. He began his career as a painter of winter scenes, with a strong love for the season itself, and has devoted himself almost exclusively to the delineation of landscapes of that character, with marked success. Among his more important works are, "The Homestead in Winter," at the National Academy in 1871; "The Grove in Winter," at the National Academy in 1872 (owned in Albany, N. Y., by Captain Sweeney); "The Deserted House," at the National Academy in 1873 (now in the collection of W. H. Hamilton of New York); "The Eve of St. Agnes," exhibited at the Boston Art Club in 1873 (now in the Saville Collection of that city); and "Woods in Winter" and "Woods in Autumn," his two largest works, belonging to J. H. White of Boston. "The Deserted House" and "The Eve of St. Agnes" were at the Centennial Exhibition at Philadelphia in 1876.

"Mr. Smith paints, conscientiously, winter trees and snow, a farmer's cosy home, out-buildings, and wood-piles; the calm, warm glow of a winter sky and clouds, truly and faithfully, according to his own inspiration. . . . The merit of this picture [*'Winter*

Homestead'], as far as style is concerned, is the art, which conceals art, an individuality of thought and expression by which we recognize and sympathize with a fresh local inspiration from nature." — *New York Evening Post*, April, 1870.

**Smith, George.** (*Brit.*) Born in London, 1829. He entered the schools of the Royal Academy in 1845, and was also for some time a pupil of Cope. He first exhibited at the Royal Academy about 1850, and regularly since. Among his early works are, "The Launch" and "The Bird-Trap." In 1861 he exhibited "The Seven Ages"; in 1862, "Searching for the Well"; in 1864, "Beware of the Dog"; in 1865, "Light and Darkness"; in 1867, "The Valentine"; in 1869, "A Game of Speculation"; in 1870, "In the Study"; in 1872, "Paying the Legacies"; in 1873, "Who comes here?"; in 1875, "A Scrap of Nature"; in 1876, "Out in the Cold World"; in 1878, "The Soldier's Wife."

**Smith, A. Cary.** (*Am.*) Born in New York, 1837. He studied under M. F. H. De Haas, and has spent his professional life in his native city, devoting himself to marine views. He has been a frequent exhibitor at the National Academy for some years, sending, in 1867, "Off Little Gull"; "The Yacht Eva" (belonging to L. L. Lorillard), in 1868; "Sunrise," in 1869; "The Last of the Old Ship" and "Nor'-wester, Coast of Maine," in 1871; "Windy Day," in 1876; "The Yacht Dauntless" (belonging to Philip Schuyler), in 1877; and "Perils of the Sea," in 1878. He has also painted the yacht "Columbia," for Lester Wallack; the "Sappho," for William P. Douglas; the "Wanderer," for James Stillman; and many more.

**Smith, F. Hopkinson.** (*Am.*) Born in Baltimore, 1838. A self-educated artist, and prominent member of the Water-Color Society, of which he was elected member in 1871, and Treasurer in 1873, a position he still holds (1878). He is a constant contributor to its exhibitions, sending, in 1871, "Summer in the Woods, White Mountains"; in 1874, "The Old Man of the Mountains"; in 1875, "Overlook Falls" and "Walker's Falls, Franconia Notch, N. H."; in 1876, "A Summer's Day" and "Grandfather's Home"; in 1877, "In the Darkling Wood" (belonging to William D. Irwin, Chicago), "Under the Leaves" (belonging to William D. Sloane, New York), and "Deserted" (the property of Charles F. Havermeyer); in 1878, "The Old Smithy," "Looking Seaward," etc. His professional life has been spent in New York. His "Old Cedars, Franconia Mountains" and "In the Darkling Wood" were at the Centennial Exhibition of 1876. His "Profile Notch" (in charcoal) is in the collection of Samuel V. Wright; "A Cool Spot" (in water-color), in the collection of John Jacob Astor.

"'Walker's Falls, Franconia Notch' [N. A., 1875], by F. Hopkinson Smith, is remarkably successful in the delineation of the falling water and the moss-covered rocks which line the ravine. The tree foliage is fresh, and shows some clever gradations from the dark tones in shadow to the topmost branches, which are under the influence of the noonday sunlight." — *Art Journal*, March, 1875.



"Smith belongs much to the same set of landscapists as Bellows, Durand, and in certain respects, Bristol and Whittredge; painters who represent American scenes of cheerful vegetation, usually under bright skies. Mr. Smith is succeeding very well in water-colors, a branch that neither of the other men we have named, except Bellows, has affected much: and in the recent Water-Color Exhibition of the Academy, if the eye rested upon a clear brook, whose clean amber-colored bed reflected green forest-trees that nodded about it; or if the visitor espied some rustic bridge that connected two sides of a country village, with gray-white church-steeple; or where a couple of lovers reposed upon a bank thick grown with wild-flowers — it was quite probable that each of them was painted by this artist. . . . Mr. Smith's paintings are all of a summer-like character; and, although the arrangement of his compositions is sometimes a little formal, the detailed objects are well handled; and whether it be rocks, water, or woodland glades, all indicate a very genuine lover of Nature, and that a hard and enthusiastic student is diligently seeking to transcribe her moods." — *Art Journal*, March 11, 1876.

**Smith, Frank Hill.** (*Am.*) Born in Boston, 1841. He received his early training in the schools of that city, and studied architecture there with Hammatt Billings. Later, he entered the *Atelier Suisse* in Paris, and was also a pupil of Bonnat, and other masters in Paris and Italy. His professional life has been spent largely abroad, in Belgium, Holland, Italy, the interior of France, and four or five years in Paris. For some time he has been a resident of Boston. He was a Judge of Fine Arts at the Philadelphia Exhibition of 1876, and is a Director of the School of the Boston Museum of Fine Arts. He has painted portraits, figure-pieces, and landscapes; and his works are in public and private collections in Boston and elsewhere in the United States. "Venice," one of the most important of his landscapes, belongs to the Boston Somerset Club; another view of "Venice," to Hon. William Claflin of Massachusetts. Within the last two years Mr. Smith has given special attention to fine interior decoration, his study and observations in Europe being in some degree directed with a view to this work. He made many drawings and sketches of famous Continental interiors which he brought to America. He decorated the Windsor Hotel and Opera House, Holyoke, Mass., and several private and public buildings in Boston and Cambridge. In this work he has been assisted by a large corps of artists who have had more or less training under him, but the principal part of the labor he has performed himself.

"Among the notable pictures at Doll and Richards' are the portraits of two children, by Frank H. Smith, which we think will prove more generally attractive than such pictures usually do; inasmuch as, besides containing excellent likenesses of the originals, it is a charmingly arranged and painted interior, with figures such as any lover of good pictures might enjoy. . . . The painting of these accessories is worthy of much praise. The characteristics of the different materials, and particularly of the vase, are very skillfully and admirably rendered, while the values of color and tone are managed with fine artistic skill and feeling. Although we have spoken first of the painting of the accessories, they by no means occupy a place of undue prominence, but are subserved with much good taste and forbearance to the figures." — *Boston Transcript*, February 17, 1873.

"Mr. Smith has by no means abandoned the production of oil-paintings, yet much of his time is now occupied in drawing designs for the adorning of the walls of buildings,

both public and private. The movement that he has had the honor of inaugurating in this city is now moving rapidly on to success. He has recently completed the drawing-rooms of a residence on Commonwealth Avenue, giving to each detail a careful treatment that has made the walls veritable works of art." — *Boston Post*, July 3, 1878.

**Smith, William Russell.** (*Am.*) A native of Scotland. He was taken to America at an early age by his family, who settled in Pittsburg, Pa., and apprenticed the lad to Lambdin in Philadelphia, under whom he learned to draw. Returning to Pittsburg, he became a scene-painter in the theater there, and held a similar position in the Walnut Street Theater, Philadelphia, where he is said to have displayed uncommon proficiency in the higher kinds of scenic art. Subsequently he became painter of landscapes of a smaller and more elaborate style in Philadelphia, where his studio still is, and where his pictures are highly prized and many of them owned. His "Cave at Chelton Hills" was at the Centennial Exhibition of 1876.

"We have seldom found landscapes more cherished by their owners or more enjoyed by those intimately acquainted with their authentic charms than are Russell Smith's. . . . In the happiest efforts of this artist we find the fresh and free impression of nature reproduced with singular vitality." — TUCKERMAN'S *Book of the Artists*.

**Sohn, Karl Ferdinand.** (*Ger.*) Born at Berlin (1805–1867). Professor at the Düsseldorf Academy. Studied at the Berlin Academy. In 1826 he followed Schadow to Düsseldorf. In 1830 he went to Italy, and afterwards traveled in France, Belgium, and Holland. In 1832 he became Professor at Düsseldorf, where he takes high rank among the artists of that school, and has instructed many of its best men. At the National Gallery, Berlin, are his "Lute-Players," "The Rape of Hylas," and "Portrait of a Woman." At the Leipsic Museum is his "Donna Diana." Among his other works are, "The Lorelei," "Vanity," "The Sisters," "Tasso and the Two Leonoras," "Romeo and Juliet," "The Judgment of Paris," "Diana at the Bath" (a *chef-d'œuvre*), etc. At the Johnston sale, New York, 1876, "Diana surprised by Acteon" (28 by 23) sold for \$575.

**Solomon, Abraham.** (*Brit.*) Born in London (1824–1862). He entered the schools of the Royal Academy at the age of fifteen, and was considered a very promising pupil. His first work, "The Courtship of Ditchen" was exhibited at the Royal Academy in 1843, followed by others in a similar vein. His best-known pictures, which have become popular on both sides of the Atlantic by means of the engravings of them, are, "Third Class,—the Parting" and "First Class,—the Return," exhibited in 1854; "Waiting for the Verdict," in 1857; and "Not Guilty," in 1859. His last exhibited works were, "Le malade imaginaire" and "Consolation," in 1861; and "The Lost, Found," in 1862, the year of his death.

**Sonntag, William Louis, N. A.** (*Am.*) Born in Western Pennsylvania, 1822. His professional life has been spent in Cincinnati, Ohio, in Italy, where he studied and painted for some time, and in the



city of New York, which has been his home during the last twenty years. He is a member of the Artists' Fund Society, and was in 1861 elected a full member of the New York Academy of Design. As an artist he is entirely self-taught. His first work of importance was entitled "The Progress of Civilization," comprising four paintings; his second, "Alastor, or the Spirit of Solitude," from Shelley; his third, "The Eagle's Home," painted for Charles M. Stewart of Baltimore; his fourth, "The Dream of Italy," property of Mr. Dinsmore of New York; his fifth, "The Spirit of the Alleghanies," a large canvas, purchased by the Marquis of Chandos, now Duke of Buckingham; sixth, "A View of the Shenandoah," lately in the possession of Jay Cooke of Philadelphia; seventh, "Recollections of Italy," belonging to Abram Adams of Boston. Among his later works exhibited at the National Academy may be mentioned, "Sunset near Bethlehem, N. H.," in 1871; "Sunset in the Swamp, near the Coast of Maine," in 1873; "The East River in February," in 1874; "A View in Vermont," in 1875; "The Gulf" (belonging to John H. Sherwood), in 1876; "Deserted," in 1877; "A Passing Shower" and "Clement's Brook, N. H.," in 1878. His "Hour after Sunset" and "Hour before Sunrise," on the Susquehanna, companion pictures, belong to Mrs. E. D. Kimball of Salem; and "A View near Harper's Ferry, Va.," to Mr. C. H. Miller of the same city. His "Sunset in the Wilderness" he sent to the Centennial Exhibition in Philadelphia in 1876.

**Sörensen, C. F.** (*Dane.*) Member of the Academy of Copenhagen. Medal at Philadelphia, where he exhibited "Sunset on the Atlantic, — an Old Frigate in a Gale." To Paris, in 1878, he sent, "Vessels of War leaving the Faroe Islands," "Fishers on the Coast of Norway," and "Navigators passing Kinn Sound on the Way to Bergen." [Died, 1879.]

**Soumy, Joseph-Paul-Marius.** (*Fr.*) Born at Puy Amblay (1831–1863). Student at l'École Impériale at Lyons, where he gained the first prize. In 1852 he entered l'École des Beaux-Arts at Paris, and studied under Henriquel Dupont. In 1854 he took the grand *prix de Rome*, and soon went to Italy. Not long after he painted the portrait called "La Carolina," at the Museum of Marseilles. He made designs after the masters; one from a portrait by Giorgione in the Doria Palace, and from it he made an engraving. This was his *chef-d'œuvre*. Could he have lived he would have had an influence on the engraving of his time. But his life was a sad one, and, after having become nearly blind, he threw himself from the window of a *maison de santé*, and was killed.

**Spangenberg, Gustav Adolf.** (*Ger.*) Born at Hamburg, 1828. Royal Professor and member of the Berlin Academy, also member of Vienna and Hanau. Medals at Cologne, Berlin, and Vienna. Studied in Hanau under Pelissier. In 1849 went to the Antwerp

Academy for a short time. In 1851 went to Paris, where he remained six years; he there studied a short time under Couture, and spent a year in the atelier of the Triqueti. He visited Italy, England, and Holland, and settled in Berlin. His subjects are principally illustrative of German history and literature. At the National Gallery, Berlin, are his "Luther translating the Bible" and the "Procession of the Dead." His picture of "Luther with his Family" is at the Museum at Leipsic, and has become well known from the engraving by Louis Schulz. He occupied himself for some years in a series of pictures from the life of Luther, whom he has depicted with his companions and occupations in a very graphic manner. He has thoroughly studied their habits and customs, he represents much in detail, and, in short, gives an elevated and charming idea of a cultured, pure, and refined life. One of these works, "Luther, his Wife, Children, and Melancthon," painted in 1867, is in the collection of Mr. Probasco of Cincinnati, and is, perhaps, the only work by Spangenberg in the United States. His "Death and its Cortège" (belonging to the National Gallery, Berlin) was at the Paris Exposition, 1878.

**Spartali, Marie (Mrs. William J. Stillman).** (*Brit.*) Daughter of a well-known Greek merchant, who has been for many years a resident of London. Miss Spartali was a pupil of Ford Madox Brown, and is one of the most prominent disciples of that artist's peculiar school. She exhibited, for the first time in public, at the Dudley Gallery in 1867, "Lady Pray's Desire," followed by "Christiana," in 1868; "Burning the Love-Philter," in 1869. To the Royal Academy, in 1870, she sent "St. Barbara" and "The Mystic Tryst"; in 1873, "The Finding of Sir Launcelot disguised as a Fool"; in 1875, "Mona Lisa"; in 1876, "The Last Sight of Fiammetta"; in 1877, "Roses and Lilies." To the Exhibition of the Water-Color Society at the National Academy, New York, she sent "Lilacs and Roses," "Launcelot and Elaine," "On a Balcony," "Tristram and Isolde," in 1875; "Roses," in 1877; and "Bloom-Time," in 1878. To the Centennial Exhibition at Philadelphia in 1876 she contributed, "Sir Tristram and Queen Yseult." "On the Balcony" belongs to Col. John Hay, and "Mona Lisa" to Mrs. Charles Fairchild of Boston.

"Miss Spartali has a fine power of fusing the emotion of her subject into its color, and of giving aspiration to both; beyond what is actually achieved one sees a reaching towards something ulterior. As one pauses before her work a film in that or in the mind lifts, or seems meant to lift, and a subtler essence from within the picture quickens the sense. In short, Miss Spartali, having a keen perception of the poetry which resides in beauty and in the means of art for embodying beauty, succeeds in infusing that perception into the spectator of her handiwork." — W. M. ROSSETTI, in *English Painters of the Present Day*, 1871.

"'The Finding of Sir Launcelot disguised as a Fool' and 'Sir Tristram and La Belle Fonde' [R. A., 1873, both in water-color] are two illustrations of the 'Mort d'Arthur' which have many commendable artistic qualities. Mrs. Stillman has brought imagina-



tion to her work. These vistas of garden landscape are conceived in the true spirit of romantic luxuriance, when the beauty of each separate flower was a delight. The figures, too, have a grace that belongs properly to art, and which has been well fitted to the condition of pictorial expression. The least satisfactory part of these clever drawings is their color. There is an evident feeling of harmony, but the effect is confused, and the prevailing tones are uncomfortably warm." — *Art Journal*, July, 1873.

**Spencer, Frederick R., N. A. (Am.)** (1805–1875.) Studied without a master in his native village, Canistota, N. Y., where he practiced his profession as a portrait-painter until he settled in New York about 1830. He was elected Associate of the National Academy in 1837, and Academician in 1846, painting the portraits of many distinguished men. He retired to Canistota in 1853. His name rarely appeared in the catalogues of the metropolitan exhibitions after that year, although he continued to paint until the time of his death.

"Mr. Spencer carried his work to a high degree of finish, and in his style resembled, in a measure, that of the late Henry Inman. He was generally successful in procuring the likeness of a sitter." — *Art Journal*, May, 1875.

**Spertini, Giovanni. (Ital.)** Of Milan. At Philadelphia he exhibited a bas-relief in terra-cotta, "The Modern Cain," "Love's Messenger," and a portrait of Giuseppe Dassi, Vice-President of the Italian Centennial Commission. He received a medal.

**Spread, Henry F. (Brit.-Am.)** Born at Kinsale, Ireland, 1844. He studied art for four or five years at the schools of South Kensington, gaining several prizes. Later, he studied painting in water-colors under Riviere and Warren. In 1863 he went to Brussels, and became a pupil of Slingenever. The next year he visited Australia, settling in Melbourne, where he painted many portraits, making sketching-tours in New Zealand and Tasmania. He removed to the United States in 1870, spent a few months in New York, and settled in Chicago, where his studio now is. He is a member of the Chicago Academy of Design. Among his more important works are, "The Bard," in the collection of Mr. St. Clair, London; "Thoughts of Home," now in Melbourne; "Chicago rising from her Ashes," belonging to Morris Martin; "The Roman Honey-Girl," also owned in Chicago, and many portraits.

**Spring, Edward A. (Am.)** Born in the city of New York in 1837. His first visit to Europe was made in 1846–47, when, at the age of nine years, he modeled a head of "Medusa" in the studio of Hiram Powers. In 1852 he drew from casts in the studio of H. K. Brown, the winter of 1861–62 he spent in the studio of J. Q. A. Ward, and he studied under Dr. Rimmer in 1864 and '65. Besides these, he has spent five years in study in England and France. In 1862 Mr. Spring occupied a large studio with William Page, N. A., at Eagleswood, N. J. In 1868 he discovered in the neighborhood fine modeling clay, peculiarly suitable for terra-cotta work, and turned his attention to that branch of art, establishing the Eagleswood Art Pottery Company in 1877. He exhibited at the National Academy, N. Y.

a bust of Mazzini in 1873, and a number of terra-cotta works in 1878. In 1876 he exhibited over two hundred objects in clay in Washington, illustrating many branches of scientific and art study, which now belong to the National Museum of Education. Mr. Spring has been favorably known as a lecturer in different American cities, and is successful as an instructor. Of his lectures in Boston, in 1875, the *Advertiser* of that city said :—

“His genuine enthusiasm for art in every form, and generous aid in endeavoring to spread the art idea by his practical lectures on modeling and instructive conversations, will be long remembered by those who have enjoyed them. We hope Mr. Spring may find it to his advantage to return to Boston and make it his home.”

**Sprosse, Carl.** (*Ger.*) Born in Leipsic (1819 – 1874). He was a very poor boy, and struggled for the merest existence. Water-color painter of architectural subjects. His views at Venice and those of Roman ruins are among his best works. Later, he painted some Grecian views. At the Museum at Leipsic are, “The Interior of a Gothic Church,” “View of an Ancient Cemetery,” “View of the Cathedral at Regensburg.”

**Stacquet, N.** Lives at Brussels. We only know this artist by his small water-color pictures, exhibited in America of late by Mr. Daniel Cottier. Two of them, belonging to Mr. W. L. Andrews, were in the Exhibition of the Water-Color Society of New York, early in the winter of 1878. Mr. Clarence Cook spoke of them as worthy of the admiration they received, and said they were “expressive of the artist’s love for what is tenderest and most evanescent in natural beauty.”

**Staigg, Richard M., N. A.** (*Brit.-Am.*) Native of Leeds, England, but taken to America in his youth, having previously received no art education, except such as was gathered during a short season of employment as a draughtsman in an architect’s office, and a few evenings’ instruction at the Leeds Mechanical Institute. He began the practice of art at Newport, R. I., as a miniaturist, receiving there encouragement and valuable assistance from Allston. His excellent miniatures of Allston, Everett, Webster, and others are well known through the engraved copies of them. Some of his portraits on ivory, exhibited at the Royal Academy, excited considerable attention from English art critics and connoisseurs. He was elected a member of the National Academy, N. Y., in 1861, and has been a member of the Boston Art Club for some years. He went to Paris in 1867, remaining until 1869, and exhibiting at the Salon of 1868 portraits of the sons of John Munroe the banker and of the daughter of Richard Greenough. He went to Europe again in 1872, and spent two years. Since his return he has painted portraits in Boston and Newport, with an occasional *genre* picture and landscape study. Among his earlier works are, “The Crossing-Sweeper,” “The Sailor’s Grave,” “Cat’s Cradle,” “News from the War,” “By the Sad Sea Waves,” “Beach



at Newport," "Moonlight," "Gathering Fagots," and "Going Home in the Snow." He exhibited at the National Academy, N. Y., in 1870, "First Steps," "St. Jerome," "The Lesson," and several portraits; in 1875, "The Italian Chestnut-Gatherer"; in 1876, "Italian Peasant Knitting"; in 1877, "Italian Girl's Head"; in 1878, "Boy's Head" and "Margaret." His "Empty Nest" and "Cornice Road, Italy" were at the Philadelphia Exhibition of 1876. [Died, 1881.]

"Staigg has painted several remarkable portraits, wherein the character and tone are masterly, and the skill exhibited as delicate as it is truthful. . . . He has a fine feeling and delicate insight; there is nothing crude or exaggerated in his style, and he comprehends the refinements of his art, of which his ideal is exalted, and to which his devotion has been single and earnest." — TUCKERMAN'S *Book of the Artists*.

**Stallaert, Joseph.** (*Belgian.*) Medal at Philadelphia, where he exhibited "Palm Sunday, Albano, Italy," "The Fan," and "The Cellar of Diomede, — Scene at the Destruction of Pompeii." At Paris, in 1877, was his "Polyxena sacrificed to the Manes of Achilles." To the Exposition of 1878 he sent "The Death of Dido," "The Sacrifice of Polyxena," and "The Last Combat of the Gladiators."

**Stanfield, Clarkson, R. A.** (*Brit.*) (1793 – 1867.) Began life as a sailor. With a decided taste for art from his youth, and fondness for the drama, he became a scene-painter, exhibiting his first pictures of a smaller character in the galleries of the Society of British Artists, of which he was an original member in 1823. His "Wreckers off Fort Rouge," one of the earliest of his important works, was at the British Institute in 1827. He first exhibited at the Royal Academy about the same year, and was elected an Associate in 1832, and Academician in 1835. He traveled extensively on the Continent, painting many landscapes, but his most successful works were his marine views, many of which have been engraved. His "Battle of Trafalgar" belongs to the United Service Club in London; his "Wind against Tide" (in the Paris Exposition of 1855) was painted for Robert Stephenson. "The Victory towed into Gibraltar after Trafalgar" and the "Siege of St. Sebastian" were in the collection of Sir Morton Peto. In the National Gallery, London, are his "Entrance to the Zuyder Zee" (R. A., 1844), a sketch of his "Battle of Trafalgar," his "Lake of Como," and "The Canal of the Giudecca." His pictures are very popular and command very high prices. At the sale of the collection of Charles Dickens, in 1871, a thousand guineas were given for a view of "Eddystone Lighthouse," a scene painted by Stanfield in the course of a few hours for one of the famous amateur plays organized by Dickens and his friends.

**Stanfield, George C.** (*Brit.*) Son of Clarkson Stanfield. Has exhibited frequently at the Royal Academy for some years, sending, in 1860, "The Church of St. Michael, Ghent"; in 1861, "Saarburg Castle"; in 1863, "On the Lahn"; in 1864, "The Amphitheater, Verona"; in 1867, "At Luzern"; in 1868, "Angers"; in 1871, "A view in

Brittany"; in 1872, "Dunbar Castle, Scotland"; in 1873, "Holy Island, Northumberland"; in 1875, "Entrance to the Harbor of La Rochelle, France"; in 1876, "On the Banks of the Nile, Upper Egypt."

**Stanhope, R. Spencer.** (*Brit.*) An English artist, belonging to the pre-Raphaelite school. He first exhibited at the Royal Academy about 1860. In 1862 he sent "The Flight into Egypt"; in 1864, "Rizpah"; in 1865, "Beauty and the Beast"; in 1868, "The Footsteps of the Flock"; in 1869, "The Rape of Proserpine"; etc. The more important of his later works have appeared in the Grosvenor Gallery, including "Eve Tempted," "Love and the Maiden," and "On the Banks of the Styx," in 1877; and "Night," "Morning," "The Sulamite," and "Cupid and Psyche," the following year. His "Water-Gate" and "On the Banks of the Styx" were at the Paris Exposition of 1878.

**Stebbins, Emma.** (*Am.*) A native of New York, where, as an amateur, she distinguished herself by her drawings in black and white, and her paintings in oil. Going to Italy some years ago, she settled in Rome, where she worked and studied assiduously as a sculptor. Her earliest important work was a statuette of "Joseph," followed by "Columbus," "Satan descending to tempt Mankind," etc. She executed for the Central Park, New York, a large fountain, the subject of which is "The Angel of the Waters." She is the author of the biography of her friend, Charlotte Cushman.

[No response to circular.]

**Steell, Sir John.** (*Brit.*) Born in Aberdeen in 1804. He studied art in Edinburgh, and later in Italy, remaining in Rome until 1833, when he opened a studio in Edinburgh, where he has since resided. His statue of Sir Walter Scott, in Carrara marble, in the well-known Scott monument, on Princess street, Edinburgh, first brought him into prominent notice as a sculptor. A duplicate in bronze of this figure, cast in 1873, is now in the Central Park, New York, and a companion statue of Robert Burns is at present (1878) in course of construction. Among the better known of Sir John Steell's works are the statues of Wellington, Professor Wilson, Allan Ramsay, and Thomas Chalmers, all in bronze, and in the public streets of Edinburgh, and the statue of the Queen in the Royal Institution in the same city. He executed the monument to the 42d Highland Regiment at the Cathedral of Dunkeld; the monument to the 93d Highlanders in Glasgow Cathedral; statues of Lord Melville and Jeffrey; busts of the Queen, Prince Albert, Duke of Wellington, Duke of Edinburgh, Florence Nightingale (the only portrait of any kind for which she ever sat), and many more. His last and perhaps most important work is the Scottish National Memorial to the Prince Consort, in Charlotte Square, Edinburgh, upon the unveiling of which by the Queen, in the summer of 1876, the sculptor received the honor of



knighthood. Early in his career he was appointed Her Majesty's Sculptor for Scotland ; he has been a member of the Royal Scottish Academy for many years.

"The memorial has been for twelve years in course of design and construction. It was proposed soon after Prince Albert's death, and has been paid for by public subscription. It is a colossal equestrian statue in bronze, upon a pedestal of Aberdeen granite, the whole about thirty feet in height. The Prince is in military costume, and his handsome German face and figure are said by persons who knew him well to be faithfully portrayed. Horse and rider are gracefully and naturally posed, and the effect is artistically fine." — *New York Evening Post*, September 2, 1876.

**Steell, Gourlay.** (*Brit.*) Born in Edinburgh, where he was educated, and where his professional life has been spent. He is a younger brother of Sir John Steell. A painter of animals and of scenes in humble Scottish life. He is a member of the Royal Scottish Academy, exhibiting there and at the Royal Academy in London. On the death of Landseer, in 1873, he was appointed Animal Painter for Scotland to the Queen. Among his later works are, "A Challenge" (Highland bulls), "On the Trail of the Deer," "Noble, Waldman, and Corran" (favorite dogs of the Queen, to whom the picture belongs), "The Open Window" (water-color), "Rough Art-Critics," "When Greek meets Greek," "Death of Old Mortality," etc. His "Spring in the Highlands" belongs to J. H. Sherwood. His "Robbie Burns and the Field Mouse," "Visit of the Queen to a Highland Cottage," and others have been engraved.

**Steffeck, Karl Constantin Heinrich.** (*Ger.*) Born at Berlin, 1818. Professor and member of the Berlin Academy ; also member of the Vienna Academy. Medals at Berlin, Paris, and Philadelphia. Studied at Berlin Academy under Franz Krüger and Karl Begas, and then at Paris under Delaroche. Visited Rome, and in 1842 returned to Berlin. At first he painted historical subjects ; later, animals and sporting scenes. He has executed a quantity of lithographs and etchings, — many of these are studies of horses. At the National Gallery, Berlin, is his "Albert Achilles in the Struggle with the Nurembergers, 1450," painted in 1848. At Berlin, in 1876, he exhibited a portrait of the Emperor and a "Gypsy Scene" ; and at Paris, in 1878, "Attrape!!" belonging to the Emperor of Germany, and "Chez l'accouchée," belonging to Baron von Arnim.

**Steinbrück, Eduard.** (*Ger.*) Born at Magdebourg, 1802. Member and Professor of the Berlin Academy. Pupil of Wach. He has painted "Mary kneeling before her Son," for the church of St. Jacques at Magdebourg, and a few landscapes, but most of his subjects may be called romantic *genre*. At the Berlin National Gallery are, "Children Bathing" and "Marie with the Elves." Among his works are, "The Elves," "The Nymphs," "Red Riding-Hood," "Undine in a Boat," etc.

**Steinheil, Louis-Charles-Auguste.** (*Fr.*) Born at Strasbourg, 1814. Chevalier of the Legion of Honor. Pupil of Decaisne. This

artist has gained a large part of his reputation by his mural and glass painting. He has executed pictures in almost every kind of style, and works in water-colors as well as oils. In 1876 he received the commission to execute some frescos in the Cathedral of Strasbourg.

**Steinle, Eduard.** Born at Vienna, 1810. Member of the Academies of Berlin, Vienna, Munich, and Hanau. Medals at Berlin and Paris. Pupil of the Academy of Vienna and of Cornelius at Rome. Professor at Frankfort. His decorative paintings are at the Château Reineck, the Cathedral of Cologne, the Museum of Cologne, the Imperial Hall of Frankfort, at Riga, in the church of Saint Ægidius at Münster, and in other places. The cartoons of the last named are in the Leipsic Museum. In the Berlin National Gallery there are also cartoons from the "World's History," and some scenes from Shakspeare's "Twelfth Night" or "What You Will." To the Paris Exposition, 1878, he sent "The Virgin and Child," in water-color, belonging to the Princess Marie de Lichtenstein, and cartoons of nine frescos in the chapel of the Princes of Löwenstein at Heubach-sur-Mein, and ten others from frescos at the Museum of Cologne.

**Stephens, Edward B., A. R. A.** (*Brit.*) A native of Exeter. He entered the schools of the Royal Academy at an early age, and in 1843 gained the gold medal for a work in alto-relievo. Later, he went to the Continent, remaining three years in the study of sculpture at Rome. To the Great Exhibition in London, in 1851, he sent "Satan Vanquished" and "Satan tempting Eve." Among his earlier works are, "Eve contemplating Death," "Angel of the Resurrection," etc. To the Royal Academy, in 1861, he contributed, "Evening, — Going to the Bath," a group in marble; in 1863, "Alfred the Great in the Neatherd's Cottage" (purchased by the Corporation of the City of London, and now in the Mansion House); in 1865, when he was elected an Associate of the Royal Academy, "Euphrosyne and Cupid"; in 1867, "Lady Godiva"; in 1868, "Coaxing"; in 1869, "Saved from the Wreck"; in 1871, "Zingari"; in 1873, "A Deer-Stalker"; in 1874, "Leander"; in 1875, "Evening" and "Morning"; in 1876, "The Bathers"; in 1878, "The Little Carpenter." He has also executed many statues and busts. [1816–1882.]

**Stevens, John.** (*Brit.*) Born in Ayr (about 1793–1868). Entered the schools of the Royal Academy in London in 1815, gaining in 1818 two silver medals. He practiced portrait-painting in his native town for a few years, when he went to Italy, settling in Rome, and making that city his home for many winters. He was a member of the Royal Scottish Academy. His "Standard-Bearer" is in the Scottish National Gallery.

**Stevens, Alfred G.** (*Brit.*) Born in Blandford, Dorsetshire (1817–1875). He displayed marked talent for painting as a child, and at the age of sixteen he went to Italy, studying the works of Salvator Rosa in Florence. Later, he entered the studio of Thorwaldsen



in Rome, turning his attention to plastic art, and remaining with that master for some years. He returned to England in 1843, when he settled in London, and connected himself with the Art Schools of Somerset House. In 1850 he removed to Sheffield, executing what is known as "decorative work," in iron and silver, for manufacturing firms of that city. He received in 1857 the commission from government for the great work of his life, the monument to the Duke of Wellington in St. Paul's Cathedral, London. The sum voted by Parliament (£14,000) for the execution of this commission was utterly insufficient and exhausted long before its completion. He expended upon it much of his private means, was censured for his delays in the work, and suffered much grief and disappointment during its progress, leaving it unfinished at his death, eighteen years after the commission was given him. It has nevertheless added greatly to his fame as a sculptor. He was the author of several admirable portrait busts of the members of the family of his friend, Mr. Collman, and others. He executed the mosaic "Isaiah" in the arch of the dome of St. Paul's, turning his attention also to painting and architecture.

"Stevens' figures were always (like nearly all first-rate sculpture in the best times) part and parcel of something else. Sculpture was to him as intimately related to architecture as was his own flesh to his own bones, and so we find that his noblest sculptured works, — the life-sized marble figures in Dorchester House, and the bronze figures of the Wellington memorial, — are, like the best sculpture of which the world knows, integral and essential parts of architectural compositions. Since Michael Angelo made the monument to Lorenzo de Medici, no stronger nor more vigorous work has been made in marble than these Dorchester House figures. The pose of them, the manner in which the heads and shoulders are related to the cornice over them, the modeling of the flesh, all speak of an artist greater than our modern scale of measurement can by any possibility gauge. These figures belong to the culminating period of Stevens' career, and are contemporary with the groups of the Wellington monument, his last and crowning work." — EDWARD W. GODWIN, F. S. A., *Art Monthly Review*.

"Those interested in such matters, however, were well aware that Stevens had designed some of the finest works of the day; innumerable decorative objects of daily use, distinguished by the finest taste, decorations proper in metal, stone, and marble, to say nothing of works of higher pretensions, with which the names of manufacturers, rather than of the real designer, were associated. A fine example of his peculiar skill is seen by those who pass the British Museum, and admire, probably without knowing to whom they are indebted for them, the excellent designs of the little sejant lions on the iron posts before the grille, and, we believe, the very handsome grille itself. In fact, his works are numerous, yet they rarely bear his name." — *Athenæum*, May 8, 1875.

**Stevens, Joseph.** (*Belgian.*) Born at Brussels, 1819. Chevalier of the Orders of Léopold and of the Legion of Honor. After studying at Paris, he made his début at the Salon at Brussels in 1844 and at Paris in 1847. He continued to exhibit at Paris until 1863, since which time he has appeared at but one Salon, that of 1870, with "The Intervention." He paints *genre* subjects, very frequently with animals, and holds a high rank among artists of this type. Among his works are, "The Surprise," "An Episode in the Dog-Market at Paris," "The Dog and the Fly" (at Paris in 1878), "A Philosopher without knowing it," "The Kitchen," "The Corner of the Fire," etc.

"Rarely have the Dutch or Flemish artists done better than Joseph Stevens in his 'Kitchen.' It is an interior animated by no figure ; no interesting cook paring the vegetables while listening to a lover leaning on the window-sill ; no scullion in a white cap licking the sauce from his fingers. Joseph Stevens has disdained these vulgar artifices ; he has painted, with masterly dexterity, the chimney in brown tones, the stove backed with faience, without other objects than the great iron fire-dogs, the toothed turnspit, the stewpans polished like antique shields, the kettles glittering, the coffee-pots prattling ; all this is of a color so true, strong, and beautiful, and so broadly and at the same time so exactly rendered, that we arrest ourselves before the 'Kitchen' as before a Peter de Hooe." — THÉOPHILE GAUTIER, *Abécédaire du Salon* de 1861.

**Stevens, Alfred.** (*Belgian.*) Born at Brussels, 1828. Officer of the Order of Léopold. Commander of the Order of St. Michael of Bavaria, Commander of the Order of Ferdinand of Austria, and Officer of the Legion of Honor. Pupil of Navez in Belgium, and of Roqueplan at Paris. This painter represents scenes from modern life, and reproduces with great exactness the costumes, furniture, etc., of the time. He has exhibited his works in Brussels and Paris since 1849, and in reality belongs to the schools of two countries. Stevens sent eighteen pictures to the Exposition of 1867 ; among them were, "The Visit" (purchased by the King of Belgium), "La Dame Rose" (purchased for the Museum at Brussels), "Consolation," "Innocence," "Ophelia," "A Duchess," "A Morning in the Country," "A Good Letter," etc. At a sale in Brussels, in 1874, "The New Year's Gift" sold for £840. Among his later works are "The Bath" and "The Japanese Woman." At the Latham sale, New York, 1878, "Springtime of Life" (49 by 19) sold for \$1,050.

"We have been able to follow this painter (who has grown in France, and who belongs to two schools) since his début. With pleasure we have seen him abandon, little by little, his first manner, in which solidity degenerated into heaviness, in which the strong tones too nearly approached black. Stevens has been transformed under our eyes, and, while remaining earnest, he has become one of the best of the painters of modern elegances. . . . In 'La dame rose,' in 'Une bonne lettre,' the faces of the charming little women painted by Stevens are veiled by an obscure tint, which threatens, by the action of time, to become darker. To tell the truth, it is the only fault which troubles us in these pictures, so well done, so charming to see, and which, taking in the daily realities of modern life, will always tell of its costumes, furniture, and elegances." — PAUL MANTZ, *Gazette des Beaux-Arts*, July, 1867.

**Stever, Gustav Curt.** (*Russian.*) Born at Riga (1823–1877). Honorary Cross of the Order of the House of Mecklenburg. Studied at the Academy of Berlin. In 1850 he went to Stockholm to paint portraits and execute other commissions. In 1854 he went to Paris and studied under Couture. Among his works are, "The Death of Gottschalk, King of the Wendens," "King David and Abishag, the Shunamite," "The Angel of Prayer," "The Last Supper," and "The Transfiguration." In 1859 he settled at Hamburg, where he was much employed. In 1865 he removed to Düsseldorf, and there painted more religious pictures as well as *genre* subjects, such as "Vandyck at his Easel," "Jean Mabuse painting his Dead Child," etc. He was a successful instructor, and executed some excellent portraits. His picture



of "Master Adam van Noort surprising his Pupil Rubens at his Secret Studies" attracted much attention at the Exposition at Berlin in 1871.

**Stocks, Lumb, R. A.** (*Brit.*) Born in 1812. He began his career as a line-engraver when about twenty-one years of age, furnishing illustrations for fine editions of English books ; and, later, plates of a larger and more important character, such as Webster's " Dame School," Paton's " Olivia and Viola," MacIise's " Fitting Moses for the Fair " and the " Meeting of Wellington and Blucher on the Field of Waterloo," Wilkie's " Gentle Shepherd," T. Faed's " Silken Gown," Mulready's " Fight Interrupted," Horsley's " Deserted," E. M. Ward's " Marie Antoinette in Prison " and " Charlotte Corday in the Conciergerie." He was elected an Associate Engraver of the Royal Academy in 1853, and Academician in 1872.

**Stone, Frank, A. R. A.** (*Brit.*) Born in Manchester (1800-1859). He had no instruction in art, and did not adopt it as a profession until 1825, devoting himself in the beginning of his career to water-color drawing. He joined the Old Water-Color Society in London in 1832, remaining a member about fifteen years. His first picture appeared on the walls of the Royal Academy in 1837. In 1840 he exhibited " The Legend of Montrose," his first important work in oil, followed by the " Stolen Interview between Prince Charles and the Infanta of Spain," in 1841 ; " The Last Appeal," in 1843 ; " The Course of True Love," in 1844 ; " Ophelia and the Queen," in 1845 ; " The Impending Mate " and " Mated," in 1847 ; " The Gardener's Daughter," in 1850 ; " A Scene from the Merchant of Venice," in 1851, when he was elected Associate of the Royal Academy ; " The Old Old Story," in 1854 ; " Bon jour, messieurs," in 1857 ; and the " Missing Boat," in 1858 : many of which have been engraved.

" Frank Stone was one of the most graceful of English *genre* painters. His subjects are commonly of a sentimental character, and distinguished for their delicate allusions to the 'gentle passion,' and his young women certainly seem very lovable persons. In later years he turned his attention much to French subjects, illustrating local manners and customs." — *WORNUM'S Epochs of Painting.*

**Stone, Horatio.** (*Am.*) (1810-1875.) He was a native of New England, and a practicing physician in New York for some time. He went to Washington about 1848, devoting, after that period, his entire attention to sculpture, executing several statues and busts of public men, — Chief Justice Taney, Thomas Jefferson, John Hancock (in the Senate Chamber), Thomas Benton, and others. About 1856 he made his first visit to Italy, remaining several years.

" Dr. Stone was very enthusiastic in his nature, and had he given his attention earlier to the study of art, under a competent master, he might have achieved lasting fame." — *Art Journal.* November, 1875.

**Stone, William Oliver, N. A.** (*Am.*) Born at Derby, Ct. (1830-1875). Studied art in New Haven, and painted portraits there, as a young man, with considerable success. He settled in New

York about 1858, and was made a member of the Academy of Design in 1859, exhibiting annually until the year of his death. As a portrait-painter he was very popular, and among his sitters have been Howell L. Williams (in the Union Club, New York), Daniel Le Roy, Mrs. Hoey, James Gordon Bennett, and others.

"Mr. Stone was an admirable painter of women and children, and some of his pictures of this class have never been equaled in America. . . . In his handling of these subjects he threw around them an expression of ideality which was artistic in the highest degree, and raised his art far above the level usually attained in portrait pictures. He was a prolific painter, and one year sent nine pictures to the Academy."—*Art Journal*, November, 1875.

**Stone, Marcus, A. R. A.** (*Brit.*) Son of Frank Stone, A. R. A., an artist of much repute. Marcus Stone was born in London in 1840. He worked in his father's studio, inheriting some of his father's genius, but receiving little instruction in art. He exhibited his first picture, "Rest," at the Royal Academy in 1858. In 1859 he sent "Silent Pleadings"; in 1860, "The Sword of the Lord and Gideon"; in 1861, "Claudio accuses Hero"; in 1862, "The Painter's First Work"; in 1863, "On the Road from Waterloo to Paris" (a picture containing a portrait of Bonaparte, which attracted some attention). In 1864 he exhibited "Working and Shirking"; in 1865, "Old Letters"; in 1866, "Stealing" and "Nell Gwynn"; in 1868, "The Interrupted Duel"; in 1870, "Henry VIII. and Anne Boleyn observed by Queen Katherine"; in 1871, "The Royal Nursery in 1838"; in 1872, "Edward II. and Piers Gaveston"; in 1874, "My Lady is a Widow and Childless"; in 1875, "Sain et Sauf"; in 1876, "Rejected"; in 1877 (when he was elected an Associate of the Royal Academy), "The Sacrifice" and "Waiting at the Gate"; in 1878, "The Post-Boy" and "The Time of Roses." His "Childless Widow" was at Philadelphia in 1876, and at Paris in 1878.

"This picture ['Claudio accuses Hero,' R. A., 1861], instead of looking like the work of a very young man, has rather the appearance of being painted with a decision and breadth of touch bespeaking one who has painted on from vigorous style into facile manner. The ripe facility of pencil is at least equaled by adroit dexterity of grouping and disposition of color, so that, as a whole, this is a most winning and attractive picture."—*Art Journal*, June, 1861.

"Marcus Stone stands at the head of his craft as a skillful designer and admirable painter of pieces of historic genre."—*Art Journal*, April, 1877.

**Stone, J. M.** (*Am.*) Born in Dana, Mass., 1841. He received his art education in Munich, under Professor Seitz and Professor Lindenschmit. He has spent his professional life in Boston, where he is an instructor in the School of the Museum of Fine Arts. He was elected a member of the Boston Art Club in 1876, exhibiting there his "Tuning of the Violin," the same year, considered his most important work. Among his portraits are those of Frank Dengler the sculptor, belonging to F. X. Dengler, Covington, Ky., and of F. W. Tilton of Newport, painted for Phillips Academy at Andover.



"The portrait of Mr. Tilton is not only an admirable likeness, but the best portrait Mr. Stone has yet done, and ought to rank him among the first portrait-painters of Boston. The artist's thorough knowledge of drawing is shown in the certainty of the lines and the firm, vigorous modeling. The execution manifests both strength and nice perception; not a feature is neglected or slurred over, and, at the same time, there is no suggestion of higgling. . . . The expression and pose are finely conceived, having that quality which in portraiture is most difficult to catch, — action. This is particularly evident in the rendering of the eyes, which are not set or fixed in gaze, which have a peculiarly animated and, at the same time, contemplative glance, — a striking something which may be expressed in the word 'intelligence.'" — *Boston Advertiser*, June, 1878.

**Storelli, Felix-Marie-Ferdinand.** (*Ital.*) Born at Turin (1778 – 1854). Medal at Paris. This landscape-painter exhibited works at Paris many times. Some of them were at the palace of Saint-Cloud; others are at the Trianon; and his portrait of Marshal Schomberg is at Versailles.

**Storey, George Adolphus, A. R. A.** (*Brit.*) Born in London, 1834. Displayed a love of art as a child, and won a prize at school for painting in oil when not more than twelve years of age. Between 1848 and '50 he studied mathematics in Paris, painting in the Louvre in his leisure moments. Later, he studied art in London, entering the Royal Academy in 1854. In 1852, however, he had sent to the Royal Academy his first picture, "A Family Portrait"; in 1853, "Madonna and Child"; in 1854, "Holy Family," which attracted considerable attention. He visited Spain for the purpose of painting and study in 1863. Among his earlier works are, "Sacred Music," "The Widowed Bride" (1858), "The Bride's Burial," and "The Annunciation." His "Meeting of William Seymour and Lady Arabella Stuart in 1609" (which first brought him prominently into public notice) was exhibited in 1864. In 1865 he sent "The Royal Challenge"; in 1867, "After You!"; in 1868, "The Shy Pupil" and "Saying Grace"; in 1869, "Going to School" and "The Old Soldier"; in 1870, "The Duet" and "Only a Rabbit"; in 1871, "Rosy Cheeks" and "Lessons"; in 1872, "Little Buttercups" and "The Course of True Love"; in 1873, "Love in a Maze" and "Mistress Dorothy"; in 1874, "Grandma's Christmas Visitors"; in 1875, "Caught" and "The Whip-hand"; in 1876 (when he was elected Associate of the Academy), "A Dancing-Lesson" and "My Lady Belle"; in 1877, "The Old Pump-Room at Bath," "The Judgment of Paris," and "Christmas Eve"; in 1878, "Sweet Margery." He sent to the Paris Exposition of 1878, "Scandal" and "The Old Soldier."

"George A. Storey has still to acquire more finish, delicacy, and completeness of execution to fit his pleasant class of subjects; and he will then fill a place of his own in which he will not find many competitors. . . . Mr. Storey, too, may for the moment almost claim a monopoly of pretty, playful *vaudeville*. His portraits of children and girls are particularly pleasing and happy in arrangement." — TOM TAYLOR, in *English Artists of the Present Day*.

"Among the younger men of our living school of painters we cannot point to a more conscientious worker than Mr. Storey. His principal characters are, as they should be,

his chief study, but the accessories are not neglected. . . . His canvases are never overloaded, and on the other hand they are never wanting in subject-matter of more or less interest. The domestic life of a past generation affords him an ample field for the display of many of the best qualities one desires to see in a picture."—*Art Journal*, June, 1875.

**Story, William W.** (*Am.*) Born at Salem, Mass., 1819. Graduated at Harvard College, 1844. Studied law, and published several law treatises considered valuable in that profession. He published a volume of Poems in 1847, a Life of his father, Judge Story, in 1851, and a second volume of Poems in 1856. Adopting sculpture as a profession, he went to Rome, one of his earliest works being a statue of his father, now at Mount Auburn Cemetery, in Cambridge, Mass. His "Cleopatra" (bought by John T. Johnston), and his "Sibyl," exhibited at the London International Exhibition of 1862, were highly praised by critics and connoisseurs. Among his works are, "Saul," "Sappho," "Delilah," "Moses," "Judith," "Infant Bacchus," "Little Red Riding-Hood," and "Jerusalem in her Desolation" (presented by the purchasers of it to the Academy of Arts in Philadelphia). His "Medea" was at the Philadelphia Centennial Exhibition in 1876. He is the author of the statues of George Peabody, in London, and of Edward Everett, in the Public Garden at Boston, both in bronze. At present (1878) he is engaged on a National Monument to be placed in Independence Square, Philadelphia.

"'Jerusalem in her Desolation' is the title given by W. W. Story to a colossal statue [exhibited in London in 1873]. It is a noble female figure clad in flowing drapery; the head, crowned with a kind of phylactery, is finely modeled, the Hebrew face having an expression of mingled distress and contempt. . . . The general impression of the design is that of majestic sorrow, and the execution of the work throughout is most careful."—*Art Journal*, August, 1873.

"The two conceptions, 'Cleopatra' and the 'Libyan Sibyl,' have placed Mr. Story in European estimation at the head of American sculptors. . . . Profiting by the knowledge of the old masters, and forming his tastes upon the best styles, Story has had the independence to seek out an unused field. In this he confers honor on our school, and gives it an impetus as new as it is refreshing."—JARVES, *Art Idea*.

"In a word, all Cleopatra — fierce, voluptuous, passionate, tender, wicked, terrible, and full of poisonous and rapturous enchantment — was kneaded into what, only a week or two before, had been a lump of wet clay from the Tiber. Soon apotheosized in an indestructible material, she would be one of the images that men keep forever, finding a heat in them that does not cool down through the centuries."—HAWTHORNE, in *The Marble Faun*.

**Story, George H., A. N. A.** (*Am.*) Born in New Haven, Ct., 1835. He began his art studies, at the age of fifteen, under Professor Bail of New Haven; later, spending two years in the studio of Charles Hine, a portrait-painter, in that city. Going to the Continent of Europe, he passed a year in general observation and study. He then resided two years in Portland, Me., gaining, in 1858, the State Medal of Maine for the best oil-painting. He painted for two years in Washington, D. C., passed a year in Cuba, and for some time has been a resident of New York. In 1875 he was elected an Associate



of the National Academy, and is a member of the Artists' Fund Society. His pictures are exhibited frequently in New York and elsewhere. Among the better known of them are, "The Testy Old Squire's Complaint" (the property of Charles Rogers), "The Young Mother" (owned by J. F. Nash, Yonkers), "The Student of Nature" (owned by E. B. Warren, Philadelphia), "The Young Student" (owned by David Grosbeck, Suffern, N. Y.), a full-length life-sized portrait of H. J. Kimball, a portrait of Whitelaw Reid (belonging to the Lotus Club), "The Winter School," "Uncle Peter in his Castle," "The Return of the Forager," "Freeing the Butterfly," "Prayer," "A New England Professor of Psalmody," "Making his Mark," "The Clock-Tinkers," a large portrait group of the Governor of Villa Clara, in his gallery at Madrid, Spain, and others. His "Young Mother," "Echoes of the Sea," and "The Young Student" were at the Centennial Exhibition of Philadelphia in 1876.

"No artist in this country has made such a decided advance in his profession during the last five years as George H. Story; and he invests his works with so much refinement of feeling that they at once arrest attention in whatever position they may be placed." — *Art Journal*, May, 1875.

**Strazza, Giovanni.** (*Ital.*) Born at Milan (1818 – 1875). Professor in the Academy of the Brera. He received many medals. When but twenty years old he had modeled, in Rome, his statue of "Ishmael," which won him much fame. His works are seen in many cities. His bust of Manzoni was greatly admired at Vienna in 1873. One of his last works was the statue of Donizetti placed in the atrium of the Theater of the Scala at Milan in 1874.

**Street, George Edmund, R. A.** (*Brit.*) Born in Essex, 1824. He studied architecture for some years under Sir George G. Scott. In 1866 he was elected an Associate of the Royal Academy, Academician in 1871, and Auditor in 1873. He has designed many important buildings throughout Great Britain, particularly turning his attention to country-houses and church edifices. He was instrumental in the restoration of Bristol Cathedral and Christ Church Cathedral, Dublin, among others, and was appointed Architect to the new Courts of Justice, London. [Died, 1881.]

**Stroebel, J. A. B.** (*Dutch.*) Of The Hague. Medal at Philadelphia, where he exhibited "The Deacons of the Silversmiths' Guild conferring a Certificate," of which John F. Weir says, "while tending towards the conventional it is nevertheless admirable in many estimable qualities, broad and simple in treatment, and pure in tone."

**Stroobant, François.** (*Belgian.*) Born at Brussels, 1819. Chevalier of the Order of Léopold. Medal at Paris, 1855. Pupil of Lauwers. An artist of good reputation as a landscape-painter. He used water-colors and pastels, and made numerous lithographs.

**Sturm, Friedrich Ludwig Christian.** (*Ger.*) Born at Rostock, 1834. Medal at London. Pupil of Berlin Academy under Eschky; later,

under Professor Gude, at Carlsruhe, he finished his studies. Traveled in the North of Europe and Italy. At the National Gallery, Berlin, are his pictures of the "Baltic Sea" and the "Mediterranean Sea."

**Sully, Thomas.** (*Am.*) Born in England (1783 - 1872). Taken to America at the age of nine years, he studied art in Charleston, S. C., where he began the practice of his profession as a portrait-painter. He lived for some time in Richmond, Va., and in New York, settling finally in Philadelphia. He made several visits to Europe; in 1838 painting from life a portrait of Queen Victoria, now in the possession of the St. George's Society of Philadelphia. Among his portraits are those of Lafayette, in Independence Hall; Fanny Kemble; Charles Kemble; George Frederick Cooke, and others, in the Academy of Fine Arts, Philadelphia. His portrait of Jefferson belongs to the Military Academy at West Point; that of Commodore Decatur (at Philadelphia Exhibition in 1876) is in the City Hall, New York; those of Reverdy Johnson and Charles Carroll are in Baltimore. His "Washington crossing the Delaware" (so familiar in America by the engraving) is in the Boston Museum. In the gallery of M. O. Roberts are his "Woman at the Well" and "A Girl offering Flowers at a Shrine."

"Sully's organization fits him to sympathize with the fair and lovely rather than the grand or comic. He is keenly alive to the more refined phases of life and nature. His pencil follows with instinctive truth the principles of genuine taste. His *forte* is the graceful. Whatever faults the critics may detect in his works they are never those of awkwardness or constraint. He exhibits the freedom of touch and the airiness of outline which belong to spontaneous emanations. . . . The series of illustrations that Sully commenced are happily, but not forcibly conceived. Portia is fair and dignified, but not sufficiently vigorous. Isabella is as chaste and nun-like as Shakspeare made her, but her dominant and high enthusiasm does not enough appear; Miranda, a character better adapted than either to Sully's pencil, has an arch simplicity caught from Nature herself." — TUCKERMAN'S *Book of the Artists*.

**Sunol, Geronimo.** (*Span.*) Medal at Paris in 1867. At Philadelphia he exhibited "Dante," in bronze, and received a medal. [No further authoritative information could be obtained.]

**Sussmann, Hellborn Louis.** (*Ger.*) Born at Berlin, 1828. Member of the Academy of Rotterdam. Medals at Berlin, Brussels, Munich, Paris, and the Bavarian medal of Louis. Pupil of Berlin Academy and of Professor Wredow. He has spent much time in Italy, and has traveled considerably in Europe. Among his important works are the statues of "Frederick the Great" and "Frederick William III.," for the grand salon of the Berlin Rathhaus; a statue of "Frederick the Great in Youth," and a copy of "Frederick William III.," for the city of Breslau; and a statue of "Frederick the Great as a Warrior," in bronze, for Brieg (erected in 1878). His "Drunken Faun" is at the National Gallery, Berlin. To the Paris Exposition, 1878, he contributed a group, in marble, called "Lyric Poetry and Popular Song."

**Suydam, James A., N. A.** (*Am.*) Born in New York (1817 -



1865). He traveled through Greece, Turkey, and other parts of the East with Minor C. Kellogg, and from him received the first rudiments of art. On his return to America he painted for some time with Kellogg, and later with Durand and Kensett, executing in the studio of the last named some of his best pictures. The most satisfactory of his works were coast views, although at times he was very happy in his views of the White Mountains, etc. He was a full member of the Academy of Design, elected about 1856. When the building of the present Academy in New York was projected Mr. Suydam was instrumental in procuring large subscriptions towards that object, and took a very prominent part in its construction. He was made Treasurer of the Academy, a position he held until his death. He bequeathed to it the pictures now in its possession, known as the "Suydam Collection," as well as a large sum of money. He was devoted to his art. One of his most agreeable pictures was a twilight with the New London lighthouse in the distance (in the Olyphant Collection). A "View on Long Island," with harvesting of salt hay, (one of his most important works), is now in the possession of his nephew, William A. Reese. His "Hook Mountain on the Hudson" belongs to S. Clift.

**Swertchkow, Nicolas.** (*Russian.*) Born at St. Petersburg. Chevalier of the Legion of Honor. Professor at the Academy of St. Petersburg. Studied in his native city, and paints *genre* subjects and animals, such as "The Kabitka in the Snow," "The Village Wedding," "Travelers Astray," "Landscape in Winter," etc. This artist has exhibited his works in Paris, London, and Brussels. In 1863, the year of his decoration, he sent to Paris, "A Horse Fair in the Interior of Russia," "Station for Post-Horses," and "The Return from the Bear-Hunt"; in 1864, "A Child fallen from a Sleigh during the Night, found in the Morning safe and well, in the midst of Wolves" and "Russian Travelers in Sleighs meeting in the midst of the Woods."

**Sylvestre, Joseph-Noël.** (*Fr.*) Born at Béziers, 1847. Medals, 1875 and '76. *Prix du Salon*, 1876. Pupil of Cabanel. In 1876 he exhibited a very remarkable picture of "Locuste testing, in the Presence of Nero, the Poison prepared for Britannicus." Much has been written and said of this picture. It is called "horrible," "wonderful," "magnificent," and "detestable," and all these epithets may be legitimately used. It is, in a word, a powerful, realistic representation of a scene without a trace of anything good or pleasing, but a scene which gives an opportunity for the display of artistic skill and knowledge. It is in the Luxembourg. In 1875 Sylvester exhibited "The Death of Seneca"; in 1873, "Jeu de Bergers"; in 1878, "The Last Moments of Vitellius Cæsar."

**Tadolini, Adam Scipione.** (*Ital.*) Born at Bologna (1789-1870). Professor of the Academy of Bologna. Pupil of Canova. Among the works of this celebrated sculptor are, "Venus and Love,"

for Prince Hercolani ; "The Rape of Ganymede," for Prince Esterhazy ; the Tomb of Cardinal Laute, for the city of Bologna ; statue of "St. Francis de Sales," for St. Peter's at Rome ; a colossal "St. Michael," for the late Mr. Gardner Brewer of Boston (for which Vapereau says the artist received 200,000 francs).

**Signora Tadolini**, wife of this artist, made a reputation as an engraver of cameos.

**Tait, Arthur F.**, N. A. (*Brit.-Am.*) Born in Liverpool, 1819. In 1850 he removed to America, settling in New York, where his professional life has been spent. He has studied from nature in the Adirondack regions and elsewhere during the summer months, but has had no regular instruction in art from any teacher, and belongs to no school of painting. He is a member of the Artists' Fund Society, and was elected member of the National Academy in 1858. He spent four months in Europe in 1874, never painting professionally out of America. To the National Academy, in 1868, he contributed "A Duck and her Young" ; in 1869, "Ruffled Grouse" ; in 1870, "Our Pets" (painted in part by James M. Hart) ; in 1871, "Woodcock Shooting" (belonging to John C. Force) and "The Halt on the Carry" (belonging to Henry D. Polhemus) ; in 1873, "Racquette Lake" ; in 1874, "The Bogert Homestead, Eagleswood, N. J." ; in 1876, "There's a Good Time coming" ; in 1878, "A Good Point" and "Lake Trout" (belonging to John E. Sidman). To the Centennial at Philadelphia, in 1876, he sent "The Portage, — Waiting for the Boats," also painted in conjunction with James M. Hart. His "Snowed In" is owned by Judge Hilton of New York, and other works are in the possession of John Osborn, James B. Blossom, Charles Blossom of Brooklyn, and others.

**Tait, John R.** (*Am.*) Born in Cincinnati, 1834. He displayed artistic talents as a child, but did not follow painting as a profession until somewhat advanced in manhood. He went abroad in 1852, painting as an amateur in Florence and Rome for a few years, but devoting himself chiefly to literature, publishing a book of travels, and later, in 1859, a volume of poems entitled "Dolce Far Niente," both of which were very favorably received. He went again to Europe in 1859, and spent some twelve years in Düsseldorf, broken by occasional visits to America, and by sketching-tours in nearly every country of Europe. In Düsseldorf and Munich his teachers were Professors A. Weber and Andreas Achenbach, but since 1870 he has pursued his studies independently in a direction diverging from the Düsseldorf school. In 1871 and '72 he received the first-class medals of the Art Department of the Cincinnati Industrial Exhibition. Comparatively few of Mr. Tait's pictures have found their way to America. They have been exhibited in the Salons of Paris, in London, Vienna, Berlin, etc., and have been sold in those cities. His first picture was bought by Major, afterwards General, Philip Kearney, U. S. A. His "Waterfall, Pyrenees" is in the collection of James Caird, Gourrock



House, near Greenock on the Clyde ; his "Meyringen" belongs to James Staats Forbes, Wickenham Hall, Kent ; Prince Heinrich XVIII. of Reuss owns his "Waterfall" ; Hon. William S. Groesbeck of Cincinnati, his "Lake of Wallenstadt" ; Hon. George Vickers of Baltimore, his "Solitude." His "Evening on the Lake" and "Tyrolæse Idyl" were at the Paris Salon of 1876 ; to the Centennial Exhibition, Philadelphia, 1876, he sent "Summer." Recently he has been a resident of Baltimore, Md.

"John R. Tait exhibits a large landscape with cattle which reminds one of the best examples of the old Dutch painters, without any sacrifice, however, of the artist's individuality. Foliage, water, air, and the figures are treated with equal success, and a breath of the most charming lyric poetry pervades the whole, so that the picture belongs among the best of the present Exhibition." — *Munich News (Bavaria)*, April, 1873.

"Mr. Tait exhibited here, several years ago, a few pictures which showed a decided force and originality ; but they were touched with a savage gloom which rendered them not altogether pleasing. In his more recent style he has chosen the sweeter and gentler moods of nature. . . . The landscapes are in the main well drawn. In color they are not brilliant ; we should say that the aim of Mr. Tait is chiaroscuro rather than color. His skies are nearly always luminous, full of space and air ; he sets a tree against the sky with a very felicitous relief." — *Baltimore Gazette*, July, 1876.

**Tantardini, Antonio, Commander.** (*Ital.*) Medals at London, Berlin, Oporto, and Vienna. He resides at Milan, and is one of the first sculptors of the Lombard school, and shows by his work a careful study of Greek masters and of the best examples of the *cinque-cento*. His statues of the "Bagnante" and the "Pompeiana" were exhibited at Philadelphia, where he was one of the art judges. His statues, "Il primo dolore," "La Schiava," "La Leggitrice," and "La Vanità," are among his best. His statue of Arnolfo da Brescia was put in marble for Antonio Traversi, and was erected in Desio near Milan. To the Paris Exposition, 1878, he sent "The Kiss" (a group with a pedestal in marble). His "Leggitrice" (Reading Girl) is now in the collection of Mr. Probasco of Cincinnati. [Died, 1879.]

**Tardieu, Pierre-Alexandre.** (*Fr.*) Born at Paris (1756 – 1844). Member of the Institute, and Chevalier of the Legion of Honor. This celebrated engraver was descended from a family in which there had been several artists. His works were excellent from his early years, and some of them are now valuable. He was skilled in the processes of Audran, Edelinck, and Nanteuil, and, having the gift of imparting knowledge, was a successful instructor. Among his pupils were Desnoyers, Bertonnier, and Aubert. Among his plates are, "St. Michael," after Raphael ; "The Communion of St. Jerome," after Domenichino ; "Judith and Holofernes," after Allori ; the portraits of Henry IV. of France, after Janet and Pourbus ; two of Voltaire, after Largillière and Houdon ; Marie Antoinette, after Dumont ; the Earl of Arundel, after Vandyck ; etc. His plates number ninety. After his death Mme. Tardieu refused large offers from merchants for the plates of her husband, and in order to preserve them intact, she gave to the Calcographie of the Louvre all those which she possessed.

**Tatkeleff, Vogisny.** (*Russian.*) Born about 1813. The father of this painter was the serf of a nobleman in the Borissov Government, who, seeing the rude charcoal sketches made by Vogisny when a child, determined to educate him. When fourteen years old he painted a good portrait of his benefactor, who unfortunately lost his fortune when the artist was but nineteen. The new owner of the estate forced him into the army, where he was obliged to serve fifteen weary years. In all this time he had no opportunity to display his talent until, during the last two years, being stationed at Tiflis, he was allowed to fresco the walls of the dining-room of the house of a relative of his colonel. He was too poor to dream of buying materials for his work. In 1849 he was discharged, and went home to find his parents dead. His master was also dead, and in his widow he found a cultivated and liberal woman. Tatkeleff asked of her the position of teacher in the village school. When she discovered his talent she furnished him with means to complete his studies, but stipulated that he should not leave Russia, and that she should have her choice of his works. The artist was now happy, and made many pictures which were hung on the walls of the château of his mistress. In 1854 he went with her son to the Crimean war, and there partially lost his eyesight. His benefactress died; the son would do nothing for the painter, who, by making designs for a publishing-house at Kiev, managed to exist. About 1870 a tourist, who saw the sketch-book of Tatkeleff, exacted a promise from him to send some works to Moscow for exhibition. For months he could not buy the paints and canvas necessary, but at last two pictures were finished, and sent to the Art Exposition in Moscow of 1873. They represented scenes in the Crimean war, and made the artist famous in a day. They were purchased for the gallery of the Winter Palace of St. Petersburg for 60,000 roubles. The Moscow Gazette said of them :—

“The impression which they produce upon the beholder is almost overwhelming, — such terrible reality, such wonderful grouping, such superb coloring, truly Horace Vernet never painted anything better in his palmiest days, if his productions are at all worthy to be mentioned side by side with those of the Russian, whose two paintings have suddenly made him famous and raised him from poverty and obscurity to wealth.”

As no one had ever heard of this artist, the editor of the Gazette sent some one to Borissov for information about him, and Tatkeleff himself went to Moscow, where, on March 6, 1873, Count Baranowicz, the president of the Art Exhibition, presented him to an assembly attended by many of the élite of Russian society. He is described as follows, in the Baltic Gazette of that time :—

“Imagine a little slender man of sixty, with the head of a child, almost beardless, only a few tufts of silver-gray hair on his scalp, with small, elegant hands and feet, plainly clad in the national costume of the middle classes, with the timid manners of a little girl, and you have before your eyes the man who henceforth will number with the great painters of modern times.”



**Tayler, Frederick.** (*Brit.*) Born in 1804. Was a pupil of the Royal Academy, studying also in Italy and Paris. In 1828 or '30 he was made Associate of the Society of Painters in Water-Colors, a full Member in 1835, and President in 1857. He has taken an active part in its affairs, and contributed regularly to its exhibitions. Among his later works are, "Taking in the Game," "Otter-Hunting in the Highlands," "After the Battue," "Waiting for the Hounds," "A Hawking-Party," "A Meet in the Forest," "Business and Pleasure," "Rustic Surgery," "A Hunting Morning, — Time, George II.," "Sherwood Forest, — Hounds in Full Cry," etc. His "Gamekeeper's Daughter," "Cattle Ferry-Boat," and "Woodland-Hunting" were at Paris in 1878.

"For instance, there are few drawings of the present day that involve greater sensations of power than those of Frederick Tayler. Every dash tells, and the quantity of effect obtained is enormous in proportion to the apparent means. Brilliant, beautiful, and bright, as a sketch, the work is still far from perfection as a drawing." — *RUSKIN'S Modern Painters.*

"I should say, judging from Mr. Tayler's skillful and rapid manner in water-color sketching, and from the ability displayed in the few etchings of his that have been published, that he had all of the natural gifts of a first-rate etcher, and nearly all the knowledge; nothing having been wanting to the full development of his powers in that direction, but their culture on a larger scale in works issued independently." — *HAMERTON'S Etching and Etchers.*

**Tayler, Norman.** (*Brit.*) Son of Frederick Tayler. He was elected an Associate Member of the Society of Painters in Water-Colors in 1878, when he exhibited "In the Valley where the Daisies Grow," "Rainy Weather," and "The Nearest Way to the Farm."

**Tenerani, Pietro.** (*Ital.*) Born at Tarrano, near Carrara (1798 – 1870). General Director of the Museums and Galleries of Rome. Member of many Academies and Knight of several Orders. He also received honors from various Royal personages. He was in effect a Roman. He was an indefatigable worker, often passing the night with chisel in hand. His art was his life, his love, his religion, and it brought him riches and honors. No adequate list of his works can be given here. At Rome, in the Via Nazionale, in 1876, a museum was opened containing more than four hundred and fifty works and studies of Tenerani's. His "Psyche" was a famous work; a model of it is in the Leipsic Museum. He was much influenced by Thorwaldsen, and with him executed the monument to Eugène Beauharnais, erected at Munich.

**Ten Kate, Hermann Frederic Karl.** (*Dutch.*) Born at The Hague, 1822. Ten Kate was a Commissioner of the Netherlands to the Exposition of 1878. Medals at The Hague, Philadelphia, and other places. Pupil of Kruseman at Amsterdam. He spent a year in Paris. He lives at The Hague. His "Fishers of Marken" (1857) is at the Museum of Bordeaux. Among his works are, "The Military Enrollment," "Une fête champêtre," "Political Discussions," "The Pater-

nal Benediction," and "Calvinist Prisoners under Louis XIV." "The Wood-Gatherers" is in the collection of Mrs. H. E. Maynard of Boston. To Paris in 1878 he sent three pictures in oil and two in water-colors.

**Tennant, John.** (*Brit.*) (1796–1873.) Originally a merchant's clerk, his decided talent for art was made so manifest that he entered the studio of a landscape-painter when still a young man, and made for himself a fair, if not high, reputation in the profession. He was a member of the Society of British Artists for many years, and for a long time its Honorary Secretary. He visited and painted during a large portion of his life in Wales and Devonshire, many of his works being scenes of those sections.

"Tennant's landscapes are of a character which could not fail to invite attention for picturesqueness and appropriate treatment, if not for higher qualities of art."—*Art Journal*, June, 1873.

**Tenniel, John.** (*Brit.*) Born in London, 1820. He displayed a taste for art at an early age, and had a picture on exhibition at the Gallery of British Artists while he was still a lad. He had little or no instruction. In the cartoon competition for the decoration of Westminster Hall, in 1845, he won a prize, and executed one of the frescos in the Palace of Westminster. His most successful work has been done in black and white. He paints only occasionally, and rarely exhibits. In 1851 he joined the staff of *Punch*, and has contributed many illustrations to that journal. He has also illustrated *Once a Week*, "The Ingoldsby Legends," "Lalla Rookh," and other books and magazines.

"When Mr. Tenniel first associated himself with *Punch* it was thought generally that his abilities were of too classic an order for the duty he had undertaken, . . . but he had too much confidence in the pictorial strength he possessed to feel that he need limit himself to a particular sphere, and hence he persevered with his pencil until in time he became inoculated, as it were, with a sense of humor which has not been subordinate to, but has served to stimulate, his graphic powers."—HODDER'S *Memoir of my Time*.

**Terry, Luther.** (*Am.*) American painter resident for many years in Rome, where he has executed historical, portrait, and *genre* compositions, following closely, it is said, the manner of the old masters. He visited the United States in 1874, but his pictures are rarely seen in his native country.

**Teschendorff, Emil.** (*Ger.*) A young artist of Berlin, where his studio now is, and where he exhibited, in 1877, "Troubled Days" and "A Nymph and Satyr," besides two water-color drawings which attracted much attention. His works are as yet but little known out of his native country, but he is a young painter of promise.

**Thackeray, William M.** (*Brit.*) Born in India (1811–1863). Was educated at the Charter-House School and at Cambridge University. Traveled upon the Continent, and for some time resided in Paris, studying art, and copying the pictures of the Louvre. The practical following of the profession he abandoned for literature, illus-



trating, however, and very cleverly, his "Comic Tales and Sketches," "Irish Sketch-Book," "Vanity Fair," "Pendennis," etc., besides drawing for Punch. A volume entitled "Thackerayana," published by Chatto and Windus, London, in 1875, contains nearly six hundred of his original drawings and sketches, and fully establishes his claims to an honorable position among the artists of the nineteenth century.

"We can hardly agree with those who hold that Thackeray failed as an artist and then took to his pen. There is no proof of failure. His art accomplishes all he set it to. Had he, instead of being a gentleman's son, been born in the parish of St. Bartholomew the Great, and apprenticed, let us say, to Raimbach the engraver, we might have had another, and, in some ways, a subtler Hogarth. He draws well; his mouths and noses, his feet, his children's heads, all his ugly and queer 'mugs,' are wonderful for expression and good drawing. With beauty of man or woman he is not so happy; but his fun is, we think, even more abounding in his cuts than in his words." — DR. JOHN BROWN, in *Spare Hours*.

"If it was one of Thackeray's few fanciful griefs that he was not destined for a painter of the grand order, it doubtless consoled him to find that the happier gift of embodying that abstract creation, an idea, in a few strokes of the pencil, was his beyond all question, and this graceful faculty he was accustomed to exercise so industriously that myriad examples survive of the originality of his invention as an artist." — *Introduction to Thackerayana*.

"Thackeray, in reply, sent a caricature portrait of himself, drawn by his own hand, and representing a winged spirit, in a flowing robe and spectacles on nose. Thackeray, in early life, had taken to painting, and, perhaps, if he had pursued his first vocation, he might have come in time to handle the brush as well as he afterwards handled the pen. At any rate the drawing in question, as I can bear witness, was enough to bring tears into your eyes for laughing." — TAYLOR'S *Thackeray the Humorist, etc.*

"If he had had his choice he would rather have been famous as an artist than as a writer; but it was destined that he should paint in colors which will never crack and never need restoration. All his artist experience did him just as much good in literature as it could have in any other way, and in traveling through Europe to see pictures he learned not only them, but men, manners, and languages." — JAMES HANNAY, in the *Edinburgh Courant*.

**Thayer, Abbott H.** (*Am.*) Born in Boston, 1849, and brought up in the country, where he became familiar with the brute creation, the painting of which has been his specialty. He began to paint from nature without instruction when a child of eight years. Later, he studied under Henry D. Morse. In 1867 he settled in Brooklyn, studying under J. B. Whittaker in the Brooklyn Academy of Design, gaining, in 1868, the gold medal for the best drawing from the antique. After a few years he took a studio in New York, drawing in the Antique Life Schools of the National Academy, under L. E. Wilmarth. He went to Paris in 1875, where he entered l'École des Beaux-Arts, working with Lehmann, and afterwards in the studio of Gérôme. Among his more important pictures are, "Young Lions of Central Park," life size (belonging to W. H. Thayer, M. D., of Brooklyn), "Gray Wolf" (belonging to A. J. C. Skene, M. D.), "Ice in the River" (to G. C. Brackett), "Cows coming from Pasture" (to Dr. H. P. Farnham), "Feeding the Cows" (to Mrs. J. O. Stone), "Boy and Dog" (to Rev. A. P. Putnam), "Shamming Sick" (to

J. O. Low), "Autumn Cornfield" (to Mrs. Bullard of New York), "Hunter waiting for Game" (to F. A. Faulkner, Keene, N. H.), "View on the Seine," "Cloudy Day in the Pasture," "Alderney Herd in Guernsey," "Mountain Pasture," "Sleep," and "Childhood" (Paris Salon of 1878), exhibited in Brooklyn, New York, and Paris. His "Shamming Sick," a pair of pictures representing a terrier dog forgetting feigned illness at the cry of "Rats!" was drawn by the artist on the block for the Aldine in 1874, and copied in the London Sporting and Dramatic News in 1876.

"Mr. Thayer's 'Sleep' loses nothing by near study or distant view. It would be hypercritical to find fault with it on any technical grounds. In conception it is most poetic. . . . Delicate gradings of gray and white carry the eye far back behind the perfectly relieved little head, with its tender tones of pearl and rose, and the dark spot of color (and that not very dark) is the little brown puppy that sleeps beneath the unconscious hand of the child. Mr. Thayer has been studying with Gérôme, but his manner is not mannered, as many of the rest of the Beaux-Arts students." — *New York Independent*, April 18, 1878.

**Theed, William.** (*Brit.*) Born in 1804. Highly regarded as a sculptor of portrait busts and statues, executing during his long career many of the most distinguished people of Great Britain. Among the better known of his works are the statues of Sir Isaac Newton, in bronze, at Grentham; and in marble, group of the Queen and Prince Albert, in early Saxon costume, at Windsor; statue of the Prince Consort, at Balmoral; Duchess of Kent, at Frogmore; Burke, in the House of Lords; Sir William Peel, at Greenwich Hospital; the late Lord Derby, at St. George's Hall, Liverpool; Sir Robert Peel, at Huddersfield; Hallam the historian, at St. Paul's Cathedral; Mackintosh the historian, at Westminster Abbey; and busts of John Bright, Sir Henry Holland, and many more. He is also sculptor of the statue representing "Africa," on the Albert Memorial, London.

**Thirion, Eugène-Romain.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Picot, Cabanel, and Fromentin. In 1872 this artist decorated the chapel of Saint-Joseph in the church of the Trinity at Paris, and he also worked with Baudry in the decoration of the Hotel Paiva. His painting in the above chapel is praised by the critic, Roger Ballu, in the "Gazette des Beaux-Arts," February, 1878. At the Salon of 1876 he exhibited "Jeanne d'Arc." She is represented as a young girl, listening to the voices she is said to have heard bidding her go to the aid of the King of France. In 1875 he exhibited "St. Sebastian" and "St. Theresa"; in 1874, "Rebecca at the Fountain" and "Field-Flowers"; etc. This painter has also exhibited many portraits.

**Thom, James Crawford.** (*Brit.-Am.*) A native of America, of Scottish descent. He was a pupil of Edward Frère in Paris. He has lived and practiced his profession in England and in the United States. He first exhibited in London, at the Royal Academy, in 1864, "Returning from the Wood," followed by "Tired of Waiting," "Go-



ing to School," and "The Monk's Walk." In the French Gallery, London, he has exhibited, at different seasons, "Household Duties," "Children returning from Church," "Love in the Kitchen," "The Farmyard," "Return of the Conscript," etc. He sent to the National Academy, New York, in 1878, a winter landscape with figures, and "Le jour de la Toussaint." His "Summer" and "Winter" belong to Henry P. Cooper; "Kitten and Strawberries," to Samuel V. Wright. His "Day" and "Night" (panels), and "Going to Church, Christmas Eve," the property of J. M. Burt, were at Philadelphia in 1876. A number of his landscapes were at the Mechanics' Fair, Boston, in 1878.

**Thomas, John Evan.** (*Brit.*) Native of Wales. Died in 1873 at an advanced age. Was a pupil of Chantrey, and exhibited at the Royal Academy, for many years, portrait busts and statues, as well as ideal figures; among the latter, "Music," in 1852, and the "Racket-Player," in 1856. He is the author of the statue in bronze to the Marquis of Bute at Cardiff, of the statue of Wellington at Brecon, of that of the Prince Consort at Tenby, and other works in Wales and other parts of Great Britain.

**Thomas, William Cave.** (*Brit.*) Born in London, 1820. He at first turned his attention to sculpture, and entered the Royal Academy in 1838, drawing and modeling for two years. In 1840 he went to Munich, where he studied drawing, and executed several cartoons. He returned to England in 1843, and devoted himself for a time to oil-painting, exhibiting at the Royal Academy, in 1850, "Alfred giving his last Loaf to the Pilgrims"; followed in different years by "Alfred visiting Churches at Early Dawn," "Rivalry," "The Protestant Lady," "Petrarch's First Sight of Laura," "The Heir cast out of the Vineyard." In water-color he has painted "The Lord of the Harvest," "The Fruit-Bearer," "Morning," "Dante and Beatrice," "Sunset on Calvary," and an "Ecce Homo" (belonging to the late Prince Consort). He received a prize of £100 for a cartoon of Westminster Hall, "St. Augustine preaching to the Saxons," and £400 for the execution of "The Spirit of Justice," in the South Kensington Museum. He designed also several decorations for the International Exhibition of 1862 in London, and is the author of several valuable books upon mural decoration and social economy.

"If we examine Mr. Cave Thomas' works we shall find them characterized by a remarkable solidity of grouping, which contrasts favorably with the somewhat sparse disposition of members prevailing in paintings that aspire to be historical, and which, irrespective of this weakness, are not contemptible." — J. L. TUPPER, in *English Artists of the Present Day*.

**Thomas, Gabriel-Jules.** (*Fr.*) Born at Paris, 1821. Member of the Institute. Chevalier of the Legion of Honor. Pupil of Dumont and l'École des Beaux-Arts. *Prix de Rome* in 1848. His statue of "Virgil" (1861) is in the Luxembourg. In 1876 he exhibited at the Salon, "Christ on the Cross," in bronze; in 1872, four

figures in wood, representing the four quarters of the globe, commanded for the gallery of the Hotel of Toulouse by the Bank of France ; in 1870, "Thought" (statue, marble) ; etc.

**Thomas, George H.** (*Brit.*) (1824 - 1868.) After serving an apprenticeship to G. Bonner, a wood-engraver in London, he went to Paris, where he made designs for illustrated books. He subsequently spent two years in New York, upon the staff of a pictorial journal, making also some graceful drawings for the engraving of American bank-notes. Returning to Europe in 1848, he went to Italy to complete his art studies, and furnished many vivid sketches of the Garibaldi campaign of 1849 for the London Illustrated News. He visited the Crimea for the same paper in 1854, the original of many of his drawings being in possession of the Queen. Among his oil-paintings are, "Rotten-Row," "The Ball at the Camp of Boulogne," "Parade at Potsdam in Honor of Queen Victoria in 1858," "Happy Days," "Coronation of the King of Prussia" (painted by command), "Marriage of the Princess Alice," "The Queen and Prince Consort at Aldershot in 1859," and "The Investing of the Sultan with the Order of the Garter," many of which belong to the Queen. His "Apple-Blossoms" and "Masterless" were at the Royal Academy in 1868, the year of his death. His happiest book illustrations were those for Wilkie Collins' "Armada," and the delineations of negro character for "Uncle Tom's Cabin."

**Thompson, Cephas G., A. N. A.** (*Am.*) Born in Middleborough, Mass., 1809. He obtained something of the mechanism of art from his father, Cephas Thompson, an artist who painted a great deal in Southern Italy, but he was comparatively self-taught, studying and observing closely nature, and the many masters he has known intimately on both sides of the Atlantic. He began his professional career in Plymouth, Mass., when nineteen years of age, finding his way to Boston, and working in Bristol, Providence, and Philadelphia. He spent ten years (1837 to '47) in the city of New York, painted some forty portraits in New Bedford, many in Boston, and went to Europe in 1852, visiting London, Paris, Florence, and Rome. He made his home for seven years in the latter city. Since 1860 he has had a studio in New York. He is an Associate Member of the National Academy, and of several prominent art societies of Europe. Mr. Thompson's works are owned throughout America, and many specimens are in England, Russia, France, etc. Before going abroad, he painted a series of portraits of American authors, including Hoffman (belonging to the New York Historical Society), Dr. Francis, and others. His portrait of Hawthorne, with whom in Italy he was on intimate terms, was engraved, and is in the edition of "Twice-Told Tales" published by Ticknor and Fields. His full-length portrait of Dr. Matthews, the first President of the New York University, is in the president's room of that institution. His portraits of William C.



Bryant and Mrs. Bryant, and a copy of the "Staffa Madonna of Raphael," belonged to the venerable poet. C. H. Rogers of New York has his "Guardian Angel"; Mr. Wales of Boston, "Prospero and Miranda"; Ex-Governor Padelford, of Providence, R. I., "St. Peter delivered from Prison"; Charles Sprague, the banker-poet, owned his "Spring and Autumn"; and others of his pictures belong to the family of Hawthorne, to Mr. Longfellow, to E. H. Miller, to George Bliss of New York, and to Mrs. Lee Smith of Ravenswood, N. Y.

"It is certainly a beautiful picture, full of genius and spirit ['St. Peter led from the Prison by an Angel']. It is very rarely you see a production so effective in all its parts. The background equals, without rivaling or forcing attention from the prominent and principal objects in the foreground. The depth of shadow in the one does not prevent its distinctness and accuracy of outline from telling a striking tale, while the brightness and vividness of the figures in the other lastingly impress themselves on the eye and the memory." — MRS. GIBSON, in the *Richmond (Va.) Enquirer*, 1859.

"Not one of our artists has brought back with him from Italy a more thorough knowledge and appreciation of the old masters, technically, historically, and authentically, than Cephas G. Thompson. He conscientiously endeavors to infuse their lofty feeling and motives into his own refined manner." — JARVES, *Art Idea*.

". . . . Or we might bow before an artist who has wrought too sincerely, too religiously, with too earnest feeling and too delicate a touch, for the world at once to recognize how much toil and thought are compressed into the stately brow of Prospero and Miranda's maids in loveliness; or from what a depth within this painter's heart the angel is leading forth St. Peter." — HAWTHORNE, in the *Marble Faun*.

**Thompson, Jerome, A. N. A.** (*Am.*) Born in Middleborough, Mass., 1814. Son of Cephas, and younger brother of Cephas G. Thompson, N. A. He early displayed artistic tastes, and began his career as a sign-painter in the neighborhood of his native town. After painting portraits for some years on Cape Cod, he went to New York at the age of seventeen, devoting himself from that period to the study and practice of his art. He had no masters, and is a graduate of no schools. His professional life has been spent in New York. In 1852 he went to Europe, spending two years. He was elected an Associate of the National Academy about 1850, but has not exhibited in its gallery since 1863 or '64. Although still painting, his pictures are not shown by him to the public, and his life of late years has been very retired. Among the better known of his works are, "Reminiscences of Mount Mansfield," "The Old Oaken Bucket," "Home, Sweet Home," "Woodman, spare that Tree," "Hiawatha's Homeward Journey with Minnehaha," "The Home of my Childhood," "Coming thro' the Rye," "The Land of Beulah," "The Voice of the Great Spirit," and many others, none of which have been exhibited by Mr. Thompson, although a few have been sent to different galleries by their owners. Many of them have been engraved and chromoed.

"Mr. Jerome Thompson has painted a very beautiful and attractive picture illustrating 'The Old Oaken Bucket.' It is at once an illustration of these well-known verses, and a portrait of the early home of their author in Scituate, Mass. While he has made a picture that is very agreeable to look at, the artist has not attempted to secure the pleasure of the eyes at the expense of truth, by dressing his subject in charms that

do not belong to it. He has done us all good by painting this unpretending, truthful picture." — *New York Tribune*, May 14, 1868.

"Jerome Thompson, whose pictures so charm the natural feelings of the heart, has gratified the public with another work from his easel, 'Home, Sweet Home,' a companion to the 'Old Oaken Bucket.' It is an ideal creation, and so truthful to nature that all ideality is lost, . . . and herein lies the charm of Jerome Thompson's pencil and brush. Stand before the picture, and the longer you look, the more vividly will you recall some half-forgotten scene, or detect the unexplained growth from a counterpart from out the wilderness, bounded by the silvery lines of memory." — *New York Turf, Field, and Farm*, October 8, 1868.

"The 'Beacon Fire,' another work by the same artist, Jerome Thompson, gives a striking picture of the region of Lake Pepin. . . . The composition is quite picturesque and effective, and in all these works Mr. Thompson shows the pleasing charm that so endears his ballads of the pencil to ingenuous hearts and simple tastes." — *New York Home Journal*, January 3, 1872.

**Thompson, Launt, N. A.** (*Brit.-Am.*) Born in Ireland, 1833. Removed to America in 1847. Settled in Albany, N. Y. Entered the office of a professor of anatomy in that city, and subsequently became a student of the medical college. He early displayed a talent for drawing, occupying his leisure hours with his pencil. He abandoned medicine to become a pupil of the sculptor Palmer, and worked in his studio in Albany for nine years. In 1858 he moved to New York, was made an Associate of the National Academy in 1861, and Academician in 1862. In 1875 he took a studio in Florence, where he still remains (1878). Among his works are portrait busts of William C. Bryant (for Central Park), of James Gordon Bennett, Robert B. Minturn, Captain Charles Marshall, Edwin Booth as "Hamlet," Professor Morse, Dr. Tyng (1870), Parke Godwin, and C. L. Elliott, N. A. (1871). Among his ideal works are, "Elaine," "The Trapper," "Morning Glory," and "Lily Maid." His statue of Napoleon (bronze) and a bust of a "Rocky Mountain Trapper" were at the Paris Exposition of 1867.

**Thompson, A. Wordsworth, N. A.** (*Am.*) Born in Baltimore, 1840. In 1861 he went to Paris, and began the study of art under Charles Gleyre in 1862, and, later, was, for a time, a pupil of Émile Lambinet. In 1864 he entered the studio of Albert Pasini, working there one year. His first publicly exhibited picture, "Moorlands of Au-Fargi," was at the Paris Salon of 1865. In 1868 he settled in New York, since then his home, with the exception of occasional visits to Paris. In 1873 he sent to the National Academy "Desolation," upon the strength of which he was made an Associate of that institution; he was elected Academician in 1875. In 1878 he joined the Society of American Artists, sending to their first exhibition, the same year, "The Road to the Saw-Mill." Among the better known of Wordsworth Thompson's works are, "The Port of Menazzio, Lake Como" (owned by William H. Davis of New York), "Desolation" (now in Buffalo), "Steamboat-Landing at Menenazzio" (owned by Mr. Fairbanks of St. Johnsbury, Vt.), "Virginia in the Olden Times"



(belonging to D. H. McAlpine, N. Y.), "The Vesper Hour" (to William Brookfield, N. Y.), "Annapolis in 1776" (to the Academy of Fine Arts in Buffalo, N. Y.), "Traveling in Corsica" (to Isaac S. Platt). To the Exhibitions of the National Academy he has been a regular contributor for some years, sending, in 1869, "View of Mount Etna"; in 1870, "Reminiscence of the Potomac"; in 1871, "Evening on the Moor"; in 1874, "A Picnic on the Rocks, Lake George"; in 1875, "Gathering Apples"; in 1876, "A Midsummer's Day on Long Island"; in 1877, "Pursuit of Knowledge under Difficulties" and "By the Sea, Mentone"; and, in 1878, "A Review at Philadelphia in 1777." He sent several works to Philadelphia in 1876, and "The School-House on the Hill" to the Paris Exposition of 1878.

"Mr. Thompson has caught the sorrowful sentiment of the scene ['Desolation'], and embodied all its poetry and romance. Apart from its merits as a work of art, the picture will be valuable as an historical souvenir, for doubtless the ruins of St. Cloud will before long be cleared away, and there is no probability of the palace being rebuilt. We learned afterwards, as we guessed from his work, that Mr. Thompson, starting with a genuine vocation for art, had studied it with rare fidelity, had passed years in the ateliers of the best artists of Paris, had devoted his days and nights to careful drawing of the human figure, from the marble and from life, that in pursuit of the picturesque he had made the tour of Europe on foot, etc., and also that he devoted fully as much time to American scenery, making not merely drawings, but elaborate pictures in the fields." — *Boston Daily Globe*, May 7, 1873.

"A. W. Thompson exhibited 'On the Sands, East Hampton' and 'Virginia in the Olden Times,' both works showing marked evidence of discipline and careful study. There is a tendency towards the adoption of the French manner in this artist's work, which shows whence he derived this discipline. It is a question whether a better manner may not be derived directly from nature without the interposition of another's method of viewing things." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Thompson, Elizabeth (Mrs. Butler).** (*Brit.*) Born about 1844. As a child she evinced a decided taste for drawing soldiers and horses. Entered the South Kensington schools; painted for some years as an amateur, and did not exhibit in public until 1873, when she sent to the Royal Academy "Missing," a picture which attracted great attention. In 1874 she exhibited her famous "Roll-Call" (purchased by the Queen), which achieved a popularity for itself and for its painter almost without precedent in the history of art in England. Her picture of "The 28th Regiment at Quatre-Bras" was at the Royal Academy, 1875, since which she has exhibited at private galleries, "Balaklava," in 1876, and "The Return from Inkerman" (purchased for £3,000 by the Fine Art Society in 1877). One of her latest works (R. A., 1879) is "'Listed for the Connaught Rangers." Among her other works is "The Magnificat," a religious picture painted in 1869.

In water-colors Miss Thompson has painted "On Duty," a trooper of the Scot's Grays (1875); "Scot's Grays Advancing," "Cavalry at a Gallop," "Sketches in Tuscany" (1877), etc. "The Return from Inkerman" was at the Paris Exposition of 1878.

"I never approached a picture with more iniquitous prejudice against it than I did Miss Thompson's ['Quatre-Bras'], partly because I have always said that no woman could paint, and secondly because I thought what the public made such a fuss about *must* be good for nothing. But it is Amazon's work this, no doubt of it, and the first fine pre-Raphaelite picture of battle we have had; profoundly interesting, and showing all manner of illustrative and realistic faculty. . . . But actually here, what I suppose few people would think of looking at, the sky is most tenderly painted, and with the truest outline of cloud of all in the Exhibition; and the terrific piece of gallant wrath and ruin on the extreme left, when the cuirassier is catching round the neck of his horse as he falls, and the convulsed fallen horse, seen through the smoke below, is wrought through all the truth of its frantic passion, with gradations of color and shade which I have not seen the like of since Turner's death." — *RUSKIN'S Notes of the Academy*, 1875.

"'Inkerman' is simply a marvelous production when considered as the work of a young woman who was never on the field of battle. . . . No matter how many figures she brings into the scene, or how few, you may notice character in each figure; each is a supreme study." — *Art Journal*, August, 1877.

"It would be natural for some errors to appear in them ['Roll-Call,' 'Quatre-Bras,' and 'Balaklava']; the wonder is, considering the circumstances, that they are so few. As works of art we should say that they display real pathos and dramatic power in parts, often with effective drawing of the horses. But the power is too scattered, the composition lacks simplicity, breadth, concentration. While isolated groups are very well conceived, and would appear well as separate paintings or episodes, they do not sufficiently harmonize to form the unity of one great composition. The coloring is also sometimes very good, and then again is impaired by crude unnatural yellows or other tints out of tone with the rest. Miss Thompson's genius seems to be lyrical rather than epic." — *BENJAMIN'S Contemporary Art in Europe*.

**Thompson, Albert.** (*Am.*) Born at Woburn, Mass., 1853. He received his early art education in Boston. In 1872 he spent six months in European travel, going abroad again in 1874, with J. F. Cole and E. L. Weeks, when he visited Great Britain, France, and Italy, and studied in the continental galleries. In 1873 he became a pupil of W. E. Norton. He paints landscapes and figures, exhibiting at the Boston Art Club and other galleries. He is the author of a work entitled "Elementary Perspective," published in 1878.

"Mr. Albert Thompson has a number of truly fine pictures in this collection. In an 'Apple-Orchard, — Summer,' are purity of atmosphere and fine contrasts of color. His 'Cattle on a Hillside' is a sweet composition, and Mr. Thompson's knowledge of the anatomy is here conspicuous. . . . His 'Landscape and Cattle,' 'Summer Afternoon,' and 'Lake Winnipiseogee from Wolfborough,' all attest Mr. Thompson's power in selection of subject, and nice gray qualities, as well as for tone and quality of rich color." — *Boston Transcript*.

"At Noyes and Blakeslee's gallery a number of Albert Thompson's paintings are now on exhibition. One is a very life-like study of an Italian boy, two or three are picturesque scenes in Normandy, and among the smaller pictures is a wood interior and a bit of pasture-land, with lowering clouds above, that will attract especial notice. The cattle which Mr. Thompson so freely introduces into his landscapes are excellently drawn, and, like J. Foxcroft Cole, he knows just where to place them. All of the pictures are fresh in tone, broad in treatment, and, while representing a variety of subjects, show at the same time a marked individuality." — *Boston Advertiser*.

**Thorburn, Robert, A. R. A.** (*Brit.*) Born in Dumfries, 1818. Entered the Drawing Academy of the Royal Institution, Edinburgh, in 1833, and the Royal Academy, London, in 1836. He first exhib-



ited at the Royal Academy in 1837. Until the introduction of photography he devoted himself to the painting of miniatures, in which he met with decided success. Among his sitters were the Queen and several of her children, the Prince Consort, and other distinguished people. He was admitted to the Academy as an Associate in 1848, and received a first-class gold medal at the Paris Exposition of 1855. In later years he has painted life-size portraits in crayon and oil, and ideal figure-pictures, exhibiting at the Royal Academy, in 1864, "Where shall I take Refuge?"; in 1865, "Asleep" and "On the Esk"; in 1866, "The Orphans"; in 1867, "Scotch Stream"; in 1868, "Forecasting"; in 1869, "Undine" and "Country Life"; in 1870, "John the Baptist" and "Catherine of Aragon"; in 1871, "Summer" and "The Concealment of Moses"; in 1872, "The Widow's Stay"; in 1873, "Rebecca at the Well"; in 1874, "In the Meadow" and "On the Hillside"; in 1875, "On the West Coast of Scotland"; in 1876, "Christian descending the Hill Difficulty"; in 1878, "The Slough of Despond" and "Out in the Cold."

"Thornburn's miniatures combine truth and spirit with graceful grouping and delicacy of execution." — MRS. TYTLER'S *Modern Painters*.

**Thorndike, G. Quincy, A. N. A. (Am.)** Born in Boston, about 1825. Graduated at Harvard University in 1847, when he visited Europe, studying for some time in Paris. Returning to America, he settled in Newport, R. I., devoting himself to landscapes and marine views. Among the better known of his pictures are, "The Wayside Inn," "Swans in the Central Park," "The Lily Pond," "The Dump-lings, Newport," and "View near Stockbridge, Mass."

"Thorndike is so thoroughly French in style and motive that his pictures require naturalization before being popularly welcomed at home." — JARVES, *Art Idea*.

**Thornycroft, Mary. (Brit.)** Born in 1814. Daughter of John Francis the sculptor, whose pupil she was. She evinced decided taste for art as a young girl, modeling busts and ideal subjects, and exhibiting at the Royal Academy at an early age. Her first important work was a life-sized figure, entitled "The Flower-Girl," which attracted some attention. In 1840 she married T. Thornycroft, one of her father's pupils, and with her husband went to Rome in 1842, spending a year in that city at work and in study. A few years later she was commissioned by the Queen to execute statues of the children of the Royal Family, which were designed in character, as the "Four Seasons," were exhibited at the Royal Academy, and were much praised. To the Paris Exposition of 1855 she contributed, "A Girl Skipping." In 1861 she exhibited, at the Royal Academy, "Princess Beatrice" (belonging to the Queen); in 1863, "The Princess of Wales" and "Princess Louis of Hesse"; in 1869, "A Young Cricketer"; in 1871, "The Princess Louise"; in 1872, "Melpomene"; in 1875, "Princess Christian"; in 1877, "The Duchess of Edinburgh."

"Sculpture has at no time numbered many successful followers among women. We have, however, in Mrs. Thornycroft, one such artist, who, by some recent advance and by the degrees of success which she has already reached, promises fairly for the art. Some of this lady's busts have refinement and feeling." — PALGRAVE'S *Essays on Art*, 1863.

**Thornycroft, Thomas.** (*Brit.*) A contemporary English sculptor. He was a pupil of John Francis. Among his works are, "James I." and "Charles I." (in marble), in the Royal Gallery of the palace of Westminster, "The Prince Consort," "Melpomene," "Thalia," "Clio," etc. (in bronze), and many portrait busts and statues.

**Thornycroft, Hamo** (sculptor) and **Helen** and **Theresa Thornycroft** (painters), children of the two preceding artists, have inherited the family tastes and talents for art. They all exhibit their works at the Royal Academy, London. [Hamo elected A. R. A. in 1881.]

**Tidemand, Adolphe.** (*Norwegian.*) Born at Mandal (1814–1876). Chevalier of the Orders of Saint Olaf and the Legion of Honor. Court painter in Norway. Member of the Academies of Berlin, Amsterdam, Copenhagen, and Stockholm. Studied first at the Academy of Copenhagen, then at that of Düsseldorf under Hildebrandt and Schadow. Tidemand decorated the château of Oscarshall, near Christiana. He painted landscapes and historic *genre* subjects. His most important work is "The Baptism of Christ," which is in a church in Christiana. Among his pictures may be mentioned, "The Distribution of the Sacrament to the Aged and Infirm, according to the Lutheran Form," "Single Combat in Ancient Times," "Village Funeral in Norway," "Farewell of Emigrants leaving for America," and "Young Man Preaching." His picture of "The Assembly of the Haugiens," a very important work, is in the Düsseldorf Gallery; it has been reproduced several times by the artist. Tidemand has vigor of conception, vivacity of expression, and the power of harmonizing his groups, and giving a characteristic expression to each face and figure.

"It was in studying the manners and the costumes of the peasants of his country and reproducing them on his canvas, that he made an original and merited reputation. Tidemand had not the temperament of a colorist; but his color, a little cold and dull, failed not to harmonize with his compositions, intelligently arranged, and frequently of a remarkable character. . . . He was, above all, a painter of *genre*, or rather a painter of manners, and one of the more distinguished; a conscientious and learned artist, with a talent severe and elevated." — *L'Art*, 1876.

"The primeval strength of the Norwegian peasant would never have been so well known if this artist had not represented it by academical idealization. His feeling, conception, and masterly individualization transfigure most of his personages, even when they are not correct according to the accepted idea of beauty. His color is fresh, strong, and of great harmony; his drawing broad and bold, but without pretension. Free from forced contrasts, his pictures have the simplicity of nature, and are distinguished for careful and conscientious study, and a proper adaptation of parts." — *Unsere Zeit*, October, 1876.

**Tidey, Arthur.** (*Brit.*) Born in 1808. Brother of Henry Tidey. He was a fashionable painter of portraits in miniature, before the



invention of photography, and still exhibits at the Royal Academy. He is a resident of London.

**Tidey, Henry.** (*Brit.*) (1814–1872.) Received his first instruction in art from his father, John Tidey, and began the practice of his profession as a painter of portraits in oil, having among his sitters members of the aristocracy and of the Royal Family, and exhibiting frequently at the Royal Academy. In the later years of his life, however, he devoted himself entirely to water-colors, and was made a member of the Institute in 1858, contributing to its gallery in the same year, "The Feast of Roses" (purchased by the Queen); in 1860 he painted "Queen Mab," for which he received two medals; in 1863, "Christ blessing Little Children"; in 1864, "The Night of the Betrayal." Among his later works are, "Sardanapalus," in 1870; "Seaweeds," in 1871; and "Castles in the Air," in 1872.

**Tieck, Christian Frederic.** (*Ger.*) Born at Berlin (1776–1851). Member of the Academy of Berlin, and Director of the division of Statues of the Museum of that city. Pupil of Schadow in Germany and of David in France. This sculptor traveled much, and remained a long time at Carrara, where he became the intimate friend of Rauch. Tieck was more successful in portrait busts than in embodying imaginary conceptions. He had many sitters among people of mark. Among his busts may be mentioned those of the Emperor of Germany (in the Salle des États at Berlin), the King of Bavaria, Schelling, Schinkel, Goethe, Lessing, etc. He assisted in the decoration of the new château at Weimar; he was charged with the decoration of the new theater at Berlin; the portal of the Cathedral, Berlin; and the models of the Genii for the monument of Saalfeld and that of Kreuzberg. Tieck was very active in establishing a gallery of models from antique statues and monuments at the Museum of Berlin, and, together with Beuth, Schinkel, and Rauch, he executed a large number of these copies.

**Tiffany, Louis C., N. A.** (*Am.*) Born in the city of New York in 1848. Was a pupil of George Inness for some time, studying subsequently in Paris and under Léon Belly. He has traveled extensively in France, Africa, Spain, and other countries, painting many characteristic pictures of Eastern life. He was made a member of the Water-Color Society in 1870, an Associate of the National Academy in 1871, and Treasurer of the Society of American Artists in 1878. To the National Academy (in oil) he has sent "A Dock Scene, Yonkers," in 1869; "Fruit-Vender, under the Sea-Wall at Nassau," in 1870; "Hunter's Dinner" and "Street Scene in Tangiers," in 1872; "Market-Day outside the Wall, Tangiers," in 1873; "Clouds on the Hudson," in 1874; "Ceramic Wares" and a "Study at Quimper, Brittany," in 1877; "A Laborious Rest" and several street scenes, in 1878. To the Water-Color Exhibition in 1869 he contributed "Venice"; in 1872, "Meditation"; in 1874, "A Mer-

chant of the East" ; in 1876, "A Shop in Switzerland" ; in 1877, "An Old Shop at Algiers" and "The Palace of the Pasha Ali Ben Haessein, at Algiers" ; in 1878, "The Cobblers of Boufarik." To Philadelphia, in 1876, he contributed (in water-color), "Old and New Mosques at Cairo," "Lazy Life in the East," and "A Street Scene in Cairo" (belonging to George D. Morgan). To Paris in 1878 he sent, "Duane Street, New York" (in oil), and "Market-Day, Morlaix" and "The Cobblers of Boufarik" (in water-colors). His "Life in the East," a view of the old Sub-Treasury Building, Tangiers, in the Johnston Collection, is now in the possession of Mrs. John C. Green. His "Citadel at Cairo" belongs to Charles Storrs of Brooklyn ; his "Old Second-Hand Shop at Geneva," to Joseph Millbank ; his "New London Harbor" (water-color), to Samuel V. Wright.

**Tilton, John Rollin.** (*Am.*) Born in Loudon, N. H., 1833. He has been a close student of the Venetian school of painting, especially of Titian, but is a graduate of no art academy, and has studied under no master. His professional life has been spent in Italy, chiefly in Rome. Many of his landscapes are in the collections of the Marquis of Sligo, Sir William Drummond Stuart, Lord Amberly, Lady Ashburton, and others in England. Marshall O. Roberts of New York owns his "Kem Ombres." He exhibited at the Royal Academy, London, in 1873, "The Palace of Thebes," etc. Mrs. A. Mitchell of Milwaukee owns an Egyptian view ; Martin Brimmer of Boston, "Como" and "Venice" ; Fletcher Adams of New York, "Venetian Fishing-Boats." He has exhibited at the Royal Academy, London, National Academy, New York, Boston Athenæum, etc. To the Centennial in Philadelphia, in 1876, he sent "The Lagoons of Venice" and "Kem Ombres."

"Of the American artists who have won fame for themselves by persevering industry. Mr. Tilton is a prominent example. He is the first American painter since Benjamin West whose works have received special commendation from the President of the Royal Academy, who, as some of our readers will recollect, at the annual dinner last year, complimented Mr. Tilton, in the most flattering terms, on the success of his picture of 'Kem Ombres,' Upper Egypt, which was placed 'on the line' at the last Exhibition." — *London Daily News*, 1874.

"A long and loving observation of Nature in many climes and in all her moods has enabled this artist [John R. Tilton] to do by Nature as an experienced portrait-painter does by his sitters, to select each subject at its best, at the most favorable moment of the day, and of the year, and under the most favorable circumstances of light and atmosphere ; and the result is that this little view of Orvieto makes a singular contrast of tone to that of the 'Thebes.' The Valley of the Nile in the latter is at its greenest, and yet it is a very different greenery from that of the Valley of the Tiber. . . . The solidity of the painting and at the same time the transparency of the work are truly remarkable in this little titbit of a landscape." — T. ADOLPHUS TROLLOPE, *London Standard*, February 5, 1874.

"He [Mr. Tilton] was born on the other side of the Atlantic, but he has studied life and nature in all countries, and his paintings of Naples and Venice, of Greece and Egypt, are as well known in Italy, in England, and all over Europe, as they are in his own country. . . . He values his picture not so much as a masterpiece of landscape



painting, as it is, but for the importance it will have in after times as a faithful historical memorial of Rome as it was, and as, if he had his way, it should never cease to be. Few men have, by a quarter of a century of loving familiarity, made themselves more minutely acquainted, not only with every inch of its ground, and every stone of its buildings, but what is much more, with every phase, shade, and nuance of its ever-changing, ever-charming atmosphere. There can be nothing more true, yet nothing more exquisitely got up, more genially idealized, than this long-meditated picture of 'Rome from the Aventine.' — *London Times*, January 8, 1878.

**Timbal, Louis Charles.** (*Fr.*) Born at Paris, about 1822. Chevalier of the Legion of Honor. Painter and art-critic. Pupil of Drölling. He sent his first contribution to the Salons in 1847. He has painted a variety of subjects, and some portraits, but the larger number of his works are religious subjects. He has also decorated a chapel at St. Sulpice, and executed a "Theology" in the church of the Sarbonne. In the Luxembourg are his "Muse and Poet" (1866) and "Christ's Agony in the Garden" (1867). Timbal contributes many articles to the "*Gazette des Beaux-Arts*." He is a man of fortune, and art is his passion. He has a fine collection of Italian objects of art of the Middle Ages and of the Renaissance. [Died, 1880.]

"M. Timbal pretends not to occupy a considerable place in the contemporaneous school; he holds the rank assigned to all artists who are mindful of the lessons of the past. His admiration for the great geniuses whom he has known and studied aids him in avowing himself only an imitator of these giants; he is their victim; he is resigned to his fate. His important compositions in the chapel of Sainte-Genève at Saint-Sulpice are treated in the style of the beautiful Florentine frescos of the Brancacci chapel; the expressions are true, but the movements seem suppressed for the sake of a dignity which is not in the character of all the personages." — GEORGES BERGER, *Gazette des Beaux-Arts*, February, 1876.

**Tissot, James.** (*Fr.*) Born at Nantes. Medal in 1866. Pupil of H. Flandrin and L. Lamothe. This artist, French by birth and education, has now so long resided in England that he has become in effect a man of that country. His picture of the "Meeting of Faust and Marguerite" (1861) is in the Luxembourg. He exhibited at the Salon of 1870 (for the last time), "A Young Girl in a Boat" (belonging to Mr. W. H. Stewart) and "Partie Carrée"; in 1869, "A Widow" and "Young Women examining some Japanese Articles"; in 1868, "A Breakfast" and "The Retreat in the Garden of the Tuileries"; in 1867, "A Young Woman singing with an Organ" and "Confidence"; in 1866, "A Young Woman in Church" and "The Confessional"; etc. At the Royal Academy Exhibition, London, in 1876, he exhibited "The Thames," "A Convalescent," an etching of "The Thames," and another etching, "Quarreling"; in 1875, "A Bunch of Lilacs" and "Hush"; in 1874, "London Visitors," "Waiting," and "The Ball on Shipboard"; in 1873, "The Captain's Daughter," "The Last Evening," and "Too Early"; in 1872, "An Interesting Story" and "Les adieux." At the Walters Gallery, Baltimore, is a "Marguerite," by Tissot. "Faust and Marguerite" (a remarkably fine work of its kind) is in the collection of Mrs. H. E. Maynard of Boston.

"Tissot is the declared enemy of aerial perspective, and he has sworn that by the force of talent and mind he will make us forget that there is an atmosphere which serves to unite the tones of color, to graduate them in their plane, and from them to bring out harmony. We will not stop before the large picture, which leaves us too much to desire in this direction, but we pass rather to the two delicious portraits of comedians. There Tissot, who had but one figure to paint, was obliged to renounce his monomania, and show himself that which he really is, a very skillful painter, and an artist full of spirit." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, June, 1869.

"Both Alma Tadema and Tissot have wielded a large influence on contemporary English art." — BENJAMIN'S *Contemporary Art in Europe*.

"The pictures of Tissot, Heilbuth, and Legros, hung side by side, suggest curious contrasts. The first sends five pictures, 'Spring' and 'July,' full-length portraits in white, with knots of pale yellow riband, under skillfully managed reflected lights; 'Croquet,' a graceful figure of a stripling girl, dressed in black, in a garden; 'Evening,' the crush at the entrance to a West-end *soirée*, with a young lady in a daring 'arrangement,' in which yellow predominates in head-gear, fan, and dress, all of the most pronounced fashion of modern millinery, a figure worthy of Worth; and a 'Study,' of which only a pretty simple head is finished. It is impossible to conceive art less unsophisticated, less in contact with nature, as far as its subject-matter goes, than Tissot's. But it would be difficult to find in any contemporary painter's work more artistic thought and resource than have been lavished on these unsophisticated subjects. It is art brought to the doors and laid at the feet of the *monde*, if not sometimes of the *demi-monde*, with an almost cynical sincerity. Thus far it is French rather than English, alike in the ideas it suggests and the skill it shows." — *London Times*, May 2, 1878.

**Tite, Sir William.** (*Brit.*) (1802–1873.) He studied architecture under Laing, and was very prominent in his profession. He furnished plans for many fine buildings in London and elsewhere in Great Britain, the best known, perhaps, being the Royal Exchange in the metropolis. In 1862 he was elected President of the Institute of British Architects, and was knighted by the Queen in 1869. He was a member of Parliament for upwards of twenty years.

**Tolles, Sophie Mapes.** (*Am.*) Native of the city of New York. Began the study of art in Philadelphia, in 1864, under P. F. Rothermel. She was some time in the schools of the National Academy and of the Cooper Institute, New York, where she received two medals. Spending two years in Paris, she was a pupil of E. Luminais, painting and copying in that city and in Italy. She first exhibited at the National Academy, in 1876, a portrait; in 1877, she exhibited "The Cottage Door," and several flower-pieces; in 1878, "In Memoriam." Among her portraits is one of Linda Gilbert of Chicago. For several years she has been Vice-President of the Ladies' Art Association.

**Tompkins, Clementina M. G.** (*Am.*) A native of Washington, D. C. She has lived for some time in Paris, studying in the National Schools of Design there, and under Bonnat. Her specialty is portraits and figure-pieces. She exhibited at the Salon in Brussels in 1872, and has contributed regularly to the Paris Salons since 1873. To Philadelphia in 1876 she sent "The Little Musician," for which she received a medal; to the Paris Exposition of 1878, "The Little Artist" and "Rosa, la fileuse."



**Topham, Francis William.** (*Brit.*) Born in Leeds (1808 – 1877). He began life as an engraver in his native city, removing to London about 1830. Shortly after joining the Institute of Painters in Water-Colors, he devoted himself to painting Spanish, Welsh, and Irish peasant life with marked success. Leaving the Institute, he became an active member of the Society of Painters in Water-Colors, contributing, among other sketches, “Irish Courtship,” “Welsh Cabin,” “Spanish Gypsies,” “Reading the Bible,” etc. Among his later works are, “Preparing for the Fight” and “Waiting by the Stile,” exhibited in 1872; “The Bird’s-Nest” and “Listening to the Love-Letter,” in 1873 (sent to Philadelphia in 1876); “Wayfarers” and “A Welsh Stream,” in 1875; and after his death, in 1877, “Blackberry-Gatherers” and “Haymaking.” Two of his works, “Venetian Water-Carriers” and “The Eve of the Festa,” were at the Paris Exposition of 1878. His death occurred in Spain.

**Topham, Francis W. W.** (*Brit.*) Born in London, 1838. Son of Francis W. Topham, from whom he received his first instruction in art, studying later at the schools of the Royal Academy. He has lived and painted in Italy and France, and is at present a resident of the suburbs of London. He exhibits frequently at the Royal Academy, the Society of British Artists, etc. Among his more important works are, “Relics of Pompeii,” “The Fall of Rienzi, the last Roman Tribune,” “Drawing for Military Service, Modern Italy” (R. A., 1878), “Refugees from Pompeii,” etc.

His “Fall of Rienzi” was at the Philadelphia Exhibition of 1876. “The Winged Pensioners of Assisi,” at Paris, in 1878.

“The cloister of Assisi has been carefully and literally studied in all but what is singular or beautiful in it. . . . But there is more conscientious treatment of the rest of the building, and greater quietness of natural light, than in most picture backgrounds of these days [‘The Sacking of Assisi by the Perugians in 1442’].” — *RUSKIN’S Notes of the Academy*, 1875.

**Torelli, Lot.** (*Ital.*) Sculptor of Florence. At Philadelphia he exhibited “Eva St. Clair” (“Uncle Tom’s Cabin”) and “A Good Housekeeper,” and received a medal. At the London Academy in 1876 he exhibited a statuette in terra-cotta, “Fidelity,” and “The Love-Message.”

**Toudouze, Édouard.** (*Fr.*) Born at Paris. *Prix de Rome*, 1871. Medals, 1876 and ’77. Pupil of Pils and A. Leloir. At the Salon of 1877 he exhibited “The Wife of Lot”; in 1876, “Clytemnestra, — the Murder of Agamemnon”; in 1878, a portrait and “The Beach at Yport.”

**Toulmouche, Auguste.** (*Fr.*) Born at Nantes. Chevalier of the Legion of Honor. Pupil of Gleyre. The works of this artist are well known. They are usually interiors, with Parisian women of our day. He holds a high place among painters of these subjects. At the Salon of 1876 he exhibited “Flirtation” and “Summer”; in 1874,

"The Serious Book" (a very pleasing picture) and "The Response." At the Latham sale, New York, 1878, "Why don't he come?" (26 by 20) sold for \$950. His "Waiting" belongs to Mr. S. Hawk of New York.

**Tournemine, Charles Émile Vacher de.** (*Fr.*) Born at Toulon (1814–1872). Chevalier of the Legion of Honor. Pupil of Eugène Isabey. At the Luxembourg is his "Elephants of Africa" (1861). Many of his pictures are of hunting-scenes, others of landscapes, and some illustrative of the customs of Eastern countries which he had visited.

**Trautmann, Karl Friedrich.** (*Ger.*) Born at Breslau (1804–1875). Studied at Berlin Academy. His small wood-scenes and groups of trees are very agreeable pictures. He was also a lithographer. At the National Gallery, Berlin, is "The Oak Wood."

**Trigt, H. A. Van.** (*Dutch.*) Of Hilversum. Medal at Philadelphia, where he exhibited "Norwegian Women bringing Children to be baptized." This picture is specially commended by Mr. John F. Weir in his report.

**Triqueti, Henri de.** (*Fr.*) Born at Conflans (1804–1874). This artist was a pupil of Hersent. He made his début at the Salon of 1831 with four pictures, and to the same Salon he sent also a sculptured group of the "Death of Charles le Téméraire," the success of which decided him to devote himself to sculpture. This work and some others led Thiers, then Minister of the Interior, to give him the commission for the doors of the Madeleine. One of his most speaking works is the "Resurrection of Lazarus," made for the tomb of the only son of the artist, who was killed by an accident in 1861. Lazarus has the face of the son. Triqueti received from Queen Victoria the order for the complete ornamentation of the chapel at Windsor, and the construction of the tomb of Prince Albert, which is there. Here he has employed both painting and sculpture. It is an immense work, and any proper description of it would demand more space than we can here give. Triqueti was also a writer on art matters. Among his writings is a volume called "Les Trois Musées de Londres."

**Trotter, Newbold H.** (*Am.*) A resident of Philadelphia. He devotes himself to pictures of animal life. His "On the Hills" and "Resting" were at the National Academy in 1874; his "Quiet Nook" and "California Valley Quail," in 1875. To the Centennial Exhibition of 1876 he sent "Wounded Buffalo pursued by Prairie Wolves."

[No response to circular.]

"Trotter's 'They know not the Voice of the Stranger' [Phil. Acad. 1873] is a valuable specimen of animal painting. . . . His 'Fading Race,' a herd of buffalo speeding towards the setting sun, is poetical in conception, and both in matter and manner is much the best work the artist has produced in a long time."—*Art Journal*, June, 1877.

**Troyon, Constant.** (*Fr.*) Born at Sèvres (1810–1865). Chev-



alier of the Legion of Honor, and member of the Academy of Amsterdam. His parents wished him to be a painter of porcelain, but after a time spent in the manufactory at Sèvres he studied under Riocreux, and became a painter of landscapes and animals. He was a hard worker, and determined to overcome the difficulties of his art. He cannot be positively called a literal painter, but he painted very little that was not apparent to an uneducated eye, and his representation of animals was the truth of nature, interpreted in a large sense and with freedom of touch. He seldom worked continuously on one subject, but kept a large number of pictures in progress at the same time. He traveled much in his own country, and made a journey to Holland, in which country, as well as in Belgium and England, his works were much admired. After his death, in the Exposition of 1867, the following pictures were exhibited, "A Landscape with Animals" (afterwards given to the Museum of the Luxembourg by the mother of Troyon), "Scotch Dogs," "A Dog and a Partridge," "A White Cow in a Field," and "A Seashore." Troyon first sent pictures to the Salon in 1833; he received medals in 1838, '40, '46, '48, and '55; he was decorated in 1849. Among his principal works are, "The Ferry-Boat"; "Oxen going to Work" (1853), for which the city of Bordeaux paid 4,000 francs in 1860; "The Valley of the Toque in Normandy" (1853); views of Sèvres, Saint-Cloud, Argenton, and the environs of Vannes, of The Hague, and of Amsterdam; etc. Many of his works have been engraved, such as "The Bathers," "The Poacher," "The Watering-Place," and some of the pictures mentioned above, etc. At the Laurent-Richard sale, Paris, 1873, "The Ford" sold for £2,480; "A Shepherd and his Flock," for £1,668; "Cows, — Sunset," for £1,082; "The Return of the Flock," for £1,020. At the Johnston sale of pictures, in 1876, the "Autumn Morning, — Landscape and Cattle" (28 by 42) was sold for \$9,700, and a pastel, "Roadside Cottage" (12 by 15), brought \$110. At the Norzy sale, Paris, 1860, "Cows in a Pasture, — Effect of a Storm" brought 3,000 francs. In Paris, in 1874, the "Plaine de la Toque, Normandie," sold for £1,840.

"He had, however, a more poetical mind than any other artist of the same class, and the poetry of the fields has never been more feelingly interpreted than by him. In the 'Oxen going to Work' we have a page of rustic description as good as anything in literature, — of fresh and misty morning air, of rough, illimitable land, of mighty oxen marching slowly to their toil! Who that has seen these creatures work can be indifferent to the steadfast grandeur of their nature? they have no petulance, no hurry, no nervous excitability; but they will bear the yoke upon their necks, and the thongs about their horns, and push forward without flinching from sunrise until dusk!" — HAMERTON'S *Contemporary French Painters*.

"A *mise en scène*, picturesque, and often with a rare magnificence of effect; a color, sober, fine, distinguished, unfolding itself in sweet harmonies; a bold and original modeling, a quick instinct for light, the magic of shaded or radiant horizons, — these are the attractive charms, the exceptionable qualities, which assure this artist an eternal place among the masters of the *genre*." — LAROUSSE, *Dictionnaire Universel*.

**Trübner, Wilhelm.** (*Ger.*) Born at Heidelberg, 1852. Pupil of the Academy of Munich, of Dietz, and, later, of the great portrait-painter, Canon, at Stuttgart. In the spring of 1878 this young artist exhibited at Munich a full-length portrait which excited immense interest, and he is now engaged upon several other portraits, which, it is said by other artists, will give him a great reputation.

**Trumbull, Gurdon.** (*Am.*) Born at Stonington, Ct., 1841. Youngest son of Hon. Gurdon Trumbull. He studied art under F. S. Jewett of Hartford, Ct., and for a short time under James Hart of New York. His professional life has been spent in Hartford. Among the better known of his works are, "A Moorish Watch-Tower, Coast of Spain" and "A Critical Moment," a trout picture (both belonging to William C. Prime of New York). Hon. Charles M. Pond, Dr. E. K. Hunt of Hartford, Ct., and others, own his pictures of fish. His "Plunge for Life" and "Over the Falls," exhibited at Snedecor's Gallery, New York, in 1874, have been chromoed, and are very popular. The "Critical Moment" was at the Centennial Exhibition at Philadelphia in 1876.

"Mr. Trumbull's standing as an artist was long since assured by works of this class ['The Plunge for Life' and 'Over the Falls']. His work is distinguished for a somewhat uncommon union of characters, namely, accurate and finished detail joined to complete action and life in the whole picture. Viewed at a distance, his fish are living and moving, full of reality, while, as they are approached and examined, even with the aid of a glass, they are found to be minutely accurate in the rendering of even the texture of skin and the arrangement of scales." — *New York Sun*, March 19, 1874.

"The two pictures represent a trout and a black bass. The trout has the hook, has made his mad rush, has snapped the frail tackle, and is 'over the falls' with a plunge and a swirl, and you see him flash through the green water. . . . This work shows the most astounding care, all those delicate, soft, pink points on the trout's side imitate nature, and the wondrous delicate gossamer fins absolutely undulate. The bass is quite as surprising as a picture. It is not only as a work of art that it is admirable; it has the merit of being a perfect ichthyological study." — *Forest and Stream*, March 26, 1874.

**Tryon, Benjamin F.** (*Am.*) Born in New York City, 1824. Pupil of Richard Bengough and James H. Cafferty. His subjects are landscapes, and his works are in galleries in Boston (where he now resides) and other cities. He has exhibited at the Boston Art Club exhibitions, and at the Academy of Design in New York, since 1866. His "New England Scenery" was at the Mechanics' Fair, Boston, 1878. Among his works are "River St. Lawrence near the Thousand Islands," "Early Autumn Afternoon," "Conway Valley and Moat Mountain," "A Quiet Nook," etc. His "View of San Miguel Falls, San Juan Mountains," exhibited in Boston in November, 1878, excels his former work, and has been the means of attracting attention to this artist.

**T'Schaggeny, Charles Philogène.** (*Belgian.*) Born at Brussels, 1815. Chevalier of the Order of Léopold. Pupil of Eugène Verboeckhoven. His pictures represent animals and landscapes. At the Latham sale, New York, 1878, "Rest at a Blacksmith's Shop" (30 by



44) sold for \$ 800. To the Exposition at Paris, in 1878, he sent "Before the Storm."

**T'Schaggeny, Edmond.** (*Belgian.*) Born at Brussels (1818 - 1873). Chevalier of the Order of Léopold. Brother of the preceding, and pupil of the same master. He has also chosen similar subjects for his pictures. At the Leipsic Museum there is a "Resting Herd" painted by him. At the Latham sale, a water-color, the "Shepherdess and Flock" (20 by 30) brought \$ 275. At the Khalil Bey sale, 1868, "Shepherd and Sheep" brought £ 268, and in London, in 1872, a pair, "Returning to the Fold" and "Repose of the Flock," brought 232 guineas.

**Tuckerman, S. S.** (*Am.*) A native of Massachusetts. He paints marine views and landscapes, and studied under Hunt in Boston. He has also studied in Paris. At present (1884) he is a resident of the Hague. In 1876 a collection of some forty of his works, chiefly autumnal views, and scenes of North Easton and Newburyport, Mass., was on exhibition in Boston, where many of them are owned. To Philadelphia, the same year, he sent "Beach at Hastings" and "The United States Frigate Constitution escaping from the British Fleet in 1812."

**Turcan, Jean.** (*Fr.*) Born at Arles. Pupil of Cavelier. Medal of the second class in 1878, when he exhibited "Ganymede," a group in plaster.

**Turner, Joseph M. W., R. A.** (*Brit.*) (1775 - 1851.) Displayed artistic talents at an early age, exhibiting at the Royal Academy, in 1787, two drawings. In 1788 he was in the office of an architect in London, entering the Royal Academy schools in 1789, subsequently making sketching-tours along the banks of the Thames, in Wales, and the North of England. He confined himself for a few years to water-color sketches, which were sent annually to the Academy. "Moonlight, — a Study at Millbank," was his first oil-painting at the Royal Academy in 1797. His "Battle of the Nile" appeared in 1799. He was elected an Associate of the Royal Academy in 1800, Academician in 1802. In 1807 he was elected Professor of Perspective. He visited Italy three times. He had no family, and left his pictures to the nation. Over a hundred of his paintings, and as many sketches and drawings, are in the National Gallery, London, dating from 1790 to 1850. Of all the artists of the nineteenth century, Turner was perhaps the most remarkable, and of no artist in any age has more been written. There is no space here for enumeration of his works, or further account of his career, with which so many volumes have been filled. His pictures now command fabulous prices. His "Antwerp, — Van Goyen looking for a subject," painted in 1833, was sold in London, in 1863, for 2,510 guineas (\$ 13,000), its original price to the artist being perhaps less than one tenth of that sum; some of his drawings at the same sale bringing \$ 2,500 to \$ 3,000.

His "Slave Ship" (36 by 48), exhibited at the Royal Academy in 1840, and purchased by John Taylor Johnston from Mr. Ruskin, was sold in 1876 for \$10,000, to Miss Alice Hooper of Boston. One hundred and five of his drawings and pictures, at a sale in London, April, 1878, brought over £73,000, or \$365,000. Turner's "Dolbad-den Castle, North Wales," lent by the Royal Academy of London, was in the Philadelphia Exhibition of 1876.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose 'The Slave Ship.' Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life. Its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works), — the power, majesty, and deathfulness of the open, deep, illimitable sea." — *RUSKIN'S Modern Painters*.

"Thackeray, when speaking of 'The Slave Ship' by the same amazing artist, says, with delightful naïveté, 'I don't know whether it is sublime or ridiculous.'" — *DR. BROWN'S Spare Hours*.

"Turner had three styles as a landscape-painter; the first was highly elaborated, especially in his water-color drawings. The contrast of style between his early and latest works is remarkable; in the best of his early works he shows a strong imitation of Wilson and a certain coldness of color; the latest are distinguished for their excessive looseness of execution and extravagance of coloring. It is in his middle style that he is greatest, that he is himself. The middle period may date from 1802 to 1832. . . . In the last ten years of his career and occasionally before, Turner was extravagant to an extreme degree; he played equally with nature and with his colors. Light with all its prismatic varieties seems to have been the chief object of his studies; individuality of form or color he was wholly indifferent to. The looseness of execution in his latest works has not even the apology of having been attempted on scientific principles; he did not work upon a particular point of a picture as a focus and leave the rest obscure, as a foil to enhance it, on a principle of unity; on the contrary, all is equally obscure and wild alike. These last productions are a calamity to his reputation; yet we may, perhaps, safely assert that, since Rembrandt, there has been no painter of such originality and power as Turner." — *WORNUM'S Epochs of Painting*.

"No landscape-painter has yet appeared with such versatility of talent. His historical landscapes exhibit the most exquisite feeling for beauty of hues and effect of lighting, at the same time that he has the power of making them express the most varied moods of nature. . . . I should therefore not hesitate to recognize Turner as the greatest landscape-painter of all times, but for his deficiency in an indispensable element in every work of art, viz. a sound technical basis." — *DR. WAAGEN, Treasury of Art in Great Britain*.

"Turner's great genius needs no panegyric; his best monument is the great works bequeathed by him to the nation, which will be ever the most lasting memorial of his fame." — *SMILES' Self-Help*.

"That day [May 5, 1812], I saw at the Exhibition a picture by Turner, the impression of which still remains [written in 1849]. It seemed to me the most marvelous landscape I had ever seen, 'Hannibal crossing the Alps in a Storm.' I can never forget it." — *Diary of HENRY CRABBE ROBINSON*.

"I must request you to turn your attention to a noble river-piece by Turner, 'The Fighting Téméraire,' as grand a painting as ever figured on the walls of any academy, or came from the easel of any painter. . . . It is absurd, you will say (and with a great



deal of reason) for Titmarsh or any other Briton to grow so politically enthusiastic about a four-foot canvas representing a ship, a steamer, a river, and a sunset. But herein surely lies the power of the great artist. He makes you see and think of a great deal more than the objects before you; he knows how to soothe or to intoxicate, to fire or to depress, by a few notes, or forms, or colors, of which we cannot trace the effect to the source, but only acknowledge the power." — THACKERAY, in *Fraser's Magazine*, 1839.

"The influence of Turner upon engraving might supply the subject for a separate essay. He educated a whole school of engravers, and a very remarkable school it was; he educated them first by showing them the more subtle and delicate tonality in his pictures, and afterwards by a strict supervision of their work as it proceeded. His best qualities as a teacher came from his union of extreme delicacy with force: his worst fault, his most evil influence, came from his reckless desire for brilliance, which made him always ready to destroy the tranquillity of a plate if he thought that it did not look effective enough. This was the same spirit acting in another direction which made him so determined to make his pictures brilliant at all costs, on the walls of the Academy; but there he could achieve it with the help of chrome, and cobalt, and vermilion. On a dull plate he had no resource but that of glittering lights, which he scattered in profusion 'like stars on the sea.'" — P. G. HAMERTON, in *the Portfolio*, March, 1878.

"The following opinion, expressed by an intelligent and accomplished American artist, Mr. George Inness, is interesting for its frankness: 'Turner's "Slave Ship" is the most infernal piece of claptrap ever painted. There is nothing in it. It has as much to do with human affections and thought as a ghost. It is not even a fine bouquet of color. The color is harsh, disagreeable, and discordant.' This is severe, and I think its severity is partly due to reaction against Mr. Ruskin's eloquent praises. On the other hand, I have observed that some Americans seem to think it a sort of duty to admire Turner, and to become enthusiastic about even his least important works. May I venture to observe, both to American and English readers, that nobody is under any obligation to admire either the late or the early works of Turner; that they are as much open to criticism as those of any other artist, and that the best way to judge them fairly is to look at them as if they had never been either praised or censured. The warm controversy at Boston about the 'Slave Ship' was caused by a feeling of rebellion in some minds, too independent to accept dictation from an English critic, whilst others defended the picture as the work of a man of genius who had been roughly treated by the press. An antagonism of this description is good for the fame of an artist, because it makes everybody talk about him, but truth disengages itself only when the noise has ceased and the smoke of battle has passed away. It is not of the least use to argue about color. From Mr. Ruskin the color of the 'Slave Ship' calls forth no harsher criticism than that he thinks 'the two blue and white stripes on the drifting flag of the "Slave Ship" in the last degree too purely cold,' and he elsewhere expressly approves of its strongest passages. It is one of those compositions in which Turner used the most brilliant of all his pigments. A lurid splendor was his purpose, and he hesitated at nothing for its attainment. It is hardly possible for any painter to deal with vermilion and lemon yellow, in any quantity, without falling into some degree of crudity. If you compare even the 'Téméraire' with the rich, deep harmonies of Titian and Giorgione you will feel it to be relatively crude. But are fiery sunsets never to be painted?

"Form may be argued about more positively. The wave-forms in the slaver are original, but they are, I believe, carefully observed. The comparatively flat, or simply swelling space, between the ridges of broken sea I have often seen in nature, and the sudden leaping of the spray is no doubt also a reminiscence. The introduction of the sharks, manacles, and human hand and leg was artistically awkward to manage, and is so horrible that the mind revolts from these details. The thoroughness of study in the sky may be judged of by the rain-cloud engraved from it by Mr. Armitage under the title, 'The Locks of Typhon.' Our sense of the delicacy of this piece of work may be heightened by the exquisiteness of the engraver's performance; but the painter must have worked delicately also." — P. G. HAMERTON, *The Portfolio*, 1878.

**Turner, William Green.** (*Am.*) Born at Newport, R. I., 1833. He went abroad for the purpose of studying sculpture, and was for some time a pupil of the Academy of Fine Arts in Florence, spending his professional life there and in other Italian cities. He is a member of two of the Florentine Art Societies. Among his works may be mentioned, "Transition" ("There is no death ; what seems so is transition." *Longfellow*), which was exhibited at the Centennial at Philadelphia in 1876, and is now in charge or possession of Mr. Sartain of the Philadelphia Academy of Fine Arts ; with two medallions, "Night" and "Morning." His "Fisherman's Daughter," also at the Centennial Exhibition, was purchased by Mr. Wolverton, and is now in his collection at Philadelphia. In his studio (1878) are, "Rhoda," "The Herald of Peace" (an allegory to be cast in bronze), and "Sabrina" from "Comus" (still in clay).

"A most splendid figure, half life-size, now adorns Mr. Turner's studio ; it represents 'Rhoda' when she ran in and told how 'Peter stood before the Gate.' His 'Night' and 'Morning' (medallion busts), and his 'Incredulity' and 'Herald of Peace,' all give evidence of the original genius of the artist. His compositions show great originality, and are more distinguished for largeness and simplicity of masses than for secondary matters of fine detail."—*Swiss Times*, December, 1876.

**Twachtman, J. H.** (*Am.*) Born in Cincinnati, 1853. He began his art studies in the School of Design in Cincinnati, and spent the winter of 1874 and '75 in Duveneck's Life School and Painting Class in the same city. He went to Europe in the fall of 1875, entering the Art School at Munich, where his professional life so far has been spent. He is a member of the American Art Club of Munich, and exhibited for the first time in New York with the Society of American Artists, in 1878, two "Italian Scenes."

**Ulivi, Pietro.** (*Ital.*) Born at Pistoia, 1806. Professor in the Royal Lyceum, Forteguerra. He won many prizes in various cities of Italy. His portraits are celebrated for their fine coloring. Many of his best works are in his native city. His correctness in drawing is remarkable. Victor Emmanuel II. bought his picture of a "Father blessing his Son, who goes forth to be a Soldier." Ulivi was chosen to copy, for engraving, the frieze around the Hospital of Pistoia, containing the bassi-relievi of the Della Robbia.

**Ulmann, Benjamin.** (*Fr.*) (1829–1884.) Chevalier of the Legion of Honor. Pupil of Drölling and Picot. This artist paints many portraits. Among his other works are, "Remorse," "The Gitanos of Granada," "The Bell-Ringers of Nuremberg," etc. At the Luxembourg is his picture of "Sylla at the House of Marius" (1866). To the Paris Salon of 1878 he sent "The Lurlei."

**Unger, Wilhelm.** (*Ger.*) Born at Hanover, 1837. Professor at Vienna. Pupil of Keller and Thäter. Medal at Philadelphia, where he exhibited the following etchings : "Marine View," after Van der Capella ; "Portrait," after Velasquez ; "Portrait," after Palma



Vecchio ; "Landscape," after Hobbema ; "Jacob's Blessing," after Govaert Flinck ; "Catherine Cornaro," after Hans Makart ; "Katrina Fourment," after Rubens. Unger is one of the best living etchers, and his works are much sought for illustrations of books of luxury, etc. To the Paris Exposition, 1878, he sent "La ronde de nuit," after Rembrandt ; a portrait of Rembrandt, after his own picture ; and other etchings after Rubens, Snyders, and other ancient masters.

**Ussi, Commander Stefano.** (*Ital.*) Born at Florence, 1822. Medal at Paris, 1867, and at Vienna in 1873. Professor of Fine Arts at Florence. Pupil of Pollastrini, and a painter of the first rank. "The Expulsion of the Duke of Athens," an early work, won much fame for the artist, and gained the gold medal at the Paris Exposition in 1867. It is now in the Gallery of Modern Paintings in Florence. He went up the Nile, and brought back many valuable sketches. His "Departure of a Caravan for Mecca" was a commission from the Khedive of Egypt, who declared that the picture merited a frame of gold. It was much noticed at Vienna in 1873. One of his latest works is a fine painting of the "Last Day of Bianco Capello." His portrait is in the collection of autograph portraits in the Uffizi. To Paris in 1878 he sent "Bianca Capello at Poggio a Cajano attempts to poison the Cardinal de' Medici," and two Eastern scenes.

**Uwins, Thomas, R. A.** (*Brit.*) Born in London (1782-1857). He began life as an engraver, entering the schools of the Royal Academy. Later, he devoted himself to oil and water-color painting. He painted portraits for some time in Scotland and on the Continent. As early as 1811 he was Secretary of the Society of Painters in Water-Colors, contributing to its exhibitions for many years. He was elected Associate of the Royal Academy in 1833, on the strength of his "Interior of a Saint Manufactory at Naples." He was made Academician in 1839. He was Keeper of the National Gallery from 1847 to '55, and for some time Librarian of the Royal Academy. Among the more important of his many works are, "Taking the Veil," "Vintage in the Claret Vineyards, South of France," "Le Chapeau de Brigand," and "Sir Guyon fighting for Temperance" (the last three in the National Gallery). Uwins, during his long career, exhibited, in all, one hundred and two pictures at the Royal Academy. Many of his works have been engraved.

"Among the many artists either already eminent or rising to eminence, who made the acquaintance of Lady Blessington in Italy, was Mr. Uwins, the painter, who already [1824] had acquired celebrity by several works in which the glowing scenery and picturesque inhabitants of Rome and Naples were delineated, in a style of the highest excellence." — *Memoirs of the Countess of Blessington*.

**Vaini, Pietro.** (*Ital.-Am.*) Born in Rome (1847-1875). Studied and practiced art in Italy. In 1872 he settled in New York, where he painted portraits of a number of prominent people with considerable success. His large figure-pictures attracted much attention

when exhibited, on account of the morbidly somber nature of the subjects, and the vivid, and sometimes horrible, realism of his treatment of them. His "Othello and the Handkerchief" (property of the Palette Club), his "First Grief," "After the War," and "Veronica gazing upon the Face of her Dead Rival," will not be quickly forgotten by those who saw them. These did not meet with ready sale in this country. His smaller ideal works, pleasanter in style, and generally pictures of fashionable life, were more popular. His death was startling and dramatic. While entertaining a party of friends at a picnic by the recitation of a tragic poem in his native language, he illustrated the narrative by taking his own life as described by the poet.

"As a colorist Vaini had no superior in this country, and his style was fully in accord with that of the famous school in which he was educated. He was an indefatigable worker, and left a rare collection of studies as well as finished pictures."—*Art Journal*, October, 1875.

**Valerio, Théodore.** (*Fr.*) Born at Herserange, 1819. Chevalier of the Legion of Honor. Pupil of Charlet at Paris. This painter is remarked for his water-colors and etchings. Several of his pictures show the customs of the Montenegrins, Tsiganes, Hungarians, etc. At the Salon of 1876 he exhibited "The Beach at Tresmalouen in a Storm" and "Women near Carnac"; in 1875, "A Well of Sweet Water, near Carnac," "The Departure for the Fields," "Saint Colombau," and a "Souvenir of the Rocks of Kermarie at Low Tide." [Died, 1879.]

**Vallance, W. F.** (*Brit.*) Born in Paisley. Went to Edinburgh in his youth, studying from the antique under Robert Scott Lauder, and, later, passing through the Life School of the Royal Scottish Academy. He first exhibited small figure-pieces, subsequently turning his attention to marine views. He is a resident of Edinburgh, and was elected an Associate of the Royal Scottish Academy in 1875. Among his works are, "Sunday Morning," "Leisure Hours," "Loch Fine," "Largo Bay," "A Fresh Breeze," etc. [R. S. A., 1881.]

**Valles, Lorenzo.** (*Span.*) Of Madrid. Medal at Philadelphia, where he exhibited the "Insanity of Donna Juana de Castille."

**Van Elten, Kruseman, N. A.** (*Dutch-Am.*) Born in Alkmaar, Holland, 1829. Chevalier of the Order of the Lion, of the Netherlands. Member of the Academies of Amsterdam and Rotterdam, and of the Belgian Water-Color Society; Associate of the National Academy, New York; and Member of the American Society of Painters in Water-Colors. Medals at Amsterdam in 1860, and at Philadelphia in 1876. He was instructed in drawing in his native town, and in 1844 went to Haarlem and studied painting under C. Lieste and other masters. His professional life has been spent in Haarlem, Amsterdam, Brussels, and New York, and he has made sketches in Germany, Austria, Switzerland, France, and England.

To the National Academy, New York (in oil), Van Elten has con-



tributed many pictures : "Summer Morning, Esopus Creek," in 1867 ; "Druidical Tombs, Holland," in 1869 ; "Peace" and "War," in 1870 ; "Morning in the Harz," in 1871 ; "Passing Shower near Pittsfield, Mass.," in 1875 ; "Cornfields," in 1876 ; "Landscape, Delaware," in 1877. "Summer Day, Winnockie River, N. J.," in 1878. To the Water-Color Society Exhibition, in 1867, he sent "Sunday Morning in Holland" ; in 1871, "Meadows near Farmington" ; in 1875, "Evening, Long Island Sound" ; in 1876, "Landscape in Holland" ; in 1877, "Landscape near Torresdale, Pa.," "Chickens," and "Ducks" ; in 1878, "Home, Sweet Home,—Scene in Holland," "Morning near Gloucester, Mass.," and others. To the Centennial Exhibition of 1876 he sent, "Clearing Off, Adirondacks," "The Grove in the Heath," "Russell's Falls, Adirondacks" (in oil), and "Autumn in the White Mountains" (in water-colors).

Among his earlier works may be mentioned, "Early Morning in the Woods" (belonging to the Queen of Holland), "Sunday Morning," "Interior of the Woods," "Landscape in Gelderland" (in private collections in Haarlem and Amsterdam). His "Well in the Heath" belongs to Jay Cook of Philadelphia. [N. A., 1883.]

"To the earnest student of landscape art Mr. Van Elten's pictures furnish an agreeable surprise ; their originality of treatment raises them above the common art level, and their boldness and vigor of coloring are not reflected in the works of any of his contemporaries. In his pictures Van Elten rarely composes ; he selects his studies with the idea of making pictures, and hence when finished they are perfect and truthful portraits of the scenes they purport to represent. . . . There is a calm sweetness about this picture ['Landscape on the Farmington River'], a depth of perspective, and conscientious elaboration of detail which will be appreciated by all lovers of the beautiful. In its composition it shows an harmonious tone which is in keeping with the scene in Nature." — *Art Journal*, November, 1877.

**Van Hove, Victor.** (*Belgian.*) Born at Renaix, 1825. Medals at Paris for sculpture and painting. Of later years this artist seems to have abandoned sculpture, and paints *genre* landscapes ; such as, "Fishermen's Daughters of the Coasts of Flanders," "Orphans going to Church, near Dordrecht," etc. His sculptures of the "Child playing with a Cat" and "A Slave after the Bastinado" were exhibited in Paris, and were well received.

**Van Lerijs, Joseph Henri François.** (*Dutch.*) Born at Boom, near Antwerp (1823 – 1876). Professor of Painting in the Academy of Antwerp. Honorary Member of the Academies of Rotterdam, Amsterdam, and Saxony. Chevalier of the Order of Léopold. Pupil of the Academy of Brussels, schools of Antwerp, and of Baron Wappers. At first Van Lerijs painted portraits, in which department he was successful. His first subject-picture was "An Interview between Leicester and Amy Robsart," followed by "Milton dictating to his Daughter" and "Paul and Virginia crossing the Stream," which last was in the collection of the Baroness Voykerstoot at Brussels. Among his later works are, "Esmeralda" (1848), in the Brussels Museum ; "Adam and Eve"

(1848); "The Four Ages"; "The First-Born," bought by Queen Victoria; "Volupté et Dénouement" (1857), bought by Prince Saxe-Coburg of Gotha; "Cinderella"; "The Golden Age"; Joan of Arc"; "Venice"; "Portrait of a Swedish Girl"; etc. In 1877 the city of Antwerp bought the "Lady Godiva" for 18,000 francs. At the International Exposition at Munich, in 1869, he exhibited a melodramatic work called "Plutôt mourir"; it represented a young girl throwing herself from a window in order to escape dishonor.

**Van Luppen, G. J. A.** (*Belgian.*) Of Antwerp. Medal at Philadelphia, where he exhibited "After the Rain" and "Before the Storm." To Paris, in 1878, he sent the last-named picture and "La Flandre."

**Van Marcke, Émile.** (*Fr.*) Born at Sèvres. Chevalier of the Legion of Honor. Pupil of Troyon. At the Salon of 1877 he exhibited, "The Spring at Neslette, in Normandy," belonging to Mr. Brown of Philadelphia; in 1876, "The Cliff"; in 1875, "The Village Pasture, Normandy," "The River Morte at Tréport," and "A Bridge on the Bresles, Normandy." At the Johnston sale, New York, 1876, "A Herd of French Cattle" (38 by 59) sold for \$5,100, and "Landscape with Cattle" (14 by 21) for \$2,550. At the Walters Gallery is a large picture of cattle by Van Marcke; and a fine picture by the same artist is in the collection of Mrs. H. E. Maynard of Boston.

**Vannutelli, Cavaliere Scipione.** (*Ital.*) Born at Rome, where he resides. Medals at Paris in 1864 and '67. At the Paris Exposition of 1878 he exhibited "The Monferrina" (an Italian dance) and "The Night." At the Salon of the same year were "The Roman Campagna" and "An Agreeable Reading"; in 1877, "A Procession at Venice"; etc. [This artist merits a more extended notice, but no reliable information could be obtained.]

**Varley, John.** (*Brit.*) (1778 - 1842.) One of the early English artists in water-colors, and a founder of the Old Water-Color Society, in 1805. He painted many views in Wales and the valley of the Thames, and was the author of several text-books on drawing, some of which are still in use. Among his works are, "Holy Island," "Rochester Castle," "A Quiet Stream," "Old Inn on the Banks of the Thames," "Conway Castle," etc.

**Varley, Cornelius.** (*Brit.*) Born in London (1781 - 1873). Brother of John Varley. Artist in water-colors, devoting himself chiefly to Welsh and English landscapes and classical scenes. He was one of the original members of the Society of Painters in Water-Colors.

**Varley, William Fleetwood.** (*Brit.*) (1785 - 1856.) Younger brother of Cornelius and John Varley, studying under the latter. He painted landscapes in water-colors, teaching drawing at Oxford for some years before his death.



**Varni, Santo.** (*Ital.*) Born at Genoa. He is one of the first sculptors of the day, and one of whom Genoa is justly proud. His work is chiefly monumental. For Staglieno he made the fine monument of Marchese Donghi, with statues of "Prudence," "Eternity," and "Faith in God." At the same place, also, is the monument to Marchese Lomellini, with a beautiful statue of "Grief," a monument to Dufour, with a sleeping figure, and a very grand monument for the Cattanei family, with a seated figure of the Saviour, and the figures of St. John the Baptist and St. Matthew below. In Santa Croce in Florence is a monument to Giovanni Rossini, and in Pisa one to Luigi Canina. In the Hospital of Genoa are the statues of Merani and Tignago, by Varni, and the monument to Columbus begun by Pampaloni in Genoa was finished by this sculptor. The statues of Pagano Doria and Vittorio Pisani in Venice, and Emmanuel Fileberto in the Royal Palace in Turin, are by Varni.

**Vasselot, Anatole Marquet de.** (*Fr.*) Born at Paris, 1840. Medals in 1873 and '76. Pupil of Jouffroy and Bonnat. This sculptor was intended for a diplomatic career by his family, but his tastes so controlled him that at length he separated himself from all former surroundings, and after many difficulties made his début at the Salon of 1866. His bust of Balzac (1870) ornaments the grand staircase of the Comédie-Française, and is a truly fine work. In 1868 he made a good medallion portrait of Abraham Lincoln. His best work is the "Chloe" of 1869. In 1873 it was put in marble, and was medaled and bought by the government. His "Christ in the Tomb," in bronze (1876), received a second medal. His "Patrie" (1874) was purchased for the court of the palace of the Grande Chancellerie of the Legion of Honor. In 1875 he exhibited a bas-relief called "Honor to our Dead!" and in 1876, a "Theseus," also bought by the State. His portrait busts are excellent. This sculptor has received many medals and testimonials of honor in various cities of France, at Brussels, and at Philadelphia, where he exhibited a portrait of Monsieur Auzoux, and a figure of "Chloe," both in bronze. At the London Academy, in 1875, he exhibited "Chloe," in marble, and "Mlle. Sombreuil," and in 1878, at the Paris Salon, a statue of the "Young Greek Athlete" and a bust in bronze of Rose-Anais.

**Vaudremer, Joseph-Auguste-Émile.** (*Fr.*) Born at Paris, 1829. Chevalier of the Legion of Honor. This architect gained the *prix de Rome* in 1854. He has held various offices in Paris, and has been associated with important works there since 1859. He has also constructed some civil and funereal monuments, and has sent to the Salons very remarkable architectural drawings.

**Vauréal, Henri de.** (*Fr.*) Born at Paris. Pupil of Toussaint. Medal of third class in 1878, when he exhibited a plaster statue of "Perseus"; in 1877, he sent a bronze statue, "The Little Gleaner"; in 1876, a "Portrait of a Child" (a bust in bronze).

**Vautier, Benjamin.** (*Swiss.*) Born at Morges, 1830. Member of the Academies of Berlin, Munich, Antwerp, and Amsterdam. Medals at Berlin and Paris. Pupil of Rudolph Jordan at Düsseldorf. Painter of scenes from peasant home-life. His "First Dancing-Lesson" (village of the Black Forest) is in the National Gallery, Berlin; "A Courtier and Peasants of Würtemberg," in the Museum of Bâle; "After the Burial" (canton of Berne), in the Museum of Cologne. At the Johnston sale, New York, in 1876, "The Music-Lesson" (11 by 8) sold for \$360. At the Walters Gallery is his "Consulting his Lawyer," well painted and full of humor; also, "Caught in the Act."

"The scenes which he places before us are never superficially treated; he never expects us to be satisfied with the costumes in place of the characters of the people he represents; on the contrary, his figures, in their faces and in every line of detail, express their peculiar individualities with marked force. . . . The wine-merchant on the Rhine differs from the beer-merchant in Bavaria, and the Spieszbürger of a Westphalian middle city, who is happily placed between beer and wine, is again a different person. Vautier has so well hit this characteristic trait-painting, that he proves himself not only to have studied closely, but he has given rein to a natural genius for such conceptions. Moreover, he has a full vein of humor which is all his own, but he only gives way to this when it accords with the subject he represents. He is not one of those who, by reason of vanity, add to their representation their own conceits, like some actors who in side play act their own farces; but he is a true interpreter of the poet whom he represents. Just this beautiful moderation brings out the meaning of the composition as if in a concentrated light, so that the delight of originating and that of showing forth the intention must almost be united in one emotion." — W. L., *Zeitschrift für bildende Kunst*, 1866.

**Vedder, Elihu, N. A.** (*Am.*) Born in New York, 1836. As a child he showed decided talent for art, studying for a short time in his native city. Later, he became a pupil of T. H. Matteson at Sherbourne, N. Y. After some years spent in Italy he opened a studio in New York, but is at present a resident of Rome. He was elected a full Member of the National Academy of Design in 1865. Among Vedder's earlier works are, "The Lair of the Sea-Serpent," "The Monk upon the Gloomy Path," "Arab listening to the Great Sphinx," "The Crucifixion," and "The Lost Mind" (belonging to Mrs. Laura Curtis Bullard). He sent to the National Academy, in 1869, "The Death of Abel"; in 1871, "An Ideal Head"; in 1874, "A Scene on the Mediterranean" and "Une fête champêtre." He rarely exhibits, however, in America. His "Greek Actor's Daughter" was at Philadelphia in 1876; his "Old Madonna" (belonging to E. D. Morgan), "Cumean Sibyl," and "Young Marsyas" were at the Paris Exposition of 1878. Martin Brimmer owns his "Genii." "A Pastoral" (belonging to E. B. Haskell) was at the Mechanics' Fair, Boston, in 1878.

"Vigor and independence in Vedder are allied to great ambition and general æsthetic instinct. While in Italy he manifested a keen appreciation of the best elements of its old art. A clever, indefatigable student, he never became a mere copyist, but, making notes of ideas and technical details, assimilated to himself much of the lofty feeling and strong manner of the world's masters in painting. . . . Vedder is a painter of ideas. His style is naturalistic as relates to truth of illustration, but ideal and intellectual in motive. If



he were not so drawn to painting by delight of color, he could be eminent as a sculptor. That he would be the most original and inventive of our school, the dramatic force of expression and power of modeling shown in his recent bas-reliefs of the 'Arab Slave' and 'Endymion' sufficiently attest." — JARVES, *Art Idea*, 1866.

"Vedder is one of the most original of the American painters in Rome, distinguished especially for his quaintness, alike in his subjects and in their treatment." — MRS. TYTLER'S *Modern Painters*.

"Mr. Vedder sent his 'Greek Actor's Daughter,' a thoughtful and poetic conception, painted with rare feeling and learning." — PROF. WEIR'S *Official Report of the American Centennial Exhibition of 1876*.

**Veit, Philip.** (*Ger.*) Born at Berlin (1793 – 1878). This painter belonged to the school of Cornelius and Overbeck. His mother was the daughter of Mendelssohn, and the wife of Friedrich Schlegel. Veit was a devout Roman Catholic. At the National Gallery, Berlin, is his picture of the "Three Maries." His allegorical picture of "Germany," represented as a young matron, and his portraits of the Emperors of the Middle Ages made him much reputation.

**Vela, Vincenzo.** (*Ital.*) Born at Ligurnetto, in the Swiss canton of Tessin, 1822. Officer of the Legion of Honor. Son of poor peasants, he worked as a boy in quarries, and when fourteen went to Milan, where he was employed in the restoration of the Cathedral. His brother, who had become a sculptor, placed him in the studio of Cacciatori. He was often forced to work by night upon jewelers' models, in order to save himself from starvation. In 1848 he obtained a prize at Venice for his "Christ raising the Daughter of Jairus." In 1847 he went to Rome, but was called suddenly away to serve in the army. He was also a volunteer in the Italian army in 1848. His earlier works are, "Prayer," "Spartacus," for which he received a medal at Paris in 1855 (bought by the Duke Antonio Litta), and some busts. He was elected member of the Academy of Milan, but declined the honor. In 1855 he executed "Harmony in Tears," for the tomb of Donizetti. In 1863 he exhibited a group, "France and Italy," given by the ladies of Milan to the French Empress. His "Last Days of Napoleon," much remarked at the Exposition of 1867, was purchased by Napoleon III. in the name of the French people. A *replica* was sold at the Johnston sale, New York, for \$8,100, and is now at the Corcoran Gallery, Washington. His "Christopher Columbus," "America," and "Springtime" are much admired. In 1873 he was commissioned by the Town Council of Geneva to execute the monument to the Duke of Brunswick, after the model of the Tomb of the Scaligers at Verona.

**Vely, Anatole.** (*Fr.*) Born at Ronsoy. Medal in 1874. Pupil of Signol. At the Paris Salon of 1876 he exhibited the "First Step" and a portrait; in 1875, "Meditation"; in 1874, "Lucia di Lammermoor." At the Corcoran Art Gallery, Washington, is his "Talking Well." The catalogue says:—

"This charming picture is by one of the leading figure-painters of France. The maiden is a model of rustic grace, and the coloring throughout is harmonious. Its sen-

timent is delicately expressed. The 'talk' may come from the well, but it is evident, from the arch glance and smile of the maiden, that she suspects the whisper to be somewhat human." [He died in 1882.]

**Vera, Alejo.** (*Spanish.*) Medal at Philadelphia, where he exhibited "The Burial of San Lorenzo at Rome." Vera is one of the artists who have made the art of Spain known with favor in present times, and in the report upon the Fine Arts of the Philadelphia Exposition this picture is especially commended.

**Verboeckhoven, Eugène Joseph.** (*Belgian.*) Born at Warneton (1799). Chevalier of the Legion of Honor, of the Orders of Léopold of Belgium and Michael of Bavaria and Christ of Portugal, and decorated with the Iron Cross. Member of the Academies of Belgium, Antwerp, and St. Petersburg. This artist devoted himself to the painting of animals, and his works are so well known in America as well as Europe that they need no description or praise. They are in many private galleries. At the Johnston sale, New York, 1876, "Flemish Landscape and Cattle" (23 by 28) sold for \$875. At the Latham sale, New York, 1878, "A Frightened Bull" was purchased by J. J. Astor for \$1,500, and "Sheep and Twin Lambs, Scotch Highlands" (44 by 34) for \$3,400. This artist has made some portraits worthy of mention, and has also essayed sculpture. His statue of "Meditation" was far above most first attempts, and possessed a good degree of merit. A fine picture of "Sheep, — Interior" is in the collection of Mrs. H. E. Maynard of Boston. To the Paris Exposition in 1878 he contributed seven characteristic works. [Died, 1880.]

**Verboeckhoven, Charles-Louis.** (*Belgian.*) Born at Warneton, 1802. Medals at Brussels. Brother and pupil of Eugène. This painter at first essayed animal subjects, but soon gave them up for marines, in which he has a reputable name. [Died, 1884.]

**Verhas, Jan.** (*Belgian.*) Born at Termonde. Medal at Philadelphia, where he exhibited a "Seashore at Blankenberghe." In Paris, in 1877, were "The Inundation" and "The Studio"; in 1878, "The Master Painter" and "The Bouquet of Marguerites."

**Verheyden, Isidor.** (*Belgian.*) Of Brussels. Medal at Philadelphia, where he exhibited "A Landscape."

**Verlat, Charles.** (*Belgian.*) Born at Antwerp, 1824. Professor at the Antwerp Academy. Chevalier of the Legion of Honor. Pupil of the Antwerp Academy and of Nicaise de Keyser. He has painted a great variety of subjects, but his animal pictures are the best. His "Storming of Jerusalem" is in the Museum at Brussels. Some of his pictures have a comic vein, such as "Might is Right," in which a big monkey takes a nut from the jaws of a little monkey. Some of his portraits are good; among them, those of Frederick Preller and the Grand Duchess of Saxe-Weimar. At Paris, in 1869, he exhibited "A Dog at Bay"; in 1868, "A Holy Family" and "A Day of Mourning"; in 1866, "A Rabbit-Hunt." Among his works are, "The



Wolf-Hunt," "Mourning over the Body of Christ," "Madonna with Christ and John," "Shepherd Girl with her Flock," "Dogs waiting for the Start," "The First Snow," "Quarreling over the Booty," "Buffaloes attacked by a Tiger," "Renard in Hope," and "Renard Deceived." Verlat has also executed some admirable etchings; his versatility and his certainty and celerity of touch are remarkable.

"As a painter of sheep and shepherd-dogs, Verlat is altogether without a superior, even in Belgium, where Verboeckhoven has enjoyed a great reputation for many years."  
 WILLIAM B. SCOTT, *Gems of Modern Belgian Art*.

**Vernet, Émile-Jean-Horace.** (*Fr.*) Born in the Louvre (1789–1863). Member of the Institute, 1826. Director of the French Academy at Rome, 1828. Grand Officer of the Legion of Honor. At fifteen years of age this artist was able to support himself by the sale of his drawings. He studied with Vincent, and sketched from the living model. At his father's desire he contended for the *prix de Rome*, but failed. He then painted his first military subject, "The Taking of a Redoubt," and afterwards devoted himself to that class of pictures. At twenty years of age he was married, and soon began to keep an account of receipts and expenditures, by means of which may be traced the gradual increase of his prices, from that of 24 sous for a sketch of a tulip up to 50,000 francs for the portrait of the Empress of Russia. In 1814 Vernet, with his father and Géricault, fought on the Barrière de Clichy, and for his gallant conduct there the Emperor gave him, with his own hand, the decoration of the Legion of Honor. In 1812 he had received commissions from the King of Westphalia, and, in 1813, from Maria Louisa. In 1817 his "Battle of Torlosa" was much praised. This was the beginning of his triumphs; the picture was purchased for the Maison du Roi for 6,000 francs. He now desired to secure Royal commissions, but his political record had not been pleasing to the Bourbons, and after many experiences, the nature of which we have not space to relate, he became the protégé of the Duke of Orleans. In 1817 he painted a portrait of the Duke for which he received 3,000 francs; he repeated this portrait in various costumes and characters, besides making other pictures for his patrons. Naturally those who made the little court of Orleans also became his patrons, and at this period he executed some fine works. At the Salon of 1819 he exhibited sixteen or more pictures; it was the year when the "Medusa" of Géricault and the "Odalisque" of Ingres occupied all minds, yet Vernet also received much attention and praise. The Duke of Berry, in his rôle of patron of the Société des Amis des Arts, now commanded two pictures of Vernet; he painted "The Dog of the Regiment" and "The Horse of the Trumpeter," for the two receiving 5,000 francs. Meantime Vernet made numerous sketches for lithographs, which were scattered among the people, the spirit of which was displeasing to the King, and it seemed wise for the artist to leave Paris. In 1820 he and

his father went to Rome. At this time was painted the famous "Course des Barberi," or the departure of the horses for the carnival races. It was sold to M. de Blacas for 4,000 francs. After his return to Paris he painted for M. Odier "The Defence of the Barrier of Clichy," which is by many considered his best work. Odier paid him 4,000 francs for it, and gave it to the Chamber of Peers; it is now at the Louvre. The year 1822 may be said to end the first period of his life; he had made one of his very best pictures, but he had not been recognized at the Salon; he had sent there the above-mentioned work, also the "Battle of Jemmapes," painted for the Duke of Orleans, and a number of other works. They were refused, the only one exhibited being one that had been ordered by the government, and the subject chosen. It represented his grandfather, Joseph Vernet, lashing himself to the mast of a ship during a tempest. He received 6,000 francs for it. The public were indignant that he should have been excluded on account of the political sentiments he held, and he opened at his studio an exhibition of forty-five of his pictures, which embraced a great variety of subjects. Before this time he had relied on the court of Orleans; but after this exposition he had the public for his friend. Money came now in plenty; the dealer Schroth bought his small pictures, giving him from 700 to 2,000 francs each. The Société des Amis des Arts paid him 3,000 francs for one, and a Russian princess demanded some portraits of Napoleon at 1,000 francs each. In 1824 he received 51,850 francs. Among the works of that year was the equestrian portrait of the Duke of Angoulême, for which he was paid 9,950 francs, and before the year was out, Charles X. ordered his portrait at the same price. The following year he was overwhelmed with orders for portraits, but he found time to paint the "Bridge of Arcole," for which he received 10,000 francs, and the "Battle of Valmy," for the Duke of Orleans, which closed the series of four battles which the Duke wished for the Palais-Royal; — they were Jemmapes, Hanau, Montmirail, and Valmy.

In 1826 Horace and his father were invited to Avignon to attend the opening of a gallery in the Museum, devoted to the Vernets, who had originated in that city. Carle Vernet sent his picture of the "Course des Barberi," and Horace sent his "Mazeppa pursued by Wolves." At Avignon they received every possible attention; they were conducted to the home of their ancestors; they piously saluted it, and inscribed their names on the door-posts. At the ceremony of opening the gallery, poems were read in their praise, and they were made members of the Athenæum. After they returned to Paris they received two urns of sculptured silver. They bore the two designs of the pictures which the father and son had sent to Avignon; they were the work of a jeweler in that city, who refused to be paid for his labor on them; they were presented to the artists by the city of



Avignon. The Gallery Vernet is still a sacred place in the old city of the Popes. There are works of Antoine, François, Joseph, Carle, and Horace Vernet. The first canvas of the "Mazeppa" was injured by a saber-stroke in the tumultuous studio of Vernet; he made a second picture, and both are at Avignon; beneath them are the busts of Joseph Vernet by Brian, and that of Horace by Thorwaldsen. After his election to the Institute in 1826 Vernet changed the style of his subjects. For the "Julius II.," a ceiling in the Museum of Charles X., he received 17,910 francs; for "Philip Augustus before Bouvines," now at Versailles, 24,775 francs; for the "Battle of Fontenoy," 30,000 francs. In 1828, when appointed to the French Academy at Rome, he established Salons every Thursday; they were very gay, — they were attended by artists, travelers, and men of distinction, who danced and amused themselves as if the world of Paris had sprung up in Rome. Vernet now added new subjects to his list; he painted Roman women, brigands, etc., and the year 1831 marks the end of his second period. In serious work he had not advanced. The "Arrest of the Princes" was the best picture sent from Rome, but it was not equal to the "Clichy" of ten years before. After the revolution of 1830, it was a trial to Vernet to wear his honors at the Villa Medici. The French army was making more subjects for pictures than ever before since the campaign in Egypt, and Vernet could not follow it. In 1833 he was relieved, and soon went to Algiers. At the time of his arrival military operations were suspended, but he occupied himself continually in sketching. He painted also the "Rebecca," for which the Duke of Rohan paid 1,000 crowns, and "Arabs conversing under a Fig-Tree," for Lord Pembroke, and duplicated it for Gourieff, receiving 16,000 francs for the two. In 1833 the King ordered the palace at Versailles to be used for an historical museum. From this time the two thoughts of Horace Vernet were the East and the Museum at Versailles. The few works that he executed, not connected with these two objects, are comparatively unimportant. Louis Philippe, who had ordered from him the four battle-scenes already mentioned, now required of him Friedland, Jéna, and Wagram. There was no room large enough to hold his immense canvases, and on that account one floor was removed, throwing two *étages* into one, and thus the grand Gallery of Battles was made. Bouvines and Fontenoy were added to the above-named works. At length the King wished the artist to paint the Siege of Valenciennes. It is related that on that occasion Louis XIV. with Mme. de Maintenon remained in a mill, where they could safely watch the combat; the King wished this to be represented. Vernet refused to so paint it, and left Paris for St. Petersburg. He was received with open arms, flattered, fêted, and caressed. After a time the Czar desired him to paint the "Taking of Warsaw"; instead of refusing, Vernet replied, "Why not? Does a Christian artist hesitate to paint the passion of

Christ?" If the Czar had ever seen the picture which Vernet made, he would have been amazed at his audacity. Under a gloomy sky, in the midst of smoke, he painted a soldier, dressed in a white tunic with purple facings, fallen and fearfully wounded in the head; upon his breast rested an eagle, decorated with the *cordon noir*, pressing hard upon the prostrate wretch with his frightful talons. Vernet was never willing to part with this picture, but guarded it as one cherishes the memory of a virtuous act.

He returned suddenly to Paris in order to see his father, who longed for him, and died a few months later. Vernet had no trouble in re-entering Versailles; he was as necessary there as he could wish to be; no one had been found who could satisfactorily fill his place. News came of the taking of Constantine, and Vernet was officially dispatched to take sketches on the spot for his three great paintings for the Salon of Constantine. When these were completed, they were surrounded by other works of his, until that Salon became a wonderful monument to his facility of design and execution. In 1839 Vernet went to Egypt, Syria, and Turkey. In 1842 he went again to Russia, where he made a long journey with the Czar, and others of high position. He was a great favorite with the Emperor, who liked him all the more that he did not always agree with His Majesty. On returning to St. Petersburg, he remained for some time, painted his portrait of the Empress, received many valuable presents, etc. After his return to Paris he took up portrait-painting, but still new battles were fought, and his old love resumed her sway over him. He left Marseilles for Oran in 1845. The army received him with great enthusiasm, and showed him unprecedented honors, hailing him as the great painter of its hardships, bravery, and victories. Upon this, and all the occasions of his life in which he was made the recipient of unusual honors, he conducted himself with most becoming modesty, and in this way, perhaps more than in any other, he manifested the sensible common-sense side of his character. The revolution of 1848 struck Vernet to the heart; he still worked on, but his best and happiest days were gone. At the Exposition of 1855 he had a Salon entirely devoted to his works, and it was a great satisfaction to him to thus show to men from the four quarters of the globe upon what rested his claim to fame. He lived yet eight years more. He worked always; the Crimean war opened to him a new field, and he was much interested in it. He painted the battle of Alma, a portrait of Napoleon III., and other works, but he wrote of himself thus: "When time has worn out a portion of our faculties, we are not entirely destroyed, but it is necessary to know how to leave the first rank, and content one's self with the fourth."

"How can one judge with one word a career so long and full? At an age when so many only commence to feel their way, he was already a painter. He held the brush sixty years. Could he have held it without weaknesses? To expect it would not be loyal.



Is it necessary, on the other part, to place the prophetic trumpet at the lips and proclaim Horace Vernet the national painter of France? Without doubt he has recorded the history of France in pictures, but all the painters at Versailles have done the same. For us, leaving to foreigners the malign pleasure of judging us after their standards, we believe that we recognize in the French nation more depth and more height than Horace Vernet has known how to give it. But to what profit these useless debates? We have before us a man of incontestable value, an artist by right of birth, a skillful designer, who has cast to the wind of publicity more than two hundred lithographs: a skillful painter, whose pictures can be numbered to five hundred; an amusing story-teller when he takes the pen; a man who by his labors, his activity, his travels, has lived the measure of several lives, and has influenced his country and his age. Shall we attempt to lessen him by most incomplete criticisms, or aggrandize him without moderation by unreasonable eulogies? No! Let us bow before this triumph of skill and genius, and without seeking outside his family for comparisons, let us salute him as the last and greatest of the Vernets." — LÉON LAGRANGE, *Gazette des Beaux-Arts*, November, 1863.

"Vernet is the most direct offspring of the common taste and mind of France. He is the artist of the multitude. All is revealed at one look. His hand and eye are quick, memory retentive, and manner dashing, materialistic, and sensational. The love of excitement and adventure, a free camp-life, and brave deeds, are his special attractions. He tells his story rapidly and off-hand, freely emphasizing for effect, but, in the main, truth-telling. It is done by action, for he has no sentiment for color, and no higher intellectual aim than declamation. Vernet is a clever but not great artist. He rejects academic trammels, and makes himself a spirited reporter of history in its external look, the French soldier being his ideal man. In fine, he seems to be a sort of 'our own correspondent' of the brush, after the stamp of the Times' Russell, very acceptable to those who care only for a lively-told story." — JARVES, *Art Thoughts*, 1869.

**Vernon, Thomas.** (*Brit.*) (1824 – 1871.) Studied art in Paris for some years. Well and favorably known in England as a line-engraver. Among his works are, "The Virgin Mother," after Dyce; "Abundance," after Van Eycken; "Olivia," after C. R. Leslie; "The Novice," after A. Elmore; Raphael's "Mother and Child," Cope's "First-Born," and Murillo's "Christ healing the Sick."

**Veron, Alexandre René.** (*Fr.*) Born at Montbazou. Pupil of M. Delaroche. At Philadelphia he exhibited "The Banks of the Seine," "Entrance to the Harbor of Boulogne,—a Storm," and a "Park at Senlis," and received a medal. At the Salon of 1878 he exhibited "After the Rain" and "A Fine Winter Day," both views at Argenteuil (Seine et Oise); and, in 1877, "The Park at Mont-l'Évêque" and "Evening in the same Park."

**Vertunni, Achille.** (*Ital.*) Born at Naples. Pupil of Fergola. A painter of landscapes. Medal at Philadelphia. Some of his views in Egypt are remarkable for their truthful rendering of the characteristic lighting of that country, and the grandeur and impressiveness of its ruins are told in the pictures of Vertunni as few artists have attempted to portray them. Our idea of Eastern pictures is too much associated with scenes in harems, mosques, etc., which are, strictly speaking, costume pictures, and give no idea of the great and grand wonders of that old world. Vertunni had shown his power in kindred subjects, in his fine representations of the Roman Campagna, before he saw the East, and he has well fulfilled the hopes which his

admirers indulged regarding the manner in which he would interpret other scenery than that of Italy. At the Paris Salon of 1876 he exhibited "At Naples" and "A Pool, Roman Campagna." The works of Vertunni are sometimes seen in England, more rarely in America. His means are such that he has been able to surround himself with everything that artists love, and a visit to his studio, where salon after salon is filled with artistic treasures of past centuries, is one of the choicest pleasures a visitor to Rome can enjoy. But amid this little world of rich old tapestries, rugs, bronzes, statues, armor, porcelains, and flowers, amid all this deep-toned coloring and artistic richness, the pictures of the artist cannot be overlooked, though modestly placed, as if but a part of the elegant furnishing of the rooms. The eye may wander from them for a time, but it will return, and in the future these pictures are the distinctive feature in one's remembrance of that wonderful Roman studio. At Philadelphia his pictures were the "Ruins of Pæstum" and "The Pyramids of Egypt." To Paris, in 1878, he sent the last work, and three other Eastern and Italian scenes. Two of Vertunni's pictures belong to Mrs. J. H. Weeks of Boston. "At the Dudley Gallery," says the London Illustrated News, "are now exhibited some landscapes by Cavaliere Vertunni, a celebrated Neapolitan artist, usually resident in Rome. These works, like many others recently produced in Italy, afford very gratifying evidence of the rapid advance lately made by the modern Italian school."

"The landscapes of Vertunni are remarkable for almost exuberant power, for almost excessive daring in the application of the pigments, and for entire freedom from the conventionalities of 'classical,' as opposed to naturalistic, representation. They comprise five large and noble views, widely differing in subject and effect, and a smaller study for a picture; the whole taken, with one exception, from the neighborhood of Rome or in Central Italy." — *Art Journal*, August 13, 1870.

**Verveer, Samuel Leonidas.** (*Dutch.*) Born at The Hague (1813 – 1876). Chevalier of the Order of Léopold, and of the Crown of Oak of Luxembourg. Member of the Art Societies of Brussels and Ghent. Medal at Philadelphia. This artist represented views of cities, such as Amsterdam, Rotterdam, Bruges, Dordrecht, etc. He also painted some *genre* subjects, such as "Salmon-Fishers," "Departure for the Market," etc. At Philadelphia he exhibited "The Village of Scheveningen."

**Vetter, Jean Hégésippe.** (*Fr.*) Born at Paris, about 1816. Chevalier of the Legion of Honor. Pupil of Steuben. Made his *début* at the Salon of 1842 with a portrait, but his subjects are those of anecdote, such as "Mascarilla presenting Jodelet to Cathos and Madelon" (1865); "Bernard Palissy" (1861), a work which made a great success, and was sold for 25,000 francs; "The Quarter of an Hour of Rabelais" (1855); "Molière and Louis XIV.," at the Luxembourg; "The Exquisite, — Time of Louis XIII." (1875); "The Flight into Egypt"



(1874); "Mazarin" (1872), purchased by the Ministry of the Beaux-Arts; etc. In 1878 he exhibited a portrait and "The Letter."

**Veyrassat, Jules Jacques.** (*Fr.*) Born at Paris. Medal for etching in 1866 and '69, and for painting in 1872. The father of Veyrassat was a jeweler, and wished his son to follow the same occupation; he placed the boy at the Drawing School in the Rue l'École de Médecine, which was intended to fit young men for trades which have some connection with art. The young artist was very happy there, and drew and modeled arduously. His success in this school determined him to make art a profession. His father sought the advice of Decamps, who said that obstacles should be thrown in the way of the son, thinking that if he indeed had a vocation for art, he would overcome all difficulties, and if not he had best be discouraged. After the revolution of 1848 the father was too poor to aid the son in any case. Veyrassat then commenced making copies of works in the Louvre, and also some etchings for publishers. In this way he supplied his necessities, and as soon as he could afford it moved to Écouen, where he became the friend of Édouard Frère. Veyrassat paints pictures of country-life pure and simple. In 1877 he exhibited the "Passe-cheval" (a small boat for taking horses over a stream, etc.) and the "Stone Quarry" (Fontainebleau); in 1876, "The Little Bridge at Samois" and "A Relay of Horses for Tow-Boats"; in 1875, "The Watering-Place," "The Well," and "Stone Carts" (Fontainebleau), etc. His subjects are often repeated. Veyrassat lives at Samois on the Seine, near the Forest of Fontainebleau, a place well suited to his studies. This artist also paints in water-colors; "The Luncheon of the Harvesters" (1877) is a good specimen of his art in this direction. A picture by Veyrassat, "Barge Horses," is in the collection of Mrs. H. E. Maynard of Boston. To the Salon of 1878 he sent "The Fair of St. Catherine at Fontainebleau" and "A Relay for Horses of Tow-Boats."

**Vibert, Jehan Georges.** (*Fr.*) Born at Paris, 1840. Chevalier of the Legion of Honor, 1870. Pupil of l'École des Beaux-Arts, and of Barrias. Made his début at the Salon of 1863, seven years only before his decoration. During the siege of Paris he belonged to the Sharp-Shooters, and was wounded at the combat of Malmaison, October, 1870. At the Salon of 1877 he exhibited "The New Clerk" (purchased by Mr. Butler of New York) and "The Serenade," also four water-color sketches; in 1876, a portrait and "The Antechamber of Milord"; in 1875, "The Grasshopper and the Ant" and "The Repose of the Painter"; in 1874, "The Reprimand" (belonging to Miss Wolfe), "A Monk gathering Radishes," and a portrait; in 1873, "The Departure of the Bridegrooms" (Spain) and "The First-Born" (belonging to Mr. Stebbins); in 1870, "Gulliver fastened to the Ground and surrounded by the Army" and "The Importunate"; etc. At the Johnston sale, the "Servant Reading" (water-color, 8 by

11) sold for \$ 330 ; "The Knife-Grinder" (pen and ink, 7 by 5), for \$ 200 ; and "The Offer of the Umbrella" (water-color, 18 by 13), \$ 1,000. Besides his exhibits at the Salons, Vibert has painted more than one hundred easel-pictures. He has also executed an "Assumption of the Virgin" for the chapel of Saint-Denis in the church of Saint-Bernard. As an author he has produced a vaudeville, the "Tribune mécanique," two comic scenes for acting, called the "Chapeaux" and the "Portraits" ; also a comedy, the "Verglas." At a sale in Brussels, 1874, "Gulliver in Liliput" sold for £ 800. At the Latham sale, New York, 1878, "A Committee on Moral Books" sold for \$ 4,100. It is 19 by 26 inches in size. At the Salon of 1878 he exhibited "The Apotheosis of Thiers." This is fully described in the following letter written from Paris, October, 1877, by Miss Brewster of Rome : —

"One of the most original artists that Le Roux introduced me to is Vibert ; he is truly an original man in every way. He is middle-sized, stout for his age, — for he seems only thirty-five, — has a full, merry, happy, but very shrewd, sensible face ; he loves work, and is, as are all these men, an indefatigable, untiring worker, but he loves also to take his play-hours. In the evening he goes to the theater, and among his friends and himself removes his thoughts from his work and his studio.

"And what a worker he is, not only in his studio, but all over his house ! From the moment you enter the *grille* of his handsome residence in Rue de Boulogne, up to the studio, you see you are in an artist's house. There are fine Japanese majolica monsters on the portico ; marble shells full of flowers ; the walls of the entrance-way are Pompeian ; the walls of the staircase are covered with India-straw matting, and the outside of the stair-balustrade has a deep fringe of rattan ; India plates of brass and India panelings are on the landing-places. His bedroom is Japanese, and he has painted the ceiling to imitate a great plaque of crackled porcelain ; it is deliciously done. He has inclosed all his garden and made a sort of Japanese court and salon ; there are skylights and gay friezes, and part of the ceiling he has decorated most skillfully with curious, grotesque, and gay-colored Japanese dragons and gilt diaperings. At the end of the court is to be a fountain of his own designing. I saw the photographs of it. There is a red marble basin, and on the top of the whole is a bronze bust of La Fontaine, the French fabulist. On the fountain front are bas-reliefs from some of the fables. One is of the stork's feast to the wolf, and at the side of the fountain is the device Vibert has adopted from one of La Fontaine's fables, 'Travaillez, prenez de la peine.'

"Vibert's pictures are remarkable, as you know, for delicacy of touch and nice feeling for color. He, as all the other Parisian artists, studies nature constantly. He builds up his pictures, and copies accurately. His poetic imagination supplies the ideal. His studio is arranged for different compositions of pictures. On one side are two fine columns with gilt capitals, and draperies hanging between. On another side is a balustrade. There are all manner of accessories about.

"I have left to the last the description of the picture Vibert is painting for the coming Salon ; it is already celebrated, although only a study as yet of the immense work it will be when completed. All Paris that is interested in art is talking of this picture, not only on account of its great cleverness but also because of its curious history. The subject is now called the 'Apotheosis of Thiers.' When Vibert designed the picture he asked Detaille to help him paint it. The two men worked on it most faithfully ; when it arrived at a certain point Detaille requested his master, Meissonier, to see it. Meissonier refused, and showed such displeasure that Detaille was obliged to give up all work upon it, as his master selfishly wished to keep the subject for himself. Vibert luckily, however, has no such feelings of delicacy toward Meissonier, and has resolved to finish the stupendous work alone and unaided.



"It is hardly an 'apotheosis,' for the ideas and works of Thiers, rather than his person, are deified in this noble design of Vibert's. I think I never felt so deeply before how difficult it is to explain or describe in words a picture; it is always a thankless task, but in the present case the subject is so complex that language can do it no justice. There are an infinite number of details in the picture; but the principal personage is expressed in a forcible, striking manner. The dead body of the great French debater, historian, and statesman lies on a bier, decorated with the grand cross of the Legion of Honor. Although the body and face have the cadaverous rigidity of death, there is likewise a noble expression, an elevated character given to this form of death that seems to make it grander and more dignified than in life; and in the center of the immense composition, so original in its conception, this figure first arrests the attention; this is the great difficulty of such a picture, and it has been overcome in a masterly manner. At the foot of the bier stands France, a beautiful, noble woman, weeping, draped in black crape; she is laying gently the tricolored flag over the bier, and its folds are enveloping the body of the dead. At the head of the bier, to the right, almost in the center of the picture, is Glory, tall and beautiful, with a transparent Greek tunic; she has just alighted; the feet hardly touch the ground; her wings (golden) are unfolded, and with a noble movement she points to the heavens, where you see displayed, as in cloud-visions, the works and ideas of the dead great man; in one of her hands is an oak branch, the civic recompense she offers to the citizen of citizens, — he who triumphed so nobly over the horrors of the Commune and redeemed France.

"The Commune is represented by a sort of hybrid being that lies in the right corner of the picture on the ground in a death agony; the red flag is in tatters beneath this creature, and in its hand is a burning torch. This torch rests against the shield of Paris, which is half charred. This is a most curious and impressive part of the remarkable picture.

"At the foot of the bier are heaped up laurels, wreaths and crowns and garlands, the memories of the numberless testimonies of sorrow that were sent by all classes of persons to the funeral of Thiers, and there is also the black standard of Belfort, dedicated to him who was able to save this city for France after the terrible Prussian-French war. To the right in the distance is represented the siege of Paris; there is fighting and carnage; the forts are defending the city. This is another testimony of gratitude to the dead statesman, for it was Thiers who fortified the city in 1840, when he was minister under Louis Philippe. By these fortifications, it will be remembered, Paris was able to hold out so long, to the great astonishment of all Europe, when the formidable Prussian army invaded the city, for it was known that only some débris of regiments, collected in haste, had subdued the insurgents among the people, and were defending the place.

"To the left, back of the lovely figure of mourning France, we see the funeral cortège, soldiers, deputations, the funeral car or chariot, the immense crowd, the whole people — a million of men as it were — entering Père la Chaise, and behind this vast concourse is the great silhouette or outline of the city of Paris. This completes the various ground-plans of the picture.

"The artist then desires to express M. Thiers in the three great phases of his life, — a life that was singularly complete in each phase, — the orator, the historian, and the statesman. To give these three forms, he uses most happily the heavens of his picture, and, although the representations are multiplied, all is so well ordered, arranged with such clever ingenuity, that nothing is confused or troubled. Here, again, words are miserably weak. Each episode of the dead statesman's life is given with clearness and diversity in the moving masses of clouds, and the clouds lose none of their lightness. The varied actions, too, produce a happy effect to the eye, although in description the *mélange* may seem incredible and impossible. As M. Thiers first made himself known as a speaker, it is with that phase the cloud phantasmagoria begins. To the left, at the very summit of the clouds, is the Chamber of Deputies, with its tribune that was so often made illustrious by the speeches of Thiers; 1830 is personified by the Column of July, when he made part of the government. Below this rolls a mass of clouds that

sweep across the canvas ; these contain the historian's phase, the works he wrote on the Revolution, the Consulate, and the First Empire.

"In the clouds we see first the Bastile, and the people destroying it in their fury. Then advance forward the soldiers of the Republic ; these are Jemapes, Fleuris, and the great wars of Italy. To these, follows mysterious Egypt, with its pyramids ; the banks of the Nile, covered with triumphant French armies, Kleber, Desaix ; here is the center of the canvas, and the heavens are brightly illuminated ; this glow is very harmonious, and unites well with the warm color of glory. To this center also is given part of the history of Napoleon at the summit of his glory and power : it is the brilliant period of the First Empire ; but the heavens gradually lose their brilliancy, as if to typify that it is no longer the people that is ruling ; there are battles and victories, but the imperial glory becomes obscured and somber ; Russia is represented by a routed army in the center of snow and ice. This wonderful historical epic is given with marvelous clearness and genius ; it traverses the canvas from left to right. Then at the right extremity the acts of M. Thiers are resumed. We see the grounds of Longchamps, where Thiers, as President of the Republic, held the grand review of the troops, which he reorganized when it was thought that France, crushed, humiliated, despoiled, could never rise from her terrible fall. When I think how beautiful is this truly sublime picture, and how inefficient are words to give an idea of it, my attempt seems most audacious. Those of you who will see the picture next spring may forget my description, but those of you who cannot have that privilege and pleasure may accept my intentions indulgently, and probably be glad to have the result of them."

**Vinck, Franz.** (*Belgian.*) Of Antwerp. Medal at Philadelphia, where he exhibited "A Flemish Burgher's Wife in the Sixteenth Century" and "The Confederates in the Presence of Marguerite of Parma."

**Vinton, Frederick Porter, A. N. A.** (*Am.*) Born in Bangor, Me., 1846. This painter was brought up to mercantile pursuits, but turned his attention to art, and when seventeen years old the advice and influence of W. M. Hunt helped to fix his decision to become a painter. In 1875 Vinton went to Paris and studied seven months under Bonnat. He then went to Munich, and remained a year, studying under Duveneck and in the Academy under Professors Wagner and Diez. He returned to Paris, and was one of the early pupils in the school of Jean Paul Laurens. He returned to America in the autumn of 1878, and opened a studio in Boston. Before going to Europe Vinton exhibited his pictures at the Boston Art Club. "Celestina," one of his early works, belongs to Mrs. Dix of Boston. At the Paris Salon of 1878 Vinton exhibited the "Little Gypsy" or "Italian Girl," which was afterwards seen at Doll and Richards, Boston. To the Paris Exhibition, 1878, he sent "A Head of a Neapolitan Boy" and the "Head of an Old French Peasant-Woman." The former was sold for 1,200 francs. Vinton paints portraits, and has produced a fine one of Mr. T. G. Appleton.

"Mr. Vinton's 'Celestina' is more to our mind than either Bouguereau or Duveneck. However, Mr. Vinton stands in an intermediate place, with a picture professing neither the actualness of Duveneck nor the idealized polish of Bouguereau, but merely the charming reality of art modifying and sweetening its subject, — a young Italian girl playing a mandolin, and clad in a faded blue kirtle, drab jacket, and a white kerchief yellow fringed. Green, gray, brown, and red are darkly interblended in the background,



and the figure is defined by some bold and yet subdued spreading of lights on face, hair, and form." — *The Atlantic*, June, 1875.

"Mr. Frederick Vinton's 'Italian Girl,' which was exhibited in the Salon and received the generous praises of his brother artists in Paris, is the best representative of his work abroad, and affords an excellent opportunity for renewing our acquaintance with him. The picture made a good impression in Paris, and certainly will sustain before the Boston public the honor which is conferred upon a painting by its admission to the Salon. . . . In Mr. Vinton's picture what charms most is the richness and harmony of the coloring. The flesh is very natural. It looks as though it would yield to the pressure of the finger, — there is nothing hard about it. To say that he has given the subject a new charm, is to say a great deal, when we remember how many times the subject has been treated and by what artists." — J. B. MILLET, *Boston Advertiser*, November 12, 1878.

**Viollet-le-Duc, Étienne Adolphe.** (*Fr.*) Born at Paris (1817–1878). Three medals at the Salons. Pupil of Léon-Fleury. This landscape-painter has exhibited at the Salons since 1844. Among his numerous works we may name the following: in 1877, "Cliff and Beach at Étretat" and the "Plateau of Amont, at Étretat"; in 1876, "The Aqueduct of Buc, in the Valley of Jouy" and "The Calvary of Yport"; in 1875, two pictures, the "Western and the Eastern Entrances to the Ferme du Mont," at Étretat; in 1874, "The Environs of Cannes" and "The Isles of Hyères"; in 1872, "The Valley of Jouy, taken from the Heights of Metz"; in 1870, "The Valley of Jouy, — Morning," one of his best works. Two of his landscapes were sent to the Salon of 1878 after his death.

**Viry, Paul.** (*Fr.*) Born at Pocé. Pupil of Picot. At the Paris Salon of 1877 he exhibited "Music" and "A Falconer"; in 1876, "The Duo"; and in 1875, "The Return from the Hunt" and "The Aviary." At the Latham sale, New York, 1878, "Courtiers of Louis XIII." (32 by 40) sold for \$1,800.

**Vogel von Vogelstein, Karl Christian.** (*Ger.*) Born at Wildenfels (1788–1868). Member of the Academies of Vienna, Munich, Berlin, and St. Petersburg. This artist studied at the Academy of Dresden, and went to Rome, where he passed seven years. In 1820 he was called to Dresden as a Professor. In 1842 he returned to Rome, remaining some time. He executed various decorative works, but his fame rests on his portraits. That of Tieck is at the Berlin National Gallery. After his death the government bought for the Museum of Dresden the entire collection left in his studio. The Leipsic Museum has two of his portraits. Among other honors he received letters of nobility.

**Voillemot, André-Charles.** (*Fr.*) Born at Paris. Chevalier of the Legion of Honor. Pupil of Drölling. Among his works are, "Twilight, — a Decorative Fantasy," "The Woman with Roses," "Spring," and "Innocence in Danger."

**Volk, Leonard W.** (*Am.*) Born at Wellstown, New York, 1828. He has spent his professional life principally in Chicago. He was for several years in Italy at work and at study, but under no particular master. In 1867 he was elected Academician of the Chicago

Academy of Design, and has been for eight years its president. He is also a member of the Chicago Academy of Sciences and of other Art associations and societies. Among his more important works are the Douglas Monument ; a bust of President Lincoln, from life, exhibited at Paris in 1867 ; life-sized statues of Lincoln and Douglas, in the Illinois State-House, executed from life studies ; the statuary in the Keep Monument in Watertown, N. Y. ; the Erie County, N. Y., Soldiers' Monument, the first monument of this kind erected in this country ; the Soldiers' Monuments, with statues, at Rock Island and Cook County, Ill. ; etc.

**Volk, Douglas.** (*Am.*) Son of Leonard Volk. He has been a resident of Paris for some time, where he was a pupil of Gérôme. He has also studied in Rome. To the Paris Salon in 1878 he sent a portrait of Mlle. T. He contributed to the Centennial Exhibition at Philadelphia, in 1876, "Vanity" and "In Brittany"; to the Exhibition of the Society of American Artists in New York in 1878, two views of "Domestic Life in Normandy."

**Vollon, Antoine.** (*Fr.*) Born at Lyons, 1838. Chevalier of the Legion of Honor, 1870. Studied at the Academy of Lyons. He went to Paris and made his début at the Salon of 1864. So great was his success that he was decorated six years after his first exhibition. His subjects are mostly kitchen interiors, sea-fish, and portraits. In 1876 he exhibited at the Salon, "A Woman of Pollet at Dieppe"; in 1875, "The Pig" and "Armures" (at the Luxembourg); in 1874, "A Bit of the Market"; in 1872, "New Year's Day" and "The Kettle"; in 1870, "A Corner of my Studio" and "Sea-Fish" (in the Luxembourg); in 1869, "After the Ball"; in 1868, "Curiosities" (in the Luxembourg) and "Portrait of a Fisherman." In 1871 he exhibited at the Royal Academy, London, "Luncheon." At the Salon of 1878 he exhibited "The Helmet of Henry II." and "A Spaniard."

"Among the new names which the public has learned this year, I recommend to you especially that of Vollon. The catalogue does not tell us under what masters he has worked, neither from what studio he emerges, armed at all points. If spiritualism was not a pure absurdity, I should believe that Chardin had come back at night to give lessons to this young man. He has exhibited two pictures, of which one represents the 'Interior of a Kitchen,' the other, a monkey surrounded with fruits and musical instruments. The two subjects are treated with decision, firmness, and a freedom already masterly. The tones are just and true. This young man is truly strong. If I saw in him only a hopeful pupil, I should not cry out to him the name of Chardin."—EDMOND ABOUT, *Salon de 1864*.

In the "Gazette des Beaux-Arts" of July, 1878, Roger Ballu praises the work of Vollon, "The Helmet of Henry II.," and finally says :—

"It is not an exact imitation, a faithful copy, made at the expense of patience by a minute and skillful brush ; it is, so to speak, a portrait ; yes, I am right, a portrait of the helmet of Henry II., represented with the physiognomy of an object of ancient art, and that charm so peculiar to the taste of the sixteenth century. In truth, the amount of real talent here bestowed is not to be appreciated, and I am convinced that in this still-life Vollon has equaled Chardin."



**Voltz, Friedrich Johann.** (*Ger.*) Born at Nördlingen, 1817. Member of the Academies of Berlin and Munich. Royal Bavarian Professor. Medals at Berlin, and the great Würtemberg Art Medal. Studied at the Academy of Munich. In 1843 he went to Italy, where he remained two years. His specialty is in representing idyllic animal pictures. He has been influenced in his manner and color by Schleich, Piloty, Spitzweg, and others of the Munich school. He has visited most of the art cities of Europe, and is *au fait* to the progress and interests of the art world. In later years Voltz has practiced etching and lithographing. At the National Gallery, Berlin, are his "Menagerie" and "Cows Drinking." At the Leipsic Museum there is a characteristic picture by Voltz. At Berlin, in 1876, he exhibited two cattle pictures and an "Idyl." At the Boston Museum there was shown a picture by Voltz, belonging to Mr. H. P. Kidder. It represents a group of cattle coming over a hill. Mr. T. R. Butler of New York has in his collection a "Landscape with Cattle," by this artist.

**Von Severdonck, J.** (*Belgian.*) Born about 1825. A pupil of Verboeckhoven, with whom he has lived in Brussels, for many years. He occupies a studio with his master, and is said to do the greater part of the mechanical work of Verboeckhoven's pictures. Von Severdonck himself paints small landscapes with sheep, and sometimes fowls introduced as accessories; they are painted with great care and tenderness, are agreeable in color, and truthful in drawing and action. They are in many fine collections in America. He has painted but few large works. He sent "A Cavalry Charge" to the Paris Exposition of 1878. One of his large pictures, a landscape with animals, belongs to Mr. Charles G. Woods of Boston.

**Voss, Maria.** (*Dutch.*) Of Oosterbeck. Medal at Philadelphia, where she exhibited "Still-Life." Mr. Weir calls her picture "quite superior to anything of its kind in the Exhibition."

**Vriendt, Julian de.** (*Belgian.*) Of Antwerp. At the Johnston sale in New York, 1876, "The Story of the Battle" (21 by 26) sold for \$1,800. To the Paris Exposition of 1878 he contributed six portraits.

**Vriendt, Albrecht de.** (*Belgian.*) Knight of the Order of Léopold. Medals at London and Vienna. A resident of Brussels. At the Munich Exposition, in 1870, he exhibited "Episodes from the Life of Charles V." At Berlin, in 1876, "Charles V. in the Cloister of St. Just." To the Paris Exposition of 1878 he sent "Charles V. at Yuste," "Jacqueline of Bavaria imploring the Pardon of her Husband by Philip the Good," and "The Excommunication of Bouchard d'Anvers."

**Wach, Karl Wilhelm.** (*Ger.*) Born at Berlin (1787-1845). Royal Professor and member of the Academy of Berlin. Court painter. He studied at Berlin Academy. Especially excelled in

knowledge of perspective. In the war of 1813 he served as an officer. Afterwards at Paris he studied under David and Gros. In 1817 he went to Italy. His power of application was remarkable, — in three months he made more than one hundred drawings from pictures, — but his individual style was not changed by this study. In 1819 he returned to Berlin, and established an atelier after the French manner, where he received large numbers of pupils, and became the most distinguished teacher of his time. He painted religious and historical subjects and portraits. He executed two altar-pieces for the Peter-Paul Church in Moscow. At the National Gallery, Berlin, are his “Psyche surprised by Cupid,” “A Madonna,” and “Studies of Heads.”

**Wagner, Ferdinand.** (*Ger.*) Born at Schwabmünchen, 1820. Has received the freedom of the city of Augsburg. Studied under Cornelius and Schnorr. Paints historical subjects. He executed some frescos at the church of Königsbrunn, — others in the government buildings at Constance are quite famous. He has also painted decorative works in Augsburg, Breslau, Meiningen, etc. [Died, 1880.]

**Wagner, Alexander.** (*Hungarian.*) Born in Pesth, 1838. Professor at Munich. Medal at Philadelphia. Studied under Piloty at Munich. Was appointed professor when but twenty-eight years old. Among the more important works of Wagner are, “An Episode of the Siege of Belgrade” and a portrait of the Empress, both in the Museum at Pesth; “Departure of Queen Isabella Zapolya,” belonging to the Hungarian Academy; “Baptism of Stephen I., King of Hungary”; two frescos at the National Museum in Munich, called “Entrance of Gustavus Adolphus into Aschaffenburg” and the “Marriage of Otho the Illustrious”; at Pesth, a fresco, “The Tournament of Matthias Corvinus,” “Hussar-Life,” and “Mädchenraub.” Wagner is best known in America by his “Roman Chariot-Race,” photographs of which were familiar before his second work, of the same subject, was seen at the Philadelphia Exposition. This is, by general consent, considered inferior to the first and smaller work, which was so admired at Vienna, and is now owned in England. “The Chariot-Race” was followed by “Racing among the Horse-Herders of Debreczin.” This city is, next to Pesth, the leading one of Hungary, and the herders in that part of the country are famed for their skill in lassoing and taming the wild horses of the Putzta.

“Alexander Wagner loves his technique, but his ruling passion is to get at the mingled physical and spiritual life, the action, the soul of a conception, and he subordinates all else to its portrayal.” — *Art Journal*, April, 1877.

**Waldo, Samuel.** (*Am.*) A native of Connecticut (1783 – 1861). He received his first instructions in art in his native State, but painted for some time in Charleston, S. C. In 1806 he went to London, and was admitted into the small but select circle of American artists then in the English metropolis. After painting portraits in London for



three years, he returned to the United States in 1809 and opened a studio in New York, where the balance of his professional life was spent. He devoted himself to portrait-painting with marked success. The New York Historical Society owns his likeness of Peter Remsen, and several portraits of ex-mayors of the city of New York, by Waldo, are in the City Hall there.

**Waldorp, Antoine.** (*Dutch.*) Born at Basch (1803–1867). Chevalier of the Lion of the Netherlands, the Crown of Oak, and the Order of Léopold. He at first painted decorations, but devoted himself later to views of cities and marines.

**Walker, Frederick, A. R. A.** (*Brit.*) Born in London (1840–1875). Entered the office of an architect at the age of sixteen, beginning the study of art a year later, soon after which he entered the Royal Academy, London. His earliest efforts were made as a designer on wood, showing decided genius in his illustrations of current literature, furnishing the drawings for Thackeray's "Adventures of Philip," and other books. He first exhibited in colors, "The Lost Path," at the Royal Academy, in 1863. In 1864 he was elected an Associate of the Water-Color Society, and a full Member in 1867, making rapid progress in that branch of the profession, and exhibiting frequently such works as his "Fishmonger's Shop," "Spring," "Autumn," "Stream in Invernesshire," "Fate," "Well-Sinkers," etc. In oil, also, he was quite successful, sending to the Royal Academy, in 1868, "The Vagrants in the Glen"; in 1869, "The Old Gate"; in 1870, "The Plow"; in 1871, "At the Bar"; in 1872, "The Harbor of Refuge"; in 1875, "The Right of Way," his last picture. He was elected an Associate of the Royal Academy in 1870. About one hundred and fifty of his works in oil and water-colors were exhibited in London after his death in 1875.

"Mr. Walker is especially fond of out-door light, air, dew, sunshine, and the freshness of morning among spring leaves and flowers. The shrubs, annuals, and budding plants of an English garden have probably never before been painted with so much loving simplicity and harmonious freshness of color." — SIDNEY COLVIN, in *English Painters of the Present Day*, 1871.

"Walker's 'Right of Way' is a child frightened by sheep while crossing a meadow, full of charming expression of the poetry of nature, and softly and deftly handled. The painter is one of considerable repute in this special line of art." — *Art Journal*, June, 1875.

"The predominating qualities of Walker's designs for book illustration are facility of invention combined with great tenderness and grace in drawing, and an innate perception of individual character. . . . Of what may be termed idyllic painting Walker was unquestionably one of the ablest representatives. Defects of style were occasionally to be noticed, but they were in great measure redeemed by grace of composition." — *Art Journal*, November, 1876.

**Wallace, William.** (*Brit.*) Born in Falkirk (1801–1866). Portrait-painter. He practiced his profession in Edinburgh until 1833 or '34, when he opened a studio in Glasgow. His work is still highly regarded in his native country.

**Waller, Frank.** (*Am.*) Born in New York, 1842. He received his first lessons in drawing while a pupil of the New York Free Academy. Between the years 1863 and '68 he was in business in his native city, drawing with pen and ink, and painting in oil in his leisure hours. He went to Europe in 1870, when he entered the studio of J. G. Chapman in Rome, and first resolved to adopt art as a profession. In 1871 he returned to New York; but again crossed the ocean in 1872, making many studies in Egypt for future works. On his Nile trip he was accompanied by the late Edwin White. Since 1874 he has studied at the Art Students' League, New York. He has been its Treasurer, and was its first President, holding the office some years. Among his works are, "Temple at Biggeh, Philæ in the Distance," "Tombs of the Califs, near Cairo," "On the Desert," "Santa Maria del Sasso, Lake Maggiore" (belonging to Parke Godwin), "Ruins near Cairo," "Interior of a Studio," etc., views of Egypt being a specialty with him. He exhibits frequently at the National Academy, New York.

**Walter, Thomas U.** (*Am.*) Born in Philadelphia, 1804. He studied architecture in his native city, under Strickland, and began the practice of the profession in 1830. Among the public buildings designed by Walter are the Philadelphia County Jail, in 1831; Girard College, in 1833; the extension of the Capitol at Washington, the iron dome of the Capitol, the new Treasury Building, the Congressional Library, and the wings of the Post-Office and the Patent Office. He was at one time Professor of Architecture in Franklin Institute.

**Walton, Elijah.** (*Brit.*) A contemporary English water-color painter, whose favorite subjects are mountain-tops wrapt in mist, and often covered with snow. There was an exhibition of his works, numerous drawings in water-colors, and a few pictures in oil, in London, in the summer of 1874, including "Dahabeah," "Valley of the Wandering," "Mount Sinai" (belonging to Dr. Blackie); "Bedouins and Dromedaries," etc. [1833-1880.]

"Elijah Walton has shown himself equally able to deal with the ruddy glow of the hot East, and with the sunlit aspect of the Western glaciers and snow-covered mountains, and while he is truthful in his delineation of the local characteristics of both the West and East, the unvarying sameness of his system of treatment establishes a strangely close connection between the two. In his Egyptian and Arabian scenes Mr. Walton's peculiarities are productive of the happiest effect; and he seems to have entered into all of the associations of the scene with an unusual depth of feeling."—*Art Journal*, August, 1874.

**Wappers, Egide-Charles-Gustave, Baron.** (*Belgian.*) Born at Antwerp (1803-1875). Painter to Leopold I. Officer of the Legion of Honor. Pupil of the Academy of Antwerp, and of Herreyns and Van Bree. He went to Paris, and adopted the manner of the romantic school. From 1846 to '53 he was Director of the Academy of Antwerp, and resigned the office, in which he was followed by De Keyser. His pictures are mostly of historic subjects, such as "The



Devotion of the Burgomasters of Leyden," "Charles IX. during St. Bartholomew's Massacre," "Peter the Great with the Ship-Builders of Saardam," "The Defence of Rhodes by the Knights of Saint-John of Jerusalem" (for the Gallery of Versailles), "The Great Fishing at Antwerp" (for Queen Victoria), etc. He also made numerous portraits. Mr. Probasco of Cincinnati has in his collection the "Neuvaines of the Family of Count Egmont previous to his Execution by the Duke of Alva," painted in 1866.

**Ward, Edward M., R. A.** (*Brit.*) Born in London, 1816. He entered the schools of the Royal Academy in 1835. Went to Rome in 1836, studying in that city for three years, winning a medal in the Academy of St. Luke for historical composition in 1838. He returned to England in 1839, exhibiting his first picture, "Cimabue and Giotto," the same year. In 1840 he sent to the Royal Academy "King Lear," and in 1843, to the British Institution, "Napoleon in the Prison of Nice," which was subsequently the property of the Duke of Wellington. Among his early works are, "Dr. Johnson reading the Manuscript of the Vicar of Wakefield," "The Early Life of Goldsmith," "Dr. Johnson in the Ante-chamber of Lord Chesterfield's House," "Lord Clarendon's Disgrace," in 1846; "The South Sea Bubble," in 1847; "London during the Great Fire," in 1848; "Charles Second and Nell Gwynn," in 1849; "Daniel Defoe with the Manuscript of Robinson Crusoe," in 1850; "Isaac Walton Angling," in 1851; "The Royal Family of France in the Temple," in 1852; "Charlotte Corday going to Execution" and "The Execution of Montrose," in 1853; and "The Last Sleep of Argyle," in 1854. In 1856, when he was made Royal Academician, having been elected an Associate ten years previously, he exhibited "Marie Antoinette parting with her Son." In 1858, by Royal command, he painted "Victoria visiting the Tomb of Napoleon I." and "The Investment of the Garter upon Napoleon III." His "Ante-chamber at Whitehall during the Dying Moments of Charles II." was exhibited at the Royal Academy in 1861; "Charlotte Corday in Prison," in 1863; "Thackeray in his Study," in 1864; "The Night of Rizzio's Murder," in 1865; "Amy Robsart and Leicester," in 1866; "Juliet in Friar Laurence's Cell," in 1867; "The Marriage of the Duke of York to Lady Anne Mowbray," in 1868; "Beatrice, Much Ado about Nothing," in 1869; "Judge Jeffreys and Richard Baxter," in 1870; "Anne Boleyn at the Queen's Stairs, Tower," in 1871; "The Quarrel between Captain Absolute and Lydia Languish," in 1872; "The Eve of St. Bartholomew" and "The Landing of Charles Second at Dover," in 1873; "Midsummer," "Christmas," and "Charles Second and Lady Rachel Russell," in 1874; "Lady Clara Vere de Vere" and "The Orphan of the Temple," in 1875; "A Normandy Fish-Market," in 1876; "Forbidden Fruit," "William Third at Windsor," and "Forgotten,—Court of Charles Second," in 1877. He contributed both to Philadelphia in 1876, and

to Paris in 1878. Mr. Ward has been a very prolific painter, sending every year five or six elaborate works to the Royal Academy. Many of his paintings have been engraved. His "Dr. Johnson in the Ante-room of Lord Chesterfield," "The Disgrace of Lord Clarendon," "South Sea Bubble," and "James Second receiving the News of the Landing of the Prince of Orange" are the property of the nation, in the National Gallery. He contributed eight pictures in fresco for the corridor of the House of Commons. [Died, 1879.]

"In his 'Charlotte Corday' [R. A., 1863] Mr. Ward has attempted a subject which hardly any power in art could render pleasing; and conscientiously as he has studied the period, one cannot help feeling that these decisively foreign historical subjects are dangerous ground. . . . In his larger picture, 'The Foundlings visiting Hogarth's Studio,' the artist has selected what the result proves to be a better field for the exercise of his inventive powers. The execution is indeed hard and grating; it is almost like wind-instruments played out of tune; but the vivacity of the children, and the pretty, natural action, shown in some of their figures, would render the design attractive in print." — *PALGRAVE'S Essays on Art*.

"This picture is a most masterly performance, 'Eve of St. Bartholomew' [R. A., 1873]. Never did Mr. Ward take up a subject which, according to our idea, had less promise, and never has he made more of a passage he has taken in hand." — *Art Journal*, June, 1873.

"The artist has made a touching picture ['William III. at Windsor,' R. A., 1877], like many others from his hands calculated to appeal to the common human heart. He has told the story very pleasantly. We need hardly say that the walls, near and remote, which include a portion of the chapel, and the costume of the guard of the King, are perfect. No painter takes greater delight and pains to ascertain the facts of history when he makes history his study. The whole scene is compact and wisely arranged." — *London Standard*, May, 1877.

"Mr Ward has realized an incident which actually took place, with convincing fidelity ['Last Interview between Napoleon I. and Queen Louisa of Prussia,' R. A., 1877]. Only the back of the Emperor is seen, but his unheroic figure, his head sunk between his shoulders, and his hands clasped behind his back, are very characteristic; and the figure of Talleyrand, who looks over his shoulder at the Queen, with an air of exultation, is scarcely less good. The portraits have evidently been taken from authentic sources, and all the details of costume and accessories are scrupulously correct. The artist never spares either time or trouble to secure absolute accuracy in these matters." — *London Globe*, May, 1877.

**Ward, Henrietta.** (*Brit.*) Wife of Edward M. Ward, R. A., belonging by birth to an artistic family, her father being Raphael Ward, an engraver, and her grandfather, James Ward, R. A., one of the best animal-painters of England. Mrs. Ward, in late years, has been a regular contributor to the Exhibitions of the Royal Academy. In 1860 she sent "The First Step in Life"; in 1862, "Despair of Queen Henrietta Maria at the Death of Charles I."; in 1863, "Mary, Queen of Scots, quitting Sterling"; in 1864, "The Tower, ay, the Tower!"; in 1866, "Palissy the Potter"; in 1867, "Scene from the Childhood of Joan of Arc"; in 1868, "Lady Jane Grey"; in 1869, "Scene from the Childhood of the Old Pretender"; in 1870, "Going to Market, Picardy"; in 1871, "The Fortunes of Little Fritz"; in 1872, "The Queen's Lodge, Windsor, in 1786"; in 1873, "Chat-



terton"; in 1874, "The Defence of Lathom House"; in 1875, "The Poet's First Love"; in 1876, "The Ugly Duckling"; in 1877, "Princess Charlotte of Wales"; in 1878, "One of the Last Days of Robert Burns," several of which were at Philadelphia in 1876 and at Paris in 1878.

"Many traces of this artist's manner [E. M. Ward's] are naturally seen in Mrs. Ward's picture, 'Mary of Scotland giving her Infant to the Charge of Lord Mar' [R. A., 1863]. This work is finely painted, and tells its tale with clearness."—PALGRAVE'S *Essays on Art*.

"Mrs. Ward is a pleasantly gifted and accomplished painter of *genre*, especially in its relation to child-life. Her 'Little Fritz' and 'The First Interview between Josephine and the King of Rome' [R. A., 1871] are instances in point."—MRS. TYTLER'S *Modern Painters*.

"'The Poet's First Love' [R. A., 1875], by Mrs. Ward, is an episode of child-life, painted with considerable artistic finish and care, and betokening many evidences of skill in the department of landscape-painting."—*Art Journal*, July, 1875.

**Ward, John Q. A., N. A. (Am.)** Born in the State of Ohio, 1830. Displayed a talent for plastic art at an early age. Studied under H. K. Brown, remaining his pupil for six years, 1850–56. He modeled in Washington during the sessions of Congress for two winters. In 1857 he made his first sketch for "The Indian Hunter," now in Central Park, New York; subsequently visiting the Indian country in the far West in order to study his subject in the aboriginal state. In 1861 he opened a studio in New York, was elected an Associate of the National Academy in 1862, Academician in 1863, and President in 1874. In 1866 he executed the group of statuary (now in the Public Garden, Boston) in honor of the discovery of anæsthetics, and in 1867 he presented his design for the Shakspeare statue in Central Park, N. Y. Among Ward's portrait busts are those of Alexander H. Stephens, Vice-President Hamlin, Dr. Valentine Mott, Joshua Giddings, James T. Brady, etc., and a full-length statue of Commodore Perry, erected by his son-in-law, August Belmont, in Newport, R. I. His "Indian Hunter" and "Freedman," both in bronze, were at the Paris Exposition of 1867, and in the National Academy, New York, the next winter. The "Freedman" is now on the steps of the Capitol at Washington. In the Capitol at Washington he has also a bronze statue of Putnam, executed for the State of Massachusetts, and he is the author of the Seventh Regiment statue in Central Park, New York.

"A naked slave has burst his shackles, and with uplifted face thanks God for freedom [Ward's 'Freedman']. It symbolizes the African race of America, the birth of a new people within the ranks of Christian civilization. We have seen nothing in our sculpture more soul-lifting or more comprehensively eloquent."—JARVES, *Art Idea*.

"Although Mr. Ward has never practiced modeling in an academy or foreign or famed studio, he has labored with rare assiduity to master the principles of his art. He understands proportion and anatomical conditions. His figure of Shakspeare stands firmly and naturally on its feet, and is harmoniously true to the conditions and relations of the human form."—TUCKERMAN'S *Book of the Artists*.

**Ward, Edgar M., N. A. (Am.)** Born at Urbana, Ohio. Younger brother of J. Q. A. Ward. He has studied in Paris, under

Cabanel, spending the better part of his professional life on the Continent. He painted in the studio of his brother in New York during the winter of 1876 and '77. He is an Associate of the National Academy, exhibiting there and in the Paris Salon. His "Brittany Washerwomen" (belonging to Robert Gordon) was at the Philadelphia Exhibition of 1876. His "Sabot-Maker," "Venetian Water-Carriers," and "Washing in Brittany" (the last belonging to J. H. Sherwood) were at Paris in 1878. [N. A., 1883.]

"Ward has studied conscientiously and in a severe school, and the character of his work, in almost every light in which it may be viewed, will stand the test of comparison with the pictures of the leading artists represented in the Exhibition. . . . The coloring of the works ['Young Housekeepers in Brittany' and 'Washing in the Brook,' N. A., 1875] is quiet and unobtrusive, and it is evident the artist has simply painted what he saw, and has introduced no sensational features to secure momentary applause." — *Art Journal*, May, 1875.

**Warner, Olin L.** (*Am.*) Born at Suffield, Ct., 1844. He studied sculpture in l'École des Beaux-Arts, Paris, under Jouffroy, and afterwards in the studio of Carpeaux, spending his professional life in Paris and New York. He is a member of the Society of American Artists. Among his more important works are a statuette entitled "May," exhibited at the National Academy in 1873 (now owned by Archer and Pancoast, New York), a colossal medallion of Edwin Forrest (at the Centennial Exhibition of 1876), a bust of President Hayes (belonging to the Union League Club, New York), and a statuette in marble called "Night."

**Warren, Henry.** (*Brit.*) Born in London, 1798. He began his art studies as a sculptor, under Nollekens, about 1816; later, he turned his attention to painting, entering the schools of the Royal Academy. He exhibited for some years in oil, but joined the Institute of Painters in Water-Colors early in its organization, and has since devoted himself entirely to that branch of his profession, and with marked success. He was for some time President of the Institute, and has been Honorary President for many years. Among his drawings are, "Cottages at Linton, Cambridgeshire," painted in 1815, and many others, some of which have brought very large prices. He has exhibited rarely of late years. [Died, 1879.]

**Warren, Edmond G.** (*Brit.*) Son of Henry Warren, a pupil of his father, and for some years an active member of the Institute of Painters in Water-Colors, exhibiting, among others, "Summer Morning on the River Arun," "A Water Picnic," "Waiting at the Lock," "Epping Forest," "A Rural Home," "Getting in the Corn," and (in 1878) "Summer Shade," "A Forest Clearing," "Under the Shady Beeches," etc.

**Wasson, George S.** (*Am.*) Born at Groveland, Mass., 1855. He studied at the Royal Academy at Stuttgart from 1872 to '75, and received a medal for drawing. He paints marine views and landscapes, and exhibits at the Boston Art Club. He has a studio at present in Boston.



**Waterhouse, Alfred, A. R. A. (Brit.)** Born near Liverpool, 1830. Received his early training in the office of an architect in Manchester, where he began his professional career. Studied for some time on the Continent, and was the successful competitor for the Manchester Assize Courts in 1859, building also in that city the Salford Gaol, Owens College, and the Town Hall, commenced in 1866. Among his other public buildings are the new portions of Baliol College, Oxford, and of Caius and Pembroke Colleges, Cambridge; Lime Street Station Hotel, Liverpool; new Natural History Museum, South Kensington; new University Club, and many country-houses throughout England. In 1867 he was made a member of the Academy of Vienna, won the *Grand Prix* at the Paris International Exhibition the same year, has been for some time one of the Vice-Presidents of the Royal Institute of British Architects, and was elected an Associate of the Royal Academy in 1878.

**Waterman, Marcus, A. N. A. (Am.)** Born in Providence, R. I., and educated at Brown University. He worked at his profession for some time in New York, opening a studio in Boston in 1874. A collection of his works was exhibited and sold in Boston in the spring of 1878, previous to his departure for Europe. He is an Associate of the National Academy, and a member of the Artists' Fund and American Water-Color Societies. His "Gulliver in Liliput" was at the Centennial Exhibition at Philadelphia in 1876.

**Watson, John D. (Brit.)** Born in Yorkshire, 1832. He was a student of the Manchester Academy of Design, and, later, of the Royal Academy, London. He first exhibited at the Royal Academy, in 1853, "An Artist's Study," and his pictures since have frequently been seen on its walls; among others, "Woman's Work," "Thinking It Out," "Saved," "The Stolen Meeting," "The Plague of her Life," "The Old Clock," "The Gleaner's Harvest," etc. He has contributed also, regularly, to the exhibitions of the Society of Painters in Water-Colors, of which he was made an Associate in 1865, and a full Member in 1870. Among his drawings in this medium are, "The Duet," "The Cottage Door," "A Gentleman of the Road," "A Chat by the Way," "The Village Stream," "The Swineherd," "The Clandestine Marriage," and many more.

He received a medal at the Vienna Exposition of 1873, to which he sent "The Poisoned Cup." To Paris, in 1878, he sent "The Gleaner's Harvest," "Only Been with a Few Friends" (in oil), "Stolen Marriage," "Book Lore," etc. He has been successful as an illustrator of magazines and books, and has made drawings for holiday editions of such volumes as "Robinson Crusoe" and "The Pilgrim's Progress," which are very popular.

**Watson, Thomas H. (Brit.)** Born in 1839. Educated at the Royal Academy, he received several medals for architectural drawings, and was awarded the "first annual traveling studentship" in 1863.

He has furnished designs for several important public and private buildings in Great Britain, and was elected President of the British Architectural Association in 1871.

**Watt, James Henry.** (*Brit.*) (1799–1867.) A pupil and assistant of Charles Heath. Resided in London, and executed many well-known plates after Landseer, Eastlake, Leslie, and other modern painters.

**Watter, Josef.** (*Bavarian.*) An artist of the modern realistic school of Munich. Among his works are, "In a Bavarian Stage-Coach," "On the Edge of a Wood," "Ann, is it you?" etc.

**Watts, George F., R. A.** (*Brit.*) Born, 1820. First exhibited at the Royal Academy in 1837. Received a prize of £300 for a cartoon, "Caractacus," and £500 for his "Alfred inciting the Saxons to Maritime Enterprise," from the Commissioners for the Decoration of the Houses of Parliament in 1843. He painted also "St. George and the Dragon," at Westminster Palace, and a large fresco in the new Hall of Lincoln's Inn. Among his most successful portraits are those of Tennyson (1862), Gladstone (1865), Duke of Argyll (1860), Dean of Westminster (1867), J. E. Millais and Frederick Leighton (1871), Rev. James Martineau and John Stuart Mill (1874). Among his ideal and mythological works may be mentioned, "The Window-Seat" and "Sir Galahad" at the Royal Academy in 1862; "Virginia" and "Ariadne," in 1863; "Esau," in 1865; and "Thetis," in 1866. In 1867, when he was elected an Associate of the Royal Academy, he contributed "A Lamplight Study"; and in 1868, when he was raised to the rank of Academician, "The Wife of Pygmalion" and "The Meeting of Jacob and Esau." In 1869 he sent "The Return of the Dove" and "The Red Cross Knight and Una"; in 1870, "Daphne"; in 1873, "The Prodigal"; in 1875, "Dedicated to all the Churches"; in 1876, "By the Sea,—a Study"; in 1877, "The Dove"; in 1878, "Britomart and her Nurse." He has contributed several portraits and ideal figures to the Grosvenor Gallery. His "Love and Death," "Esau," and a portrait of Herr Joachim and one of Robert Browning were at Paris in 1878.

"As a real master in tender coloring and admirable delicacy of touch, Mr. Watts does his gifts better justice in the beautiful girl's head named 'Choosing' [R. A., 1864]. Surely a work like this, with the many charming specimens in the same style which we have received from this artist, may be admitted as evidence in what direction his genius really lies; not force, thought, imagination, but refinement, grace, and fancy. It is his work in the latter manner which will at any rate be preferred by all the world to his attempts in the *terribile via* of life-size allegories." — PALGRAVE'S *Essays on Art*.

"But whether of distinguished men, or of men and women utterly unknown to the world, the portraits of Mr. Watts stand out in strong relief from the portraits of the painter's contemporaries, redeeming portrait-painting from the charge of decline in our day." — MRS. TYTLER'S *Modern Painters*.

"Mr. Watts has painted much, he has also thought much, and his works have come to be regarded as the exponents of a principle, and the expression of a conviction. As a painter, he has few followers, and no imitators, and yet the example he sets, if it have



slight visible sign, is felt as a guiding power. . . . It is well known that the use of fresco in domestic decoration, though still a novelty in England, finds abundant precedents in Rome, Florence, Bologna, and Genoa. Mr. Watts has perhaps done more than any other man to domesticate high art in the homes of England." — J. B. ATKINSON, in *English Painters of the Present Day*, 1871.

"Mr. Watts' portraits are all conscientious and subtle, and of great present interest, yet not realistic enough to last." — RUSKIN'S *Notes of the Academy*, 1875.

**Wauters, Charles Augustin.** (*Belgian.*) Born at Boom, 1811. Chevalier of the Order of Léopold. Two great medals at Brussels. Director of the Academy of Malines, where he had been a pupil under Van Bree. His subjects are religious and historical; he has also painted portraits and a few *genre* scenes. Among his works are, "Peter the Hermit preaching the Crusade," "The Passage of the Red Sea," "The Martyrdom of Saint Lawrence," "Giotto," "Dante and Beatrice," "Death of Mary of Burgundy," "The Day after the Ball," "The Unhappy Family."

**Wauters, Émile Charles.** (*Belgian.*) Born at Brussels. Member of the Academies of Brussels and Vienna, and Knight of the Order of Léopold. Medals at Paris in 1875 and '76. Pupil of Portaels. He exhibited at the Paris Salon in 1877, "Mary of Burgundy sworn to respect the Privileges of the Commons, 1477" (for the grand staircase of the Hotel de Ville at Brussels); in 1875, "The Madness of Hugo van der Goes" (belonging to the Belgian Government). His picture of "Mary of Burgundy before the Sheriffs of Ghent" was exhibited in London, and was much noticed. At Berlin, in 1876, he exhibited a portrait of Herr C. Somzée. At Paris, in 1878, three of the foregoing pictures were exhibited.

**Way, A. J. H.** (*Am.*) Born in Washington, D. C., 1826. He inherited his taste for art from his mother, who is said to have handled the pencil with no little skill. He began his studies under John P. Frankenstein in Cincinnati, at that time considered one of the strongest head-painters in the country. Later, he was a pupil of Alfred J. Müller of Baltimore. In 1850 he went to Paris, entering the atelier of Drölling; in 1851 he was admitted to the Academy of Fine Arts in Florence. He spent four years in study in Europe, and the rest of his professional life in Baltimore. He was one of the four artists who organized the Maryland Academy of Fine Arts, and was for some time its Vice-President. His early efforts were directed to portraiture, but about 1859 he painted by chance a fruit-piece, which attracted the attention of Leutze, who advised him to devote himself to still-life, a branch of the profession he has since followed with marked success. He has exhibited for the last twenty years in the National Academy, and occasionally at the Royal Academy, London. Among the better known of his works are, "A Christmas Morning" (chromolithographed in Berlin, and well known in America). It was painted in 1870. His "Appetizer" has also been chromoed. Dr. H. F. Zollickoffer of Baltimore owns his "Purity" and "Flora and Pomona."

His "Prince Albert Grapes" (1874) is in the collection of W. T. Walters of Baltimore. To the Centennial Exhibition of 1876 he contributed two panels (grapes) belonging now to J. T. Williams of New York, for which he received a medal "for excellence in still-life."

"Perhaps Mr. Way is best known by 'A Christmas Memory.' It is a small picture, and represents a plate of Sèvres porcelain, with bunches of grapes and raisins, an orange, some ruddy apples, etc., all resting on a crimson and blue fruit napkin. Thus it would have made a charming dessert piece; but some sprigs of holly were twisted into a sort of wreath, giving warmth to the picture and suggesting the season." — *Washington, D. C., Capitol*, September 15, 1872.

"In all qualities of form, color, texture, and solidity, his grapes are admirable. He attains these fine results by conscientious portraiture of his models. He selects fine bunches of his favorite fruit, hangs them in the light that he desires, and against such background as best brings out their beauties, and then paints, with the most loving care, every detail. His treatment of this subject is most masterly." — *Baltimore Every Saturday*, November 10, 1877.

**Weber, August.** (*Ger.*) Born at Frankfort (1817 – 1873.) Studied under Rosenkranz, and, later, in Darmstadt under Schilbach. Settled at Düsseldorf, where he became a professor. His evening lights and moonlight effects are worthy of notice. Weber painted in water-colors and executed some lithographs. At the National Gallery, Berlin, is "A Westphalian Landscape" by him; at the Leipsic Museum, a "Moonlight Scene."

**Weber, Paul.** (*Ger.*) Born about 1823. Made his studies in Frankfort. In 1848 he went to the United States and settled in Philadelphia. In 1857 he traveled in Scotland and Germany, and returned to America. In 1858 he went to Darmstadt, and was there appointed court painter. Since then he has sometimes resided in Munich. "A Scene in the Catskills" (painted in 1858) is a good example of his work, and is now in the Corcoran Gallery at Washington. One of his most important pictures, called "Morning," is in the Gallery of the Pennsylvania Academy of Fine Arts. A large, fine picture by Weber, "Lake Chiemsee, in the Bavarian Highlands," belongs to Mrs. E. D. Kimball of Salem, Mass. Several works of this artist were exhibited at the National Academy, New York, in 1869.

**Weber, Otto.** (*Ger.*) Born at Berlin. Killed in the war of 1870. Medals at Paris in 1864 and '69. Pupil of Steffek and Couture. At the Salon of 1870 he exhibited "Springtime" and "Annunziata,—the Spinner and her Cow"; in 1869, "An Ox-Team"; in 1868, "The Deer Quarry" and "La rentrée du bois de chauffage"; in 1867, "The Plowing" and "Under the Chestnut-Trees"; in 1864, "A Wedding at Pontaven, Brittany" and "Cattle in a Wood." At the Walters Gallery, Baltimore, are "The Hay-Gathering" and a large representation of a "Fête in Brittany," by this artist. The whole work, figures and landscapes, is worthy of praise. Two of his pictures are in the Luxembourg.

"The first picture by Otto Weber that proved his claim to high position was exhibited in the Salon of 1866, and afterward in Mr. Wallis' exhibition, in the Suffolk Street Gal-



lery. It was entitled 'La première neige sur l'Alm (Bavière),' and represented Bavarian peasants bringing their cattle down from the mountains. The cattle and figures were admirable for perfect freedom of movement and truth of design. There is a certain point in animal painting which is not easily passed, but which is well known to all who have practically attempted that branch of art. You may be able to paint a cow or a horse quite respectably in some very common attitude, which the animal can be induced to retain for several minutes at a time, but it does not follow that you are able to put the animal in one of those highly expressive and *living* postures which do not remain unaltered for one second. To do this you must have some memory and imagination, and a knowledge of the animal far surpassing any ordinary accuracy. All the great animal-painters have this power and continually use it, the great amount of life which all recognize in their pictures being mainly due to it. Otto Weber has it in the same degree as Troyon and the Bonheurs, and he has all the other accomplishments necessary to the production of a first-rate cattle-picture; his color is delicate and agreeable, though he is not a colorist in the great and peculiar meaning of the word; and his chiaroscuro is fairly good, although he is not in any way remarkable as a master of tonality. His sense of the values of local colors, as lights and darks, is, however, exceptional, the effect of the picture above mentioned being altogether due to it, and very powerful. His landscape is always excellent, and was shown to the greatest advantage in that picture, where the whole country, from the snows on the high mountains to the vegetation in the immediate foreground, was admirably studied and most faithfully rendered. The photograph . . . is from a picture of Highland cattle just going to pass a ferry, and it will be seen that Otto Weber, in spite of his foreign origin, has entered as completely into the character of our glorious little Highland breed as the best of our native painters. I have seen several other pictures by the same painter, and a few etchings of his, which confirm my favorable opinion, but, on the whole, consider 'La première neige sur l'Alm' his most complete and masterly work." — HAMERTON'S *Painting in France*.

**Webster, Thomas, R. A. (Brit.)** Born, 1800. He entered the Royal Academy at the age of twenty, receiving in 1825 the gold medal of the Academy. He exhibited at the Royal Academy as early as 1823, and among his earlier works sent to that gallery and to the British Institution may be mentioned, "The Gunpowder Plot," "The Sick Child," "Returning from the Fair," "The Love-Letter," "Reading the Scriptures," "The Village School," "Anticipation," "Punch," "The Smile," "The Frown," "Contrary Winds," "The Dame's School," "Dotheboy's Hall," "The Battle of Waterloo," "Good Night," "The Village Choir," "See-Saw," "Village Gossips," etc., many of which have been engraved. In 1840 he was elected an Associate of the National Academy, and Academician in 1846. He has contributed regularly to its exhibitions, sending, in 1869, "Politicians"; in 1871, "Volunteers at Artillery Practice"; in 1872, "Odd or Even"; in 1873, "An Interested Adviser"; in 1874, "The Wreck Ashore"; in 1876, "Youth and Age"; in 1877, "The Letter"; in 1878, a portrait of himself. His "Going into School" and "Dame's School" are at the National Gallery.

He was placed on the list of Honorary Retired Academicians in 1877.

**Weekes, Henry, R. A. (Brit.)** Born in Canterbury (1807–1877). Studied under Chantrey and Behnes. Was elected an Associate of

the Royal Academy in 1850, and Academician in 1863. In 1852 he received the gold medal of the Society of Arts for the best treatise on the Fine Art section of the Great Exhibition. He was appointed Professor of Sculpture at the Royal Academy in 1869. He made the first portrait bust of Queen Victoria executed after her accession. Among his works are colossal statues of Cranmer, Latimer, and Ridley, which form part of the Martyrs' Monument at Oxford; a statue of Lord Bacon, at Trinity College, Oxford; Dr. Goodale, at Eton; Marquis of Wellesley, at the India House; Lord Auckland, at Calcutta; and one of the groups of the Albert Memorial.

**Weeks, E. L.** (*Am.*) Born in Boston, 1849. He studied in l'École des Beaux-Arts, in Paris, and in the ateliers of Gérôme and Bonnat, spending his professional life in his native city and in Cairo (Egypt), Jerusalem, Damascus, and Tangiers. He is a member of the Boston Art Club, elected in 1874, and has exhibited at the Paris Salon and at the Paris Société des Amis des Arts. Among his works are, "A Cup of Coffee in the Desert," a group of Arabs and camels (belonging to Ole Bull), "Pilgrimage to the Jordan" (owned in Albany, N. Y.), "A Scene in Tangiers" (in the collection of T. G. Appleton), "Jerusalem from the Bethany Road," an early picture (belonging to Rev. E. L. Clark of New York), "A Moorish Camel-Driver" (in the Paris Salon of 1878), "Alhambra Windows" (belonging to J. B. Richmond, Boston), "An Arab Story-Teller" (at the Centennial Exhibition of 1876), "They toil not, neither do they spin" (exhibited in Boston), etc.

"The illustrations of Eastern life by E. L. Weeks are striking and full of merit. One of them — camels and their riders on the desert, with a boy marching along playing the flute — has the charm of simplicity, and much good color. The camels are drawn with understanding, and are well planted on their feet, while the figure of the boy is *naïve* and in good action. Mr. Weeks has made immense strides the last season, and promises to rank high in the branch of art he has chosen to follow." — *Boston Advertiser*, January 17, 1876.

"The one thing to be noticed in all the paintings of this artist is the remarkable skill he displays in keeping the individuality of the colors. By this he produces most charming effects of color, where a less skillful artist would fail to make the picture more than interesting. There is a decided out-of-door look about this picture ['Midsummer'], too, which tells the beholders that the artist painted Nature just as he found her." — *Boston Advertiser* November 20, 1877.

"Mr. Weeks has taken up a field for study in which he finds himself almost alone, and has given every effort to the increase of his knowledge of the life and character of these people who toil in the field. For years Mr. Weeks has traveled in the East, filling his sketch-book with scenes with which to illustrate his experience there." — *Boston Advertiser*, February 16, 1878.

**Wegener, Johann Friedrich Wilhelm.** (*Ger.*) Born at Dresden, 1812. Under the greatest difficulties and with no instructor he became a portrait-painter, by which means he supported himself, and as soon as possible took up animal painting. At length he was able to go to the Dresden Academy for a short time. He also made a student's journey in the German mountains and Upper Italy. As an



historical painter he has executed altar-pictures for the churches in Gross-Gmehlen and Lichtenstein. At the National Gallery, Berlin, is his "Wild Buck."

**Weir, Robert W.**, N. A. (*Am.*) Born at New Rochelle, N. Y., 1803. He became a professional artist at the age of twenty. For several years he painted in New York, and spent a long time in study in Florence and Rome. In 1829 he was elected a member of the National Academy, and Professor of Drawing in the Military Academy at West Point in 1832, a position he held for many years. Among Professor Weir's earlier works are, "The Bourbons' Last March," "Landing of Henry Hudson," "Indian Captives," "Christ and Nicodemus," "Child's Evening Prayer," "Pier at Venice," "View on the Hudson," "Taking the Veil," etc. In 1867 he sent to the National Academy, "Heaving the Lead," in water-color, and "The Evening of the Crucifixion"; in 1869, "Virgil and Dante crossing the Styx"; in 1874, "The Portico of the Palace of Octavia, Rome"; in 1877, "The Belle of the Carnival" and "Our Lord on the Mount of Olives"; in 1878, "Indian Falls." Professor Weir is an Associate Member of the Water-Color Society, but not a frequent contributor to its exhibitions. He has at present (1884) a studio in New York. Among the other pictures painted by this artist are, "Christ in the Garden," "Titian in his Studio," and "Columbus before the Council of Salamanca." His "Taking the Veil" (belonging to A. C. Alden) was in the Centennial Exhibition of 1876; his "Pæstum by Moonlight" and "Last Communion of Henry Clay" (water-color) were in the Johnston Collection. His "Embarkation of the Pilgrims" is in the rotunda of the Capitol at Washington.

"Weir excels in cabinet *genre* pictures. We recall one representing a child saying its evening prayers at its grandmother's knee; a most graceful, simple, expressive little work, the still-life of Flemish authenticity. Some of his landscapes and portraits are excellent." — TUCKERMAN'S *Book of the Artists*.

**Weir, John F.**, N. A. (*Am.*) Son of Robert W. Weir. Born at West Point, N. Y., 1841. He received his education under the instructors of the Military Academy there, and began painting in the studio of his father. In 1861 he took a studio of his own in the Tenth Street Building, New York. He was elected a member of the Artists' Fund Society in 1864, and full member of the National Academy in 1866. He went to Europe in 1868, remaining about a year in the different art-centers. In 1869 he was elected by the Corporation of Yale College to fill the chair of Director of the Yale School of Fine Arts, a position which he still holds. In 1876 he was appointed Judge of the Fine Arts at the Centennial Exhibition at Philadelphia, and wrote the official report of the same, which is so frequently quoted in these pages. His professional life has been spent in New Haven and New York. His first work was a "Sunset at West Point," painted at the age of seventeen. Among the better known of his pictures are,

"The Culprit Fay," "The Christmas Bell," "The Gun Foundry" (belonging to R. P. Parrott), which was exhibited at the National Academy, New York, the Paris Exposition of 1867, and Philadelphia in 1876. "Forging the Shaft" (at the National Academy, New York) was burned while in the possession of H. W. Derby. "The Confessional" (belonging to Justus Hotchkiss of New Haven) was at Philadelphia in 1876; "Venice" is in the collection of Jno. W. Jewett; "Tapping the Furnace" and "An Artist's Studio" belong to Cyrus Butler. A *replica* of "Forging the Shaft," painted in 1868, was sent to the Paris Exposition of 1878.

"Weir's 'West Point Foundry,' representing the casting of a gun, is his best-known and most successful work. He has spared no pains to render it authentic, the figures are modeled from some of the athletes of the establishment, the details are exact, and the extremely difficult task of eliminating all the light on the picture from the molten metal passing from the caldron into the mold has proved a complete success."—TUCKERMAN'S *Book of the Artists*.

"Professor Weir contributes a forest interior [Artists' Fund Exhibition of 1878], excellent in what may be termed its ideal reality, details being not sacrificed to sentiment, nor sentiment to objective force; excellent also in the pleasantness of the light that creeps and glows through the foliage or on the pearly bark of the trees, and in the quiet harmony and delicious purity of the tints."—*New York Evening Post*, January 15, 1878.

**Weir, Julian Alden.** (*Am.*) Son of Robert W. Weir, N. A., and younger brother of John F. Weir, N. A. Inheriting much of the family talent for art, he has a studio in New York, devoting himself particularly to portrait-painting. He exhibits at the National Academy, is a member of the Society of American Artists, and sent to its first exhibition several portraits and "An Interior." He sent from Paris to the National Academy, New York, in 1875, "A Brittany Interior"; in 1877, "At the Water-Trough," "Brittany Peasant-Girl," "Brittany Washerwomen," and "Study of an Old Peasant." He sent "A Breton Interior" to the Paris Exposition of 1878.

[No response to circular.]

"Mr. Weir has a wonderful delicacy in the flesh tones, where the highest light graduates into the slightest half-tints with singular purity. An instinctive feeling has a great deal to do with the softness and purity of the colors, but his knowledge is also very unusual. . . . His heads have attracted great attention in Paris, and the look of individuality in his faces, together with his other good qualities, promises for him great success as a portrait-painter."—*Art Journal*, April, 1878.

**Wells, Henry T., R. A.** (*Brit.*) Born in London, 1828. He began his career as a painter of miniatures, in which branch of art he won decided distinction, exhibiting at the Royal Academy as early as 1845. About 1860 he began the execution of larger canvases, contributing regularly to the Royal Academy, and numbering among his sitters many distinguished people. He was elected an Associate of the Royal Academy in 1866, and Academician in 1870. Several of his portraits and portrait groups were at the Centennial Exhibition at Philadelphia in 1876, and at Paris in 1878.



"We are glad to see that Mr. Wells varies the practice of portraits by landscapes, a union of styles for which he can easily find great precedents. His 'Farmyard at Evening' [R. A., 1865] has an impressive sobriety of tone which wants more gradation to achieve the effect aimed at by the artist. The trees are well discriminated." — PALGRAVE'S *Essays on Art*.

"H. T. Wells always employs sound taste in arrangement, and is often very successful in management of color." — *Art Journal*, July, 1873.

**Wells, Johanna Mary.** (*Brit.*) Wife of Henry T. Wells (*née* Boyce). (1831–1861.) She received her art education in London, and later, for a short time, under Couture in Paris. She studied also in Italy, and was married in Rome in 1858. "Elgiva," her first picture, was exhibited at the Royal Academy in 1855; "The Boys' Crusade," in 1860; "Bo-Peep," "The Heather Gatherers," and "Do I like Butter?" in 1861.

**Wencker, Joseph.** (*Fr.*) Born at Strasbourg. *Prix de Rome*, 1876. Medal in 1877. Pupil of Gérôme. At the Salon of 1877 he exhibited a portrait of Mlle. Marthe G.; in 1876, "Stoning of St. Stephen."

**Werner, Anton von.** (*Ger.*) Born at Frankfort-on-Oder, 1843. Director of the Royal Academy of Berlin. Court painter. Officer of the Order of the Crown of Italy, Knight of various orders, and the recipient of many medals. Member also of the Academies of Venice and of Caraccas (Venezuela). At the Royal Academy of Berlin, in 1876, he exhibited "The Festival," "Schneewittchen, die 7 Raben" (all sketches of decorative works), and a portrait of a man. Among his pictures are, "Luther at the Diet of Worms," "Moltke before Paris," "Moltke at Versailles," "Proclamation of the German Empire in the Galerie des Glaces at Versailles," "Irregang," and "Don Quixote at the Goatherd's." He has illustrated the works of T. V. von Scheffel. For the "Trumpeter of Seckengen" he made thirty-nine drawings; these are much admired, and well represent the spirit of the time they illustrate.

"Anton von Werner, although still a young man, is already Director of the Royal Academy at Berlin. He is one of the first of living historical painters. To a correct eye for color and drawing, he adds a grandeur of style very appropriate in an artist who is court painter for the Germanic Empire. Some of his decorative works are characterized by a happy combination of breadth, harmonious color, and energetic action. But the work that has added most to his celebrity is a picture which illustrates the proclamation of the German Empire in the sumptuous Galerie des Glaces at the Palace of Versailles." — BENJAMIN'S *Contemporary Art in Europe*.

**West, Peter B.** (*Brit.-Am.*) Born at Bedford, 1833. Studied in his native city, and in the Lees School of Arts in London. Was also a pupil of his father, Robert West, considered one of the best judges of painting in the midland counties of England. He followed his father's profession, that of picture-restorer, in New Orleans and other American cities, finally turning his attention to animal painting with considerable success. His studio at present (1878) is in Cleveland, Ohio, where he has painted many of the fine horses of that

section of the country. Among his works may be mentioned, "Portrait of Lady Kate," a trotting-horse owned by F. Rockefeller; "Bull-Fight," owned by Dr. D. H. Beckwith, and "Group of Game," the property of J. H. Clark, all of Cleveland. To the Centennial Exhibition at Philadelphia, in 1876, he contributed a *genre* picture, still-life, now owned by Mr. Grant of Foxburg, Pa.

**Westmacott, Richard, R. A.** (*Brit.*) (1799–1872.) Son of Sir Richard Westmacott, R. A., from whom he inherited his artistic talent, and received his first instruction in art. He entered the schools of the Royal Academy in 1818. In 1820 he went to Italy for the purpose of study, remaining six years. In 1826 he sent his first work to the Royal Academy, a marble statue of a girl holding a bird. He exhibited "The Reaper" in 1831, and the "Cymbal-Player" (belonging to the Duke of Devonshire) in 1832. About this time he executed in bas-relief, "Narcissus," "Venus and Ascanius," "Venus instructing Cupid," and "Bluebell and Butterfly." In 1838 he was elected an Associate of the Royal Academy, and Academician in 1849. Among his later works are, "David," "Resignation," "Prayer," "Angel Watching," and busts of Earl Russell, Sydney Smith, etc. Westmacott was the author of several valuable works upon art subjects, one of the most important being his "Hand-Book of Ancient and Modern Sculpture," published in 1864.

"As a sculptor, Richard Westmacott's works generally must rank below those of his father. Yet they are by no means without merit, graceful rather than powerful, but manifesting careful study and matured knowledge. He was learned in his art, and accepted as an authority on all matters connected with it." — *Art Journal*, June, 1872.

**Wharton, P. F.** (*Am.*) Born at Philadelphia, 1841. Received his art education in the Pennsylvania Academy of Fine Arts, later, going abroad and studying in Dresden and in the Atelier Suisse in Paris. Many of his earlier works are in the possession of Mrs. John Lardner and Joseph W. Drexel of Philadelphia, where the better part of his professional life has been spent. To the Centennial Exhibition of 1876 he sent his most important work, for which he received a medal. It is entitled "Perdita at the Sheep-Shearing Festival," a scene from "Winter's Tale." His last picture (1878), "Waiting for the Parade," belongs to D. C. W. Smith of Philadelphia. Smaller and less elaborate works are owned in New York. [Died, 1880.]

**Whistler, James Abbott McNeill.** (*Am.*) According to the register of St. Anne's Church, Lowell, Mass., he was born in that city in 1834, but was taken when a child to Russia, where his father was employed as an engineer. When twelve years old this artist returned to America, and was educated at West Point. About 1855 he removed to England. Later, he studied two years under Gleyre in Paris. He next went to London, where he settled. He has exhibited his works at the Royal Academy, the Dudley and Grosvenor Galleries, the Paris Salons, and at The Hague. He made an exhibition of his works in Lon-



don in 1874, which attracted much attention. To the Academy he sent, in 1863 (in oils), "The Last of Old Westminster" and "Westminster Bridge"; in 1864, "Wapping"; in 1865, "The Golden Screen," "Old Battersea Bridge," and "The Little White Girl"; in 1867, "Symphony in White, No. 3" and "Sea and Rain"; in 1870, "The Balcony"; etc. In 1877 he exhibited at the Grosvenor Gallery, eight pictures, — a portrait of Mr. Carlyle, "A Nocturne in Blue and Gold," "A Nocturne in Blue and Silver," "A Nocturne in Black and Silver," "An Arrangement in Black" (representing Mr. Irving as Philip II.), "A Harmony in Amber and Black," and "An Arrangement in Brown." To the Grosvenor Gallery, in 1878, he sent "Variations in Flesh-Color and Green," and others. One of his earlier works, "Mère Gerard," belongs to A. C. Swinburne. [Medal, 1883.]

There has been of late (November, 1878) a decision in a suit for damages brought by Mr. Whistler against Mr. Ruskin. It was grounded upon the following passage, which appeared in "*Fors Clavigera*," which Mr. Ruskin edits: —

"For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of willful imposture. I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face."

Mr. Ruskin claimed this to be a fair and bona-fide criticism upon a painting which had been exposed to public view. The decision of the court gave Mr. Whistler one farthing damages and no costs. The following is a portion of Mr. Whistler's testimony before the court: —

"Before the Nocturnes entered the Grosvenor Gallery they were sold, except one. One was sold to the Hon. Percy Wyndham for 200 guineas. I had a commission for one of 150 guineas, and another I sold for 200 guineas. Since the publication of this criticism I have not been able to sell my pictures at the old price. As to the name of 'Nocturne,' it means an arrangement of lines, form, and color, with some incident or object of nature in illustration of my theory. The 'Nocturne in Blue and Gold' I knocked off in a couple of days. I painted the picture in one day, and finished it off the next day. I do not ask 200 guineas for a couple of days' work; the picture is the result of the studies of a lifetime. . . . I do not put my pictures in a place to mellow, but I expose them in the open air to dry as I go on with my work; I think that is a good thing, and if I were a Professor I would recommend it to my pupils."

The "Arrangement in Black and Gold," the artist explains as a night view of Cremorne Gardens with the fireworks, — hence its name. The "Nocturne in Blue and Silver" is "A View of the Thames at Old Battersea Bridge." During the entire career of this artist he has been in the habit of etching. He received a gold medal at The Hague for works in this manner. A collection of his etchings is in the library of Her Majesty at Windsor Castle, and another collection is in the hands of the authorities of the British Museum. The portrait of Mr. Carlyle has been engraved, and the mass of the artist's proofs were sold by subscription.

"'Old Battersea Bridge,' with a mud shore and a river-side group, boats ready for launching, a gray sky, a grayer river, the sidelong bridge crossed by carts and passen

gers, shows one way of treating these simple materials to perfection, whether composition, tone, truth, or originality is in demand. 'Lange Lizen of the Six Marks' is the most delightful piece of color on the walls of the Academy this year." — WILLIAM M. ROSSETTI, in 1874.

"Whistler's freaks of coloring were original, and his Tiepolo-like touch effective; but his pictures were rather suggestive of power than complete art." — JARVES, *Art Thoughts*.

"Every touch here has been struck in apparently with that directness which has long made Velasquez the envy of all artists; the colored paper labels on the right, above the figure, should be especially noticed; and we may fairly suppose that if, in this picture ['Die Lange Lizen'] and in the 'View of Wapping' near it, the figures had been free from some obvious negligences, Mr. Whistler might have obtained from a jury of oil-painters the first prize for mastery over the technicalities of his profession." — PALGRAVE'S *Essays on Art*, 1864.

"Whistler is known by his etchings and his paintings; the former receive nearly unqualified praise, the latter have been alternately abused and lauded, but even his severest critics seem inclined in these days to allow Whistler exceptional achievements, however fitful or marred in color." — MRS. TYTLER'S *Modern Painters*, 1873.

"Whistler as a painter has the rare faculty of true oil-sketching, selecting with certainty the most essential truths. . . . He seems insensible to beauty, which is a grievous defect in any artist; but his work is redeemable from vulgarity by strange sensitiveness to color and character. It is audacious, almost impudent in manner; but it is not effective, although it looks so at first; and even its audacity is based on directness and simplicity of color." — HAMERTON'S *Thoughts about Art*.

"The most finished and perfect specimens of Mr. Whistler's artistic powers are to be found in the collection of etchings and engravings in dry point. For some time amateurs in this branch of art have been acquainted with the views of the Thames executed by Mr. Whistler. We can think of no work in which genius, of a certain kind, is more decisively manifested. The views of shipping and river-bank reveal the closest study of the effects to be seen in and about London." — *Art Journal*, August, 1874.

"'The Girl in White,' exhibited in Baltimore in 1873, is especially marked by Whistler's idiosyncrasies. . . . It cannot be doubted that his mannerisms, which have the appearance of affectation, are not in unison with the spirit of true art." — *Art Journal*, March, 1876.

"Whistler's 'Nocturnes,' 'Variations,' and 'Arrangements' are all, we have not the slightest doubt, brimful of talent, but it is talent applied to the interpretation of a school of art which we confess ourselves utterly unable to comprehend. Napoleon I. said of Goethe that he was a great genius who had something to say, but who had not succeeded in making himself understood. Mr. Whistler is assuredly gifted with genius, but he has scarcely to our thinking become articulate." — *London Daily Telegraph*, May 6, 1878.

"Mr. Whistler has his own abilities, his own aims, and his own admirers, and it is no use denying the one, arguing about the second, or abusing the third. He has a right to his place among the originals of his time; and it is well he should find room and verge enough in the Grosvenor Gallery." — *London Times*, May 2, 1878.

**White, John Blake.** (*Am.*) Born in South Carolina (1781 – 1859). He studied art in London for four years in the early part of the century under Benjamin West. Returning to America, he settled in Charleston, S. C., where he studied and practiced law, painting only as an amateur. He received, while still a young man, from the South Carolina Institute, a medal for the "Best Historical Painting in Oils." Many of Mr. White's pictures are still in the possession of various members of his family. Dr. Octavius A. White of New York owns his "General Marion inviting the British Officer to Din-



ner in the Pedee Swamp" (engraved by the Apollo Association of New York), his "Poverty and Love," "The Arrival of the Mail," "Macbeth and Banquo on the Heath," and "The Brand of Sweet Water." Col. T. G. White of Beaufort, S. C., owns his "Grave-Robbers" and "Mrs. Motte urging General Marion to burn her Residence in order to dislodge the British." A. J. White of Charleston owns "The Taking of the White Veil"; J. E. Holmes of South Carolina, "The Interior of Old St. Philip's Church, Charleston" and "The Burning of Old St. Philip's Church." Elias Ball of South Carolina owns his "Conrad and Gulnare"; J. J. B. White of Mississippi, "The Battle of Fort Moultrie." Among his other works are, "The Rescue of the American Prisoners by Sergeant Jasper and John Newton" (engraved by the Apollo Association), "Massacre of American Prisoners by the English and Indians at Frenchtown" (painted in 1813), "The Battle of Eutaw Springs" (presented to the State of South Carolina), "The Martyrdom of Hayne," "General Marion and his Men fording the Pedee," "The Battle of New Orleans" (painted in 1816), "Death of Osceola," "The Capture of André," and "The Unfurling of the United States Flag in the City of Mexico" (presented to Andrew Jackson, and mentioned by him in his will). Among the more important of Mr. White's portraits are those of Col. Charles C. Pickney (owned by John W. Chandler, New York), Dr. Matthew O. Driscoll (owned by the Charleston Medical College), Hon. Keating Simmons, Josiah Smith, Edward R. Rutledge, South Carolina, and other prominent men.

Mr. White was also distinguished for his literary attainments, having written several successful dramas, essays, etc. He was regarded as the pioneer of Southern literature and art, and called by Tuckerman "the old American master."

**White, Edwin, N. A.** (*Am.*) (About 1817 - 1877.) He began to paint when not more than twelve years of age. Studied in Paris, Rome, Florence, and Düsseldorf, going abroad for that purpose in 1850 and '69. His works are largely historical in character. Among them may be mentioned, "Washington resigning his Commission" (purchased by the State of Maryland for \$ 6,000, and now at Annapolis), "Washington reading the Burial Service over the Body of Braddock," "The Requiem of De Soto," "Pocahontas informing Smith of the Conspiracy of the Indians" (painted for General Kearney), "Age's Reverie" (belonging to the West Point Military Academy), "Luther's Vow," "The Death-Bed of Luther," "Milton's Visit to Galileo," "The Old Age of Milton" (bought by the Art Union), "Giotto sketching the Head of Dante," "The Evening Hymn of the Huguenot Refugees," "The First New England Thanksgiving," "The First Printing of the Bible," "Sabbath of the Emigrants," "Major Anderson raising the Flag at Fort Sumter," "Country Studio," "Fisher-Boy," "Strawberry-Girl," etc. By his will he left to the New York

Metropolitan Museum of Art "The Antiquary"; "Leonardo da Vinci and his Pupils" he bequeathed to Amherst College; and his last and unfinished work, "The Signing of the Compact on the Mayflower," to Yale College.

"White has good taste, pure sentiment, industry, and a correct intellectual appreciation of historical subjects. There is, however, nothing great or original in his art, although as a whole it is truer and more effective than much of that of his German teachers, owing, perhaps, to his studies in Italy; as a colorist he decidedly excels them."

—JARVES, *Art Idea*.

"White's knowledge of art was very great, and he was an assiduous student. His aim was the illustration of historical subjects, and if he was not always successful none can dispute the earnestness of his effort." —*Art Journal*, August, 1877.

**Whitehorne, James, N. A.** (*Am.*) Born at Wallingford, Vt., 1803. He began the study of art about 1826, having no regular master, but receiving occasional instruction from Alexander Roberston, Colonel Trumbull, Professor Morse, and William Dunlap. When a student of the schools of the National Academy, in 1827, the silver medal for the best drawing from the antique was awarded him. He never had the advantage of foreign study. He was elected a full member of the National Academy in 1833, and has spent his professional life in the city of New York, painting in Washington, D. C., in the winters of 1844–46. He has devoted himself to portrait-painting, executing perhaps a larger number of works of that kind than any other living American artist. His portrait of Silas Wright, now in the Governor's Room, City Hall, New York, taken after death, and under many difficulties, attracted much attention when completed. He made the design for the mezzotint engraving, "Henry Clay addressing the Senate," published by Anthony, Edwards & Co. about 1846, and well known throughout the United States.

**Whittredge, Worthington, N. A.** (*Am.*) Born in the State of Ohio, 1820. He followed mercantile pursuits in Cincinnati, but soon abandoned business for the profession of art. Was at first a portrait-painter in Cincinnati. In 1850 he went to Europe, studying in the galleries of London and Paris. In Düsseldorf he became a pupil of Andreas Achenbach, living in that city for three years. He studied, later, in Belgium and Holland, and went to Rome in 1855, remaining until he finally settled in New York, in 1859, being elected National Academician the same year. In 1866 he made a sketching-tour to the Far West of America, his "View of the Rocky Mountains from the River Platte," belonging to the Century Club, being one of the results of this trip. In 1874 he was elected President of the Academy of Design, holding the office for three years. Among Whittredge's works are, "Trout Brook at Milford" (belonging to J. H. Sherwood, seen in the National Academy, 1869); "Trout Brook" (belonging to H. G. Marquand); and "Sangre di Christo Mountains, Colorado" (belonging to W. B. Shattuck); in 1870, "Evening on



the Delaware"; in 1871, "On the Hudson"; in 1872, "A House by the Sea" and "Christmas Eve, Italy"; in 1874, "The Camp-Meeting," "The Morning Stage," and "After the Rain"; in 1875, "Autumn on the Delaware"; in 1876, "Morning in the Woods" and "Evening in the Woods"; in 1877, "Paradise," Newport, R. I. "The Window," by Whittredge, belongs to R. L. Stuart; "A Hundred Years Ago," to R. M. Olyphant; "The Pilgrims of St. Roche," to W. B. Smith. His "Old Hunting-Ground," the property of J. W. Pinchot, and his "Rhode Island Coast," the property of A. M. Cozzens, were at the Paris Exposition of 1867. To the Paris Exposition of 1878 he sent "A Forest Brook" and "The Platte River."

"Whittredge is a progressive artist. He acquired with the dexterity some of the mannerism of the Düsseldorf school; but constant and loving study of nature since his return from abroad has modified this habitude. He is more original, and applies his skill with deeper sentiment. Conscientiously devoted to his art, for manly fidelity to the simple verity of nature, no one of our painters is more consistently distinguished than Worthington Whittredge." — *TUCKERMAN'S Book of the Artists.*

"Mr. Whittredge contributed his 'Rocky Mountains from the Platte River,' 'A House by the Sea,' 'A Hundred Years Ago,' 'Twilight on the Shawangunk Mountains,' and 'The Old Hunting-Grounds,' — the latter are especially admirable examples of his free nervous style, and of his felicitous treatment of wood interiors. Mr. Whittredge's pictures of forest solitudes, with their delicate intricacies of foliage, and the sifting down of feeble rays of light into depths of shade are always executed with rare skill and feeling. His style is well suited to this class of subjects; it is loose, free, sketchy, void of all that is rigid and formal. It evinces a subtle sympathy with the suggestive and evanescent qualities of the landscape. But in his treatment of the open sky this artist is less happy. There is sometimes apparent a slight crudeness in his rendering of this feature of nature that is open to unfavorable criticism. His pictures, however, always express a sincere and true motive." — *PROF. WEIR'S Official Report of the American Centennial Exhibition of 1876.*

**Wichmann, Ludwig-Wilhelm.** (*Ger.*) Born at Potsdam (1785 – 1859). Member of the Academies of Berlin and St. Luke at Rome. Member of the Institute of France. Pupil of Boye, Unger, and the painter Schadow. This sculptor made a reputation by his busts, which are numerous. He became Professor and Member of the Senate of the Academy of Berlin. Several groups executed by him are seen in public places in Berlin.

**Wichmann, Otto Gottfried.** (*Ger.*) Born at Berlin (1828 – 1858). Studied at Paris under Robert-Fleury. Went to Italy, where he died. At the National Gallery, Berlin, are his "Paul Veronese at Venice" and "Catherine de' Medici in the Apartment of a Poisoner."

**Wieder, Wilhelm.** (*Ger.*) Born at Sepnitz, 1818. Pupil of Otto at Berlin. Has spent much time in foreign countries, England, Russia, France, and Italy. Returned to Berlin in 1873. At the National Gallery, Berlin, is his "Mass at Ara Cœli at Rome."

**Wiegmann, Marie Elisabeth (née Hancke).** (*Ger.*) Born at Silberberg, 1826. She received the small gold medal at Berlin. Studied at Düsseldorf under Sohn. Paints *genre* subjects and portraits. At the National Gallery, Berlin, is her portrait of Karl

Schnasse. At Berlin, in 1876, she exhibited "A Venetian Lady," "A Young Girl with Roses," and "A French Woman of 1792."

**Wight, Moses.** (*Am.*) Born in Boston, 1827. He began the practice of art as a profession in 1845, in his native city, devoting himself chiefly to portrait-painting. In 1851 he went to Europe, spending three years in study on the Continent. During this visit he painted Von Humboldt from life, a picture which was highly praised and exhibited at the Grand Hall of the Art Union at Berlin. He made a second trip to Europe in 1860, and a third in 1865, settling in Paris, where he has since lived. Among the better known of his portraits are those of Agassiz, Sumner, Everett, and Josiah Quincy; and among his composition pictures may be mentioned, "The Confidants," "Lisette," "The Sixteenth Century," "The Old Cuirassier," "Pet's First Cake," and "John Alden and Priscilla." Many of his works are owned in Boston. He has rarely exhibited in public of late years.

**Wight, Peter B.** (*Am.*) Born in New York, 1838. He studied architecture under Thomas R. Jackson, and furnished the designs for the New York Academy of Design in 1862. He is the architect of the Brooklyn Mercantile Library, the School of Fine Arts connected with Yale College, and other buildings, public and private, throughout the country, particularly in Chicago, where he has been some years.

**Wiles, Lemuel M.** (*Am.*) Born in Wyoming County, N. Y., 1826. Between 1848 and '51 he studied under William Hart, in the Albany Academy, and under J. F. Cropsey in New York; drawing later from nature, the only American school of painting available to the landscape-artist. He taught and worked at his profession in Washington, D. C., Albany, and Utica, N. Y., until 1864, when he opened a studio in the metropolis, where he still resides. In the year 1873-74 he went to Panama, California, and Colorado, where he executed a large number of painted studies, upon which he drew for his more ambitious works; these are valuable as the only studies in color yet obtained of the old mission churches and cathedrals of those regions. He spends the summer months in Ingham, N. Y., delivering annually a course of lectures and conducting the drawing classes in the College of Fine Arts there. His specialty is landscape and figure-painting. Among the more important of his works are, "A Blustering Day" (storm with cattle, now in the possession of John C. Baker, near Montreal), "Mt. San Jacinto" (belonging to James L. Morgan of Brooklyn), "The Vale of Elms" (at Ingham University), "Reminiscences of Travel" (a miniature gallery of twenty-eight pictures, belonging to A. R. Frothingham of Brooklyn), "The Bridal Veil, Yosemite" (belonging to Mrs. E. J. Staunton, Le Roy, N. Y.), "Long Pond, Seneca Lake" (belonging to J. C. Lord, N. Y.), and "Moonrise" (the property of Cardinal McCloskey).

"L. M. Wiles exhibited several pictures; among them was a large canvas giving a view of Washington, D. C., from the Soldiers' Home, and taking in its sweep a section



of the city extending from Arlington Heights to the Navy Yard. Another fine subject was entitled 'A Snow-Squall,' which shows the figure of a woman carrying a baby, and a boy with his hands in his pockets plodding along, and apparently hurried by the cold wind. The figure of the woman is well drawn, and the action is admirable. This picture was very attractive." — *New York Evening Post*.

**Wilkie, Sir David, R. A. (Brit.)** Born in Fifeshire (1785 – 1841). Educated at the Trustees Academy in Edinburgh, and in the Royal Academy, London. He exhibited at the Royal Academy, London, for the first time, in 1806, "The Village Politician," a work which at once established his reputation. This was followed by "The Blind Fiddler," "The Card-Players," "Rent-Day," "Jew's-Harp," "Cut Finger," "Village Festival," "Rabbit on the Wall," "Penny Wedding," "Whisky Still," "Reading of the Will," "Parish Beadle," "Cotter's Saturday Night," etc., many of which are familiar to both hemispheres through the medium of engraving. He was elected an Associate of the Royal Academy in 1809, and Academician in 1811. He went to the Continent in 1825, spending three years there. Was made Painter in Ordinary to George IV. in 1830, and was knighted in 1836. He was also a member of the Royal Scottish Academy, and the King's Limner for Scotland. Many of his works are in the National Gallery, London. He stood in the first rank of his profession. He died on a vessel off Gibraltar and was buried at sea.

**Willems, Florent. (Belgian.)** Born at Liège, 1824. Officer of the Legion of Honor. Officer of the Order of Léopold. Pupil of the Academy of Malines. When very young he worked for a dealer in Brussels as a restorer of pictures. Before he was eighteen he found a friend and patron in Sir Hamilton Seymour, who commissioned him to paint the portraits of his wife and children. In 1842 he exhibited at Brussels "Le Corps-de-Garde" and the "Music-Lesson" (purchased by the late King of Belgium), and received a medal. From this time he gained a succession of medals, both at home and abroad. He sent to the Paris Exposition of 1855 "The Interior of a Silk-Mercer's Shop in 1660" (purchased by Napoleon III.) and "Coquetry" (purchased by the Empress). In 1877 he exhibited "Aux armes de Flandre"; in 1864, "L'Accouchée" and "Going Out"; in 1863, "The Widow" and "The Presentation of the Future"; in 1861, "Au Roi!" At the Johnston sale, 1876, "The Reading" (26 by 21) sold for \$1,975. At the Latham sale, New York, 1878, "No Song, no Supper" (24 by 19) sold for \$1,150, and "Jealousy" (28 by 21), for \$1,550. At the Walters Gallery is his picture of "The Health of the King."

"In that particular department of art to which Willems has almost entirely limited his practice, he certainly takes rank with the foremost men of the modern continental schools. His pictures are much in request, and find their way into the best collections, both in his own country and in France. Subjects of a character so generally pleasing, and placed with such artistic skill and such persuasive beauty on the canvas, can never fail of finding patrons in men of taste and judgment." — JAMES DAFFORNE, *Art Journal*, August, 1866.

"Men of taste have almost worn mourning for Willems. He made his début with a pretty picture representing a blond woman in a white satin dress ; an amateur fell in love with the woman and the dress, — a hundred others wished to place in their galleries the same woman and the same dress. The public who do not buy, but who judge, have ended by imagining that Willems exhibited always one and the same picture ; they noticed it no more. Happily for us the commands have ceased, and the artist, who is, after all, an excellent painter, has felt the need of doing something else. His two pictures of this year [ ' L'Accouchée ' and ' La Sortie ' ] show a true advance. The artist has not only regained his commercial value but also a large part of his legitimate popularity. He paints well, he has good taste, he possesses a *faire miraculeux*, he knows to the end of his fingers the reign of Louis XIII. I should counsel him to vary the heads of his personages, and not to become captivated by such and such a model. It is little to paint well the frippery of an age ; if Meissonier had stopped at that he would have been only a quarter of Meissonier." — EDMOND ABOUT, *Salon de 1864*.

**Willenich, Michel.** (*Fr.*) Born in Egypt of French parents. Pupil of G. Boulanger, J. Lefebvre, and Kuwasseg. To the Salon of 1878 he contributed "La passerelle de la plage de Granville (Manche), à marée haute" (in oil) and an engraving of the "Roadstead of Brest" ; in 1876, "The Transatlantic Steamer, La Ville de Paris, entering the Port of Havre in the Storm of October, 1875."

**Williams, Penry.** (*Brit.*) Born in Wales, 1798. Exhibited for the first time at the Royal Academy in 1824. Went to Italy in 1827, settling in Rome, where he has since resided, exhibiting, however, frequently in England, Italian landscapes and studies of Italian character, such as "The Campagna of Rome," "Ferry on the Nimfer," "The Procession to the Christening," "The Fountain," "The Convalescent," and others. His "Italian Girl with a Tambourine," "Italian Peasants resting by the Roadside," and "Neapolitan Peasants resting at a Fountain," are in the National Gallery, London.

**Williams, Isaac L.** (*Am.*) Born in Philadelphia, 1817. He studied drawing under John R. Smith, afterwards practicing painting with John Neagle in his native city, where his entire professional life has been spent, with the exception of a visit to Europe in 1866–67. He was elected a member of the Artists' Fund Society of Philadelphia in 1860, and a full member of the Philadelphia Academy in 1865. Until about 1844 he devoted himself exclusively to portrait-painting ; since then he has given equal or greater attention to landscapes, confining himself to moderate-sized cabinet pictures, which are owned in Philadelphia and elsewhere. His "October" and "View near Meriden, Ct." were at the Centennial Exhibition of 1876.

"Mr. Williams' pictures are generally in a low key, and they therefore frequently escape the notice of visitors to exhibitions or galleries filled with brighter-colored works. But carefully examined they will be found to better repay inspection than some performances that appear more striking at first sight. Mr. Williams excels in the rendition of the delicate pearly effects that are characteristic of some of the most poetical phases of nature." — *Philadelphia Evening Telegraph*.

**Williams, Frederick D.** (*Am.*) Born in Boston. He was at one time a professor of drawing in the public schools of Boston, but



has lived for a number of years in Paris. He sent to the Paris Salon in 1878, "Farmyard at Finistère" and a scene at Pont Aven. He devotes himself to landscapes and figures, and has exhibited at the Boston Art Club, at the Academy, New York, and elsewhere. Many of his works are owned in his native city, where they meet with a ready sale. To the Paris Exposition of 1878 he sent "The Marne"; to the Exhibition of the Society of American Artists, the same year, "The Shepherdess and her Flock."

**Williams, Mrs. Frederick D. (née Lunt).** (*Am.*) Born in Boston. Wife of the foregoing. She drew in crayon the "Past," "Present," and "Future," familiarly known throughout the United States by the lithograph copies, which are the same size as the originals. Since her marriage she has occupied a studio in Paris, with her husband, painting cattle and figure-pieces in oil.

**Williamson, Daniel Alexander.** (*Brit.*) Born in Liverpool, 1823. A landscape-painter in water-colors. He first exhibited at the Royal Academy in 1850, living for some years in London. About 1861 he left the metropolis, painting since then, to a great extent, in the open air. Among his works may be mentioned "Plowing" and "Broughton Moor."

**Williamson, John, A. N. A.** (*Am.*) Born in Scotland, 1826. Taken to America by his family. Resident of Brooklyn, L. I. Member of Brooklyn Art Association, and its secretary for some years. Associate of the National Academy, and member of the Artists' Fund Society. Among his earlier works are, "American Trout," "Trout-Fishing," "Summit of Chocorua, — Twilight," and "Autumn in the Adirondacks." In 1867 he sent to the National Academy, "The Hanging Hills from Wallingford, Ct."; in 1869, "A Passing Shower, Connecticut Valley," and "Bread and Cheese"; in 1870, "Hook Mountains, Hudson River" (belonging to William M. Tweed); in 1871, "The Return of the Hunters"; in 1873, "A Reminiscence of Berkshire County"; in 1874, "The Daniel Drew" and "The C. Vibbard"; in 1876, "From Glenwood, Hudson River"; in 1877, "After the Storm, Blue Ridge"; in 1878, "In the Mohawk Valley" and "Sugar-Loaf Mountain."

**Willis, Henry Brittan.** (*Brit.*) Born in Bristol. Was a pupil of his father, a landscape-painter in his native town. The younger Willis, after painting for some years in Bristol, spent a year in America, but returned to England in 1843, and settled in London, where he still resides. He is an active member of the British Society of Painters in Water-Colors, and has contributed to its gallery of late years, among others, "Harvest-Time in the South of Sussex," "A Welsh Homestead," in 1872; "Sheep-Pastures near Ballachulish" and "Early Morning Effect on Ben Nevis," in 1873; "A Cloudy Day in the Highlands" and "Snow in Harvest," in 1875; "A Harvest Scene near Broadstairs, Kent," "Plowing-Time, Sussex," in 1877; "Group

of Cattle near Burnham " and " A Scene on the Wye," in 1878. In 1861 he sent to the Royal Academy " A Rest on the Road to the Fair " and " Cattle on the Sands, North Wales," but his name has not been seen in the Royal Academy Catalogue since that year. Two of Willis' water-colors were at the Centennial Exhibition of 1876, " A Group of Cattle on the Banks of the Hamble " and " A Group of Highland Cattle in Glen Nevis," the latter belonging to the Marchioness of Lorne. [Died, 1884.]

" ' Evening Effect on the Wye ' [London, 1877] is a very beautiful piece of cattle-painting and landscape by Brittan Willis, a little opaque and over-smooth, but full of light and color." — *Art Journal*, February, 1877.

**Willmore, James T., A. R. A. (Brit.)** (1800 – 1863.) He began his professional life in Birmingham under William Radcliffe, a well-known engraver there. About 1825 he went to London, working for some time with Charles Heath. He executed many plates after Turner, Eastlake, Landseer, and others, and his work is highly regarded by connoisseurs. He was an Associate of the Royal Academy for twenty years before his death.

**Willmore, A. (Brit.)** Native of Birmingham. Younger brother of James T. Willmore, A. R. A., with whom he was associated for some years. Among his plates are, " Agrippina landing the Ashes of Germanicus," after Turner ; " The Royal Volunteer Review, Edinburgh," after Samuel Bough ; " The Word of God," after H. L. Roberts ; " The Pleasant Walk," after J. C. Hook ; " Old Churchyard, Bettws-y-coed," after Creswick ; " A Calm Evening " and " A Squally Morning," after David Cox ; " Dutch Boats landing Fish," after E. W. Cooke ; " Wreck off Whitby," after E. Duncan; etc.

**Wilmarth, Lemuel E., N. A. (Am.)** Born in Massachusetts. In his youth he was a watchmaker in Philadelphia, studying art from life and the antique in the Academy of Fine Arts of that city. In 1859 he went to Munich, where he entered the Antique School, then under the direction of Kaulbach, remaining until his return to America in 1862. In 1864 he went to Paris, became an inmate of the atelier of Gérôme, and sent several important works to the National Academy, New York, " Sparking in the Olden Time," " Playing Two Games at Once," " Little Pitchers have Big Ears," " The Last Hours of Captain Nathan Hall," etc. In 1867 he returned to New York ; in 1868 he took charge of the schools of the Brooklyn Academy of Design, and in 1870 he was appointed Professor of the free schools of the National Academy, a position he held for some years. Wilmarth sent to the National Academy, in 1869, " The Home Missionary " ; in 1871, when he was elected Associate, " An Afternoon at Home " ; in 1873, " Guess what I've brought you," a picture which insured his election as an Academician ; in 1874 he exhibited " Left in Charge " ; in 1875, " Ingratitude " ; in 1876, " There's Music in all Things if Men have Ears " ; in 1877, " A Study of Peaches." His " Ingratitude " was at the Paris Exposition of 1878.



"Mr. Wilmarth is one of the most painstaking artists belonging to the National Academy. His historical pictures show deep thought and study in their composition; and every detail is worked out with conscientious care. His subjects relating to every-day life are generally invested with pleasing fancy, and their story is always plainly expressed. His style of coloring is brilliant, and in his manner of manipulation his pictures are suggestive of the French school in which he was educated, but suggestion in no wise impairs their individuality." — *Art Journal*, September, 1875.

**Wilms, Peter Josef.** (*Ger.*) Born at Bilk, near Düsseldorf, 1814. Studied at Düsseldorf Academy. In 1848 he went to Amsterdam and remained a year. At the National Gallery, Berlin, is a picture of "Still-Life" by Wilms.

**Winne, Lievin de.** (*Belgian.*) Born at Ghent. Chevalier of the Legion of Honor. Pupil of Devigne. At the Salon of 1877 he exhibited a portrait of "Leopold II. King of Belgium," belonging to the King of Belgium. In 1872 his portrait of Mr. Sanford, the American minister at Brussels, was much admired. This artist has painted many notable persons, and his pictures are characterized by simple elegance and agreeable color. [Born, 1821; died, 1880.]

**Winter, L. de.** (*Dutch.*) At the Johnston sale, New York, 1876, "Moonlight on the Dutch Coast" (27 by 36) sold for \$560.

**Winter, Pharaon-Abdon-Léon de.** (*Fr.*) Born at Bailleul. Pupil of Cabanel. To the Salon of 1878 he sent "An Old Woman in Prayer" and "The Return of the Hop-Picker, — Saturday Evening"; in 1877, a portrait and "Judith"; and in 1876, "The Prodigal Son."

**Winterhalter, François Xavier.** (*Ger.*) Born at Baden (1806–1873). Officer of the Legion of Honor. Studied at Munich and Rome, where he spent several years, and settled in Paris in 1834. He also traveled frequently, and visited Germany, England, and Spain, and left, wherever he went, numerous portraits. His *genre* pictures are not numerous, and he executed a few engravings and lithographs. He was a favorite portrait-painter in the circles of royalty and high life. His composition and arrangement of his pictures was very happy. Among his portraits are those of Louis Philippe and his Queen and all the members of the family of Orleans, Prince Wagram, Napoleon III. and the Empress Eugénie and their son, the Grand Duchess Helen of Russia, etc. A few days before his death this artist made his will, in which he desired that twelve pictures which he had allowed no one to see should not be given to the public until fifty years after his death. He did this in order that at last a judgment should be formed of him as an artist without the influence of personal prejudice. He says: "Many painters are praised to the skies during their lifetime, and yet several years after they have passed away few will care to look at the works they have left. Especially is this the case with those painters who enjoy the favor of kings and emperors. It is unjust that they should be made to suffer for it. To my own lot has it fallen to be treated with extreme kind-

ness by such exalted personages. Should I be on that account denied the position in art for which I have striven so long and zealously?" The wishes of Winterhalter were disregarded; the heirs obtained leave from the court to open the boxes, and found a portrait of Prince Clement Metternich, walking in his splendid garden at Johannisberg; attached to it was a parchment with these words: "I painted this portrait in 1858. I was so pleased with it that I resolved to keep it." There were also two battle-scenes from the Austro-German war of 1866, both very spirited, four landscapes, three flower-pieces, a portrait of Pauline Viardot Garcia, of whom Winterhalter was an admirer, and another of Queen Caroline of England, painted from a miniature in the Art Museum at Brunswick. This last was painted in 1869, and was much admired by those who were present at the opening of these boxes; it is a masterpiece. Of the landscapes, two were views in the Isle of Wight, of which Winterhalter was very fond. One of the remaining two was called "Stubbenkammer, on the Island of Rügen"; the other, "The Tannus Valley."

"I take first of all the portrait of the Prince Imperial. Certainly Winterhalter ought not to be considered as an ordinary artist; the favor which he enjoys with the princes of Europe and even with the good public should not be attributed to a universal mistake. Twenty-five or thirty millions of individuals do not agree upon the same foolishness at the same moment. Winterhalter has talent; he has proved it more than once; he excels often in rendering the elegance and brilliancy of a pretty woman. He knows how to pose, to adjust, to dress magnificently certain models; he has made some portraits which can bear comparison with Lawrence and all of the most aristocratic painting which England has produced; but his exposition this year is below mediocrity. He cannot throw the fault on his models. He had to paint a beautiful child whom all Paris knows, whom nearly twenty thousand babies saw last Sunday in the garden with his father and mother; he has made of him a cold doll, without blood, the eye dimmed, the physiognomy dull, badly adjusted; moreover, no one walks in the costume of the city with a musket, since the *bisets* are excluded from the National Guard. The other portrait is not in the Salon of Honor. . . . It is the crime of treason to beauty, no more nor less. One is able, I believe, without being a flatterer to render justice to the figure of a truly beautiful, elegant, and graceful woman. What above all distinguishes the amiable model sacrificed by the brush of Winterhalter is an incredible fineness of skin, a mother-of-pearl flesh, a general tone of exquisite delicacy. One thinks, in spite of himself, of those goddesses of Homer who bled ambrosia when the sharp metal grazed their delicate members. Correggio alone, or our Prud'hon, could express in color this fine flower of feminine sweetness. Winterhalter has taken, I know not whence, some tones of washed flesh, — rewashed and soaked in water. His picture is almost like a painting on porcelain; it has not even the compensation of the freshness and the smile of enamel." — EDMOND ABOUT, *Salon of 1864*.

**Wintz, Guillaume.** (*Prussian*.) Born at Cologne, naturalized Frenchman. Pupil of A. Rolland. At the Paris Salon of 1878 he exhibited "Troupeau de moutons rentrant par une barrière" and "Cows in a Barnyard, in Lorraine"; in 1877, "A Flock of Sheep"; and in 1876, "A Pasture near Saint-Arnold, — Morning Effect."

**Wislicenus, Hermann.** (*Ger.*) Born at Eisenach, 1825. Studied under Professor Müller and at the Dresden Academy. His first work, "Abundance and Poverty," is in the Gallery of Dresden. The



Grand Duke of Saxony assisted him to go to Italy, where he remained from 1854 to '57. After his return he settled at Weimar until, in 1868, he was called as Professor to Düsseldorf. When the Academy there was burned Wislicenus lost a large part of the result of his life's labors. At the Roman House in Leipsic are some of his wall-paintings, illustrating scenes from Roman history. Some of his decorative works of a religious character are in the Castle Chapel of Weimar, and in other churches. At the National Gallery, Berlin, are his pictures of the "Four Seasons"; in the Leipsic Museum are some of his sketches for his large works.

**Witherington, William Frederick, R. A.** (*Brit.*) (1785-1865.) Brought up to mercantile pursuits, but early displayed a taste for art, studying diligently in his leisure moments. He finally devoted himself to painting as a profession, and sent his first picture to the Royal Academy, "Going out in the Morning," in 1812, contributing regularly thereafter to its exhibitions for over forty years. He was elected an Associate of the Royal Academy in 1830, and Academician in 1840, and was placed on the list of Honorary Retired Academicians in 1863. Among his earlier works are, "The Soldier's Wife," "Don Quixote and Sancho Panza," "John Gilpin," and many views of English scenery. Among his later productions may be mentioned, "Gleaners Returning," "Resting by the Way," "Harvest-Time, — Noon," "Lynmouth, North Devon," "Harvesting in the Vale of Conway," "Stacking Hay, North Wales," "The Way to the Village," etc. His "Hop Garden" is in the Sheepshanks Collection; the "Hop Garland" and "The Stepping-Stones" are in the National Gallery, London, bequeathed by Mr. Vernon.

**Wittig, Hermann Friedrich.** (*Ger.*) Born at Berlin, 1819. Studied at the Berlin Academy and under Tieck. Has visited Paris and Rome. Lives in Berlin. His works are numerous, both ideal subjects and portraits. At the National Gallery, Berlin, there is a group called "Germany protecting the Arts," executed by Wittig after a model by Schultz. In Berlin, in 1871, he exhibited "A Listening Nymph," and in 1876, "Mignon."

**Wittig, Friedrich August.** (*Ger.*) Born at Meissen, 1826. Member of the Academies of Düsseldorf and Carrara. Medals at Berlin and Vienna. Studied under E. Rietschel at Dresden. He has visited Rome. In 1864 he went to Düsseldorf to act as director of a school of sculpture. His subjects are mostly mythological, or taken from the Old Testament. He loves purely classical art, and endeavors to show this in his works. At the National Gallery, Berlin, are his "Hagar and Ishmael" and a colossal bust of "Peter Cornelius." Some of his works are in the Museum of Leipsic.

**Wolf, Emil.** (*Ger.*) Born at Berlin, 1802. President of the Academy of St. Luke at Rome. This sculptor studied under J. G. Schadow. He went to Rome in 1822, where he occupied the studio

of Rudolf Schadow, and completed many of the works left unfinished at the death of that artist. Wolf is a follower of Thorwaldsen, but has also some traits like Gottfried Schadow. He affects representations of female beauty. At the National Gallery, Berlin, is his "Judith." At Berlin, in 1871, he exhibited, "A Young Roman Matron taking off her Jewels to give them for her Country." [Died, 1879.]

**Wood, John.** (*Brit.*) (1801-1870.) Son of an artist, from whom he received his first lessons in drawing. He entered the schools of the Royal Academy in 1819, and exhibited his first picture, "Adam and Eve lamenting over the dead Body of Abel," in 1823. In 1825 he gained the Royal Academy gold medal for a picture called "Joseph expounding the Dreams of Pharaoh's Butler and Baker." Among his earlier works may be mentioned, "The Orphans," "The Dream of Endymion," "Elizabeth in the Tower after the Death of Queen Mary," etc. His later pictures were chiefly of a religious character.

**Wood, George B., Jr.** (*Am.*) Born in Philadelphia, 1832. His entire professional life has been spent in his native city. He was educated at the Pennsylvania Academy of Fine Arts, of which he is now an active member. He is also a member of the Artists' Fund Society of Philadelphia. Among his works may be mentioned, "Early Spring" (belonging to G. C. Thomas), "Freddy Flechtenstein's Shop" (belonging to D. Haddock, Jr.), the "Interior of G. W. Childs' Private Office" (belonging to Mr. Childs), "Interior of the Philadelphia Library" (belonging to George Whitney), and "The Hunter in Luck" (the property of Mr. Harrison).

"The subdued but rich colors which abound in this room ['Office of G. W. Childs'] have afforded the artist abundant opportunities for the employment of all the resources of his palette, and he has produced a picture which is highly interesting in itself, and apart from its subject. This is, in fact, one of the best of Mr. Wood's very excellent representations of interiors. It is painted with great conscientiousness throughout, and it has evidently had an immense amount of labor and skill expended upon it." — *Philadelphia Evening Telegraph*, December 21, 1877.

**Wood, Marshall.** (*Brit.*) This sculptor is a resident of London. He exhibits at the Royal Academy. His marble bust of a woman, called "The Song of the Shirt," was exhibited in Boston some years ago and sold there. It was considered as very characteristic of the English school. Of it, the "Gazette des Beaux-Arts" says, "The production of the English sculptor is finely featured, in truth, almost captivating. After a cry of anguish Marshall Wood has made a sweet ballad." Among his works of an ideal character are, "The Siren" (1871), "Hebe" (a group), and "Musidora" (1870). His statue of the Queen was unveiled in Victoria Square, Montreal, by Earl Dufferin. His "Nymph at the Bath" sold for 330 guineas. He has made several busts of the Prince of Wales. One of these, of colossal size, is in the Guildhall, London. [Died, 1882.]

**Wood, Thomas W., N. A.** (*Am.*) Born at Montpelier, Vt.



Studied from nature in the neighborhood of his native city, and painted portraits there until 1857, when he went to Boston, entering the studio of Chester Harding. Here he remained but a few months, when he went to Paris and there opened a studio. He made short trips to Italy and Switzerland, and returned to America in 1860. He painted portraits in Louisville, Ky., and Nashville, Tenn., until 1867, when he settled in New York. He was made an Associate of the National Academy the same year, Academician in 1871, and was one of the early members of the Water-Color Society. In 1867 he sent to the National Academy, "The Sharp-Shooter," "The Recruit," "The Veteran," a series of war-sketches; in 1868, "The Contraband Volunteer" and "Politics in the Workshop"; in 1869, "The Country Doctor" (belonging to J. R. Osgood); in 1870, "Return of the Flag"; in 1871, "Cogitation" (bought by Fletcher Harper); in 1874, "The Wood-Sawyer"; in 1875, "The Weekly Paper" and "A Quiet Smoke"; in 1876, "Truants"; in 1877, "Sunday Morning" and "Grandma's Bonnet"; in 1878, "Not a Drop too Much." To the Water-Color Exhibition of 1874 he sent "A Poor White"; in 1875, "Nominated" and "Style"; in 1876, "Shine," "Waiting for a Job," and "No Smoking Allowed"; in 1877, "Arguing the Question" and "Hospitality"; in 1878, "The Stolen Glance" and "Crossing the Ferry." "The Veteran," "The Recruit," and "The Contraband" (belonging to C. S. Smith), and "The Leader's Call" (in water-color) were at the International Exhibition at Philadelphia in 1876; and "The Veteran," "The Recruit," and "The Contraband," at the Paris Exposition of 1878.

"Wood's pictures of the different phases of war-life of the Southern negro during the Rebellion, cleverly executed, tell their own story and appeal to the popular taste." — TUCKERMAN'S *Book of the Artists*.

"As a colorist Wood is forcible, and as a delineator of character he never accepts the ideal, but goes direct to nature for his models. In the composition of a picture every object is clearly drawn, and he secures attention by the directness of his story." — *Art Journal*, April, 1876.

**Woodington, William F., A. R. A. (Brit.)** Born near Birmingham, 1806. At the age of twelve he was articled to Robert Lievier, engraver, under whom he studied drawing, etc. Later, when his master became a sculptor, Mr. Woodington also turned his attention to that branch of the art, studying from life at evening schools for years. At the age of fourteen he gained a silver medal from the Society of Arts, and he received a prize of £500 in the competition for the Wellington Monument after the death of that statesman. Mr. Woodington has spent his professional life in London, and has been an Associate of the Royal Academy since 1876.

He executed bas-relievs for the Nelson Monument, in bronze; bas-relievs, in marble, for the decoration of the chapel in St. Paul's Cathedral, in which the Wellington Monument is placed; statue of James Steele, editor of the Carlisle Journal, now in Carlisle; statues

of Captain Cook, Sir Walter Raleigh, Columbus, Drake, Mercator, Galileo (each eight feet in height), and other sculptures for the Royal Exchange at Liverpool ; colossal bust of Paxton, at the Crystal Palace ; two statues of the Old Barons, for the House of Lords ; etc.

**Woolner, Thomas, R. A.** (*Brit.*) Born, 1825. Among the better known of his works are a statue of Macaulay, at Cambridge ; statues of the Prince Consort and Lord Bacon, at Oxford ; of Palmerston, Palace Yard ; William III., in the House of Parliament ; busts of Darwin, Tennyson, Cobden, Gladstone, Dickens, Carlyle, Charles Kingsley (in Westminster Abbey), and many more ; also, "Puck," "Love," "Death of Boadicea," "Constance and Arthur," "Virgilia," "Ophelia," "In Memoriam," "The Lord's Prayer," and other ideal works.

He was elected an Associate of the Royal Academy in 1871, Academician in 1874, and Professor of Sculpture in 1877.

"The sculptor among ourselves who has the best insight into the conditions and needs of his art is Woolner. He sends to the Royal Academy this year [1873] a remarkably fine statue, representing Dr. Whewell of Trinity College, Cambridge. The molding of the head is massive and grand ; the expression of the face individual without narrowness. With the force and intellect of a portrait, the whole composition would seem to take also something of ideal influence." — *Art Journal*, September, 1873.

"Mr. Woolner's portraits are alive and energetic (perhaps in some cases a little to excess). We see a mouth that will open, an eyelid whose upper line is not a boundary but a movable fold. In the eye of Tennyson there is rapt attention that more than sees. In Gladstone, with scholarly refinement, there is indomitable will ; and in Carlyle the poetry of introspection." — JOHN L. TUPPER, in *English Artists of the Present Day*.

**Worms, Jules.** (*Fr.*) Born at Paris, 1837. Chevalier of the Legion of Honor. Pupil of Lafosse. Made his début at the Salon of 1859. One of his first pictures foretold his success in the humorous vein. It was called "A Dragoon making Love to a Nursery-Maid on a Bench in the Place Royale." In 1861 he exhibited "Arrested for Debt." He afterwards traveled in Spain, and collected many sketches of the life, manners, and costumes there. The water-colors of this painter are much prized by amateurs. In 1877 he exhibited "The Fountain of the Bull at Granada" (belonging to Miss Wolfe of New York), "The Chosen Flower," and four water-colors (a portrait, "The Cage," "The Well," and "The Toilette of a little Danseuse") ; in 1876, "The Dance of the Vito at Granada" (belonging to the late Mr. Stewart) and "The Departure for the Review" ; in 1875, "Une nouvelle à sensation" and "A Vocation" ; in 1874, "The Horse-Jockey, Granada" and "The Little Cabinet-Maker" ; in 1873, "Une tante à succession" and a "Portrait of Mlle. Priston" ; in 1872, "The Shearers at Granada" ; in 1870, "The Sale of a Mule" and a "Letter-Box." At the Johnston sale his "Waiting at the Rendezvous" (16 by 12) sold for \$ 400. His "Romance à la Mode" (1868) is in the Luxembourg.

**Worth, Thomas.** (*Am.*) Born in New York, in 1839. He studied drawing in the school of Mr. Wells in New York, and has



spent his professional life in that city. He was first brought into public notice as a caricaturist in 1862, when he furnished the illustrations for a humorous work entitled "Plutarch Restored," published and edited by G. W. Nichols. Mr. Worth drew the pictures on stone, and the descriptive articles were written by John R. Brady, James T. Brady, and other distinguished men. During the past ten years he has made many comic designs for the periodicals of the Harpers and other publishing-houses, besides drawing designs of horses of a humorous character for colored lithographs. His more elaborate water-colors and pen-and-ink drawings are owned by Judge Brady, Judge Noah Davis, George Watson, David Leavitt, Jr., Fletcher Harper, Nathaniel Jarvis, and others.

" . . . . Is it not then time to say or do something about the hoary old historian Plutarch? Mr. T. Worth has thought it worth his while to do something; and as he recognizes the power of the pencil rather than the pen, he has undertaken in 'Plutarch Restored' to illustrate the illustrious of Greece and Rome. He furthermore calls his book 'An Anachronatic Metempsychosis,' which sounds resonant and classical, even if it conveys no very definite meaning. . . . The drawings of Mr. Worth prove that we have among us a caricaturist possessing abilities of no ordinary character. Mr. Worth's style is original. He imitates neither Cruikshank, Leech, nor Doré, and, indeed, the subject chosen is one which they have never taken up. While preserving in these sketches the old Grecian costumes, architecture, and 'properties,' Mr. Worth gives to his figures the faces and forms of the good folks of the present century, — and it is in this amusing incongruity that one of the great charms of the book exists. What can be more witty (wit, says Burnet, is an assimilation of remote ideas oddly or humorously collected) in the picture line, than the 'Guide of the Elephant' (No. 13), a figure in Roman dress, with the head of an Irishman, a shocking bad hat, a shillelah, and a pipe stuck in the belt; or the slouchy street boys gazing at 'Theseus taking his Evening Walk' (No. 17), who, though in classic dress, are suggestive of Center street and the Five Points in face and form? Excellent, too, is the 'Frightened Senator' (in No. 14), seated before the Senate in a rocking-chair, his spectacles pushed up on his forehead and an old-fashioned black stock encircling his neck. Perhaps the best picture in the book is, however, that of Pelopidas in prison, — the very picture of abject seediness. Alcibiades (the text tells us he was a military man descended from the Telemonian Ajax, one of whose latest descendants was Andrew Jackson, — a modern refinement upon Ajax Son) looks like Barili the singer; and, indeed, the artist seems to have copied not a few of his characters from the style of the Academy of Music." — *New York Evening Post*, April 12, 1862.

**Wright, Rufus.** (*Am.*) Born near Cleveland, O., in 1832. He received his art education in the schools of the National Academy, New York, and was for some time a pupil of George A. Baker. His professional life has been spent in New York, Washington, D. C., and Brooklyn. In 1866 he was made a member of the Brooklyn Academy of Design, and was for five or six years a teacher in its schools. Among the more important of his portraits are those of Chief Justice Taney and Chief Clerk Carrol, of Secretary Stanton, Secretary Seward, Father McGinn, Colonel Isaac H. Read, late President of the Produce Exchange, New York, etc. He turned his attention to the painting of composition pictures in 1875 or '76, exhibiting at the National Academy in New York in 1876, "The Morning Bouquet"

and "The Inventor and the Banker"; in 1877, "Thank you, Sir!"; in 1878, "Concerned for his Sole."

"'The Inventor and the Banker' is a strong composition, and one which not only shows thought, but also high artistic genius." — *Art Journal*, May, 1876.

**Wright, F. E.** (*Am.*) Born in South Weymouth, Mass., 1849. Studied in Paris for some time under L. Bonnat, Chapu, Boulanger, and Lefebvre. His professional life has been spent in Boston, where his portraits are popular and are generally owned.

**Wyant, A. H., N. A.** (*Am.*) Born in Ohio, 1839. Early manifested a taste for art, and began his professional career as a landscape-painter in Cincinnati. He spent some years in Düsseldorf, where he studied under Hans Gude; subsequently he studied in London, and returned to America, settling in New York in 1864 or '65. His first picture, exhibited in New York, "A View of the Valley of the Ohio River," was at the National Academy in 1865. He was elected an Associate in 1868, Academician in 1869, and was one of the early members of the American Society of Painters in Water-Colors. Among his pictures in oil are, "Staten Island from the Jersey Meadows," in 1867; "Scene on the Upper Susquehanna," in 1869; "The Bird's-Nest" and "A Changeful Day," in 1870; "Shore of Lake Champlain" and "A Pool on the Ausable," in 1871; "Fort at New Bedford," in 1874; "A View on Lake George" and "A Midsummer Retreat," in 1875; "Macgillicuddy's Reeks" and "The Wilds of the Adirondacks," in 1876; "An Old Clearing," in 1877; "An Old Road,—Evening," and "Pool in the North Woods." To the Water-Color Exhibition he contributed, in 1867, "Scene on the Upper Little Miami"; in 1869, "A Reminiscence of West Virginia" and "Trees and Stuff in New Jersey"; in 1870, "New Jersey Meadows"; in 1872, "Gathering Shells"; in 1876, "Late Autumn, Ausable River"; in 1877, "Scene in Massachusetts" and "An Irish Lake Scene"; in 1878, "Reminiscences of the Connecticut," "Mountains in Kerry," and others. His "Sunset on the Prairie," in water-color (belonging to R. M. Schuyler), was in the Philadelphia Exhibition of 1876. His "Reminiscence of the Connecticut," in water-colors, and "New England Landscape," in oil, were at the Paris Exposition of 1878.

"As a painter of the wild and rugged scenery of the northern wilderness of New York, Wyant has but few equals in the Academic ranks." — *Art Journal*, December, 1876.

**Wyatt, Sir Matthew Digby.** (*Brit.*) Born in Wiltshire (1820–1877). A pupil at the Royal Academy, and subsequently of several Continental Academies. His first important work as an architect was the Crystal Palace in London in 1851, and in 1852 to '54 he was superintendent of the decorations and Fine Art Department of the same building on its erection in Sydenham. In 1856 he received the appointment of Surveyor to the British East India Company, furnishing the designs for many fine structures in India and in Great Britain. He was knighted in 1869. Among the more important works pub-



lished by him are, "The Industrial Arts of the Nineteenth Century" (1851), "Art Treasures of the United Kingdom" (1857), "Fine Art" (1870), "An Architect's Note-Book in Spain" (1872). In 1869 he was appointed Slade Professor of Fine Arts at the Cambridge University.

**Wyburd, Francis John.** (*Brit.*) Born in London, 1826. Educated at Lille, France. On his return to England he was placed as a pupil with the late Thomas Fairland, a clever lithographic artist. In 1845 Wyburd received a silver medal from the Society of Arts for a drawing, and in 1848 he entered the schools of the Royal Academy, exhibiting for the first time at the Royal Academy the next year. In 1853 he sent "Beatrice," a small study which was highly praised. Among his other works may be mentioned, "Lalla Rookh," "The Kiosk" (painted for the Glasgow Art Union), "Hinda," "Amy Robsart and Janet Forster," "The Convent Shrine" (at the British Institution in 1862), "Immortelles" (painted for the Duchess of Cambridge, exhibited at the Royal Academy in 1862, and subsequently engraved). In 1863 he sent to the Royal Academy, "Christmas Time"; in 1864, "The Offering" and "The Private View"; in 1865, "The Church Door"; in 1867, "The Last Day in the Old Room"; in 1868, "The Confessional"; in 1869, "The Birthday Visit"; in 1872, "The Harem"; in 1874, "Nadira"; in 1875, "Breakfast-Time"; in 1876, "Life in the Old Manor-House."

"The characteristics of Wyburd's art are principally a perfect realization of female beauty, an attractive manner in setting out his figures, and a refinement of finish which is sometimes carried almost to excess." — *Art Journal*, June, 1877.

**Wylie, Robert.** (*Am.*) Native of the Isle of Man. Taken to America by his parents when a child. Died in Brittany, 1877, aged about forty years. He began his art studies in the Pennsylvania Academy of Fine Arts. Was a carver of ivory, but soon turned his attention to painting, and went to Europe in 1865. In the Paris Salon of 1869 he exhibited his "Reading the Letter from the Bridegroom," and received a medal for his "Breton Fortune-Teller" in the Salon of 1872. His works were little known in America.

"Wylie was one of the most brilliant members of the American Colony of Artists in Paris. Nearly all of his pictures represent peasant-women and rustic scenes, and there is a truthfulness shown that is in the highest degree interesting." — *Art Journal*, April, 1877.

"The characteristic of Wylie's genius was his strength. The slightest sketch from his pencil shows a vigorous and intelligent grasp of the subject. . . . He transferred to canvas the life that was around him, the Breton peasant, the fisherwoman, the sturdy toilers of the sea and of the shore. His coloring and his style were all his own." — LUCY HOOPER, *Paris Letter*, March, 1878.

**Wyllie, W. L.** (*Brit.*) Born in London, 1851. He studied art in the Royal Academy, London, gaining in 1869 the Turner gold medal for landscape-painting. He has a studio in London, but spends much of his time upon the sea, making marine and coast views a specialty, and introducing frequently the figures of sailors and fishermen. He

is a member of the Society of British Artists, exhibiting there and at the Royal Academy. Among his works are, "Northern Lights," "Tracking in Holland," "The Silent Highway," "Summer Clouds," "At the 'Good Intent,'" "A Dutch Canal," etc. To the Paris Exposition of 1878 he contributed "Sea-Birds."

"W. L. Wyllie has made a study of a wreck on the Goodwin Sands [R. A., 1874]. About a large ship stranded in calm weather the sea-birds are flying. The surface of the water just ripples with a fresh breeze, and across a stormy sky the bright tints of a rainbow pass and lighten the scene. Mr. Wyllie gives always a very genuine impression of reality to his sea-pictures."—*Art Journal*, August, 1874.

**Wynfield, David W.** (*Brit.*) Born, 1837. Grand nephew of Sir David Wilkie. Studied for the Church, but finally entered the studio of T. M. Leigh in 1856, devoting himself generally to historical subjects and such as are of a tragic nature. He first exhibited in 1859. In 1863 he sent to the Royal Academy, "The Meeting of Edward IV. and Elizabeth Woodville"; in 1864, "The Rival Queens"; in 1865, "The Last Days of Elizabeth"; in 1867, "The Death of Cromwell"; and in 1872, "Murdered Buckingham." Among his works of a less somber character are, "The Rich Widow" and "My Lady's Boudoir," in 1869; and "Round the Fountain" and "Confidences," in 1871. In 1872 he exhibited "The Arrest of Anne Boleyn"; in 1873, "The Ladye's Knight"; in 1874, "Instructions in Deportment" and "The Visit from the Inquisitors"; in 1875, "At last, Mother!" and "Queen Elizabeth and Essex"; in 1876, "The New Curate" and "Market Morning"; in 1877, "Harvest Decorations," "The Discovery of Gold in Australia," and "David playing before Saul"; in 1878, "Sunny Hours" and "Joseph making himself known to his Brethren." His "New Curate" and "Death of Buckingham" were at Paris in 1878.

"The technical characteristics of Mr. Wynfield indicate carefulness and completeness of finish carried throughout the work, but with due subordination determined by the relative importance of objects; great attention to correctness of costume and conformity to the best authority in faces and all other facts; an absence of all bravado or display of skill in the manner of painting, leading sometimes into the vice of over-labor and heaviness of hand resulting in opacity. For the rest his work is solid and simple, and seems to stand well."—TOM TAYLOR, in *English Artists of the Present Day*.

"There is no elaborateness of beautiful detail, no trace of the rich symbolism which characterizes the true. Good sound workmanship the picture ['The Ladye's Knight,' R. A., 1873] does contain, however, and sufficient mastery of expression to render the scene intelligible and interesting. The color, as is usual with this painter, fails of brilliancy, but it is consistent throughout with a quiet and sober effect."—*Art Journal*, August, 1873.

**Xylander, W.** (*Ger.*) Of Schleissheim. Medal at Philadelphia, where he exhibited "The Mouth of the Thames," which was especially commended.

**Yarz, Edmond.** (*Fr.*) Born at Toulouse. At the Paris Salon of 1878 he exhibited "Vignes, aux environs de Toulouse" and "La berge du guichet du Louvre"; in 1876, "Under the Apple-Trees" (belonging to M. Aignette) and "A Cross-Road."



**Yeames, William Frederick, R. A. (Brit.)** Born in Southern Russia in 1835. He was educated in Dresden from 1843 to '48, when he went with his family to London. In 1849 he began the study of drawing, attending the anatomical classes of the University of London, and went to Florence in 1852, studying art and painting there for two years; he then spent some time in Rome, and settled finally in London in 1858. He first exhibited in the Royal Academy, in 1859, "The Stanch Friend." In 1860 he sent the "Trystinge House" to the British Institution. In 1861 he had, at the Royal Academy, "Sonnetto" and "The Toilette"; in 1862, "Rescued"; in 1863, "The Meeting of Sir Thomas More and his Daughter"; in 1864, "Arming the Young Knight" and "La reine malheureuse." In 1867, when he was elected an Associate of the Royal Academy, he exhibited "The Dawn of the Reformation" and "Bread and Water"; in 1868, "The Chimney-Corner"; in 1869, "The Fugitive Jacobite"; in 1870, "Maundy Thursday" and "Love's Young Dream"; in 1871, "Dr. Harvey and the Children of Charles I."; in 1872, "Old Parish-ioner" and "A Rest by the River-Side"; in 1873, "The Path of Roses" and "Pleading the Old Cause"; in 1874, "Flowers for Hall and Bower"; in 1875, "The Suitor"; in 1876, "The Last Bit of Scandal"; in 1877, "Waking," "Amy Robsart," and "The Fair Royalist" (a pastel study); in 1878, when he was elected Academician, "When did you last see your Father?" To Paris, in 1878, he sent several works.

"In this carefully studied work [*'The Meeting of Sir Thomas More and his Daughter,'* R. A., 1863] the attendant figures, sympathizing with or officially indifferent to the pathos of the situation, are more satisfactory than the daughter. More himself, however, is well imagined, although the expression of his features might have been strengthened." — *PALGRAVE'S Essays on Art*, 1863.

"Yeames is a conscientious and earnest artist; his gravity of conception and sobriety of style he owes mainly no doubt to his character and temperament, but it has been strengthened by his art education, the best part of which was carried on in Florence." — *TOM TAYLOR, in English Artists of the Present Day*, 1877.

"Considering how much of Yeames' art education was received in continental schools, one is surprised to see so little of foreign influence in his pictures. His subjects are essentially English, and his mode of treating them is generally analogous to that practiced in our own school. He is an earnest, intelligent, vigorous, yet painstaking artist, whose works merit the favor they receive from our best collectors." — *Art Journal*, April, 1874.

**Yelland, R. D. (Am.)** Born in London in 1848. He has lived in America since 1851, spending his professional life in New York and San Francisco, where his studio now is. He studied in the schools of the National Academy, and under William Page, L. E. Wilmarth, and J. R. Brevoort. He was elected an Associate of the San Francisco Art Association in 1874, and Assistant Director of the California School of Design in 1877. He devotes himself to landscapes and coast scenery; among his more important works being "Seal Rocks, Golden Gate, California" and "Half-Moon Beach, Gloucester Harbor, Mass.," both owned in San Francisco.

**Yewell, George H., N. A.** (*Am.*) American painter, living for some years in Rome. He studied in New York under Thomas Hicks, and in Paris under Couture. He is an Associate of the National Academy of Design. His works rarely come to America. He sent, however, to the National Academy, "Venice," in 1871; "A Country Girl," in 1872; and "The Interior of St. Mark's, Venice" and "The Interior of the Ducal Palace, — Senate Chamber," in 1877. His "Carpet Bazaar, Cairo" and "Mosque of Kait-Bey, Cairo" were at the Paris Exposition of 1878. [N. A., 1880.]

"Yewell paints landscapes and interiors; the latter with great fidelity and accuracy."  
— MRS. TYTLER'S *Modern Painters*.

"In Yewell's 'First Communion' the architectural details of the church and the surrounding houses are painted with elaborate care." — TUCKERMAN'S *Book of the Artists*.

"The Senate Chamber in the Ducal Palace, Venice' is a large and brilliant example of Yewell's work. The architectural drawing is admirable, and every detail of pictorial ornamentation, for which the palace is so famous, is painted with conscientiousness and force." — *Art Journal*, June, 1875.

**Yon, Edmond-Charles.** (*Fr.*) Born at Paris. Medals (for painting) in 1875, (for engraving on wood) '74 and '72. He exhibited at the Salon of 1878 (in oils), "A Little Branch of the Marne, at Isles-Villenoy" and "Avant la pluie"; in 1877, "Le Morin, à Villiers" and "Le Bas-de-Villiers"; in 1876, "A Summer Day" and "The Seine, near Graven"; in 1875, "A Branch of the Seine" and "Le Petit-Flot," two views near Montereau. Among his engravings are, "La carte à payer," after Leroux; "The Fountain of Poul-Goïn," after Anastasi; "La gardeuse d'œies," after F. Millet; and a very large number after his own pictures and designs.

**Young, James Harvey.** (*Am.*) Born in Salem, Mass., 1830. He studied under John Pope, a portrait-painter of Boston, and at the age of fourteen opened a studio of his own in that city, painting portraits at five dollars each. After an experience of a few years in mercantile pursuits, he became a professional artist in Boston in 1858, where he has since lived. He devotes himself to portrait-painting, but seldom exhibits in public. He was for some years a member of the Boston Art Club, and from 1861 to '71 was Director of the Fine Art Exhibitions at the Boston Museum. Among his better known works are portraits of Edward Everett (belonging to Mrs. E. B. Everett), William Warren, W. H. Prescott and Horace Mann (in the Salem Normal School), Ellsworth and Brownell (belonging to the Salem Independent Cadets), General Townsend (Soldiers' Home, near Washington), Thatcher Magoun (for the town of Medford), Barnas Sears, Professor Whitney (in the Newton Theological Seminary), several of the Secretaries of State of the United States (now in the State Department, Washington), and of many private individuals. Mrs. George Livermore of Cambridge owns a half-length cabinet-sized portrait of Everett, and a head of the same statesman is in the Boston Public Library.



**Young, Harvey.** (*Am.*) A native of Vermont. He studied in Paris under Carolus Duran, sending to the Salon of 1878 "Spring" and "The Environs of Grez." His specialty is landscapes, and he has painted many scenes in California, where part of his professional life has been spent.

**Yvon, Adolphe.** (*Fr.*) Born at Eschwiller, 1817. Officer of the Legion of Honor. Pupil of Paul Delaroche. This painter made his début at the Salon of 1842, when he exhibited his portrait of Mme. Ancelot. The next year he went to Russia, and from there sent several pictures to the Salons. He received his first medal in 1848, and gradually ascended the scale of honors until, in 1867, he was made an Officer of the Legion of Honor. He was the only artist sent officially to the Crimea, and his picture of the "Taking of the Tower of Malakoff" (seen at the Exposition of 1867) holds an honorable place among the representations of modern battles in the Gallery at Versailles. His principal works are, "Portrait of General Neumayer" (1844); "The Remorse of Judas" (1846); "Battle of Koulikowo" (1850); "A Fallen Angel" (1852); "The First Consul descending the Alps" (1853), at the palace of Compiègne; "Marshal Ney supporting the Rear-Guard in Russia" and "The Seven Capital Sins," illustrations of Dante (1855); "Battle of Solferino" and a "Portrait of the Prince Imperial" (1861); "The United States of America" (1870), an allegorical picture, purchased by the late Mr. Stewart of New York; "A Street in Constantinople" and "Secrets of State" (1873); "Portrait of the Countess of Caen" (1875); and several portraits in 1876 and '77.

"His [Yvon's] pictures are full of movement, and the painting is sober and straightforward, quite free from every kind of affectation; it has, however, very little interest derived from intellect or feeling." — HAMERTON'S *Contemporary French Painters*.

"Another series of cartoons, in a grand style of model drawing, and daring in the vigor of their design, is Rage, Lust, Avarice, Gluttony, Envy, Idleness, and Pride, after Dante, by M. Yvon. The same artist's enormous oil-picture of 'Marshal Ney heading the Rear-Guard of the Grand Army in the Retreat from Russia' is one of those nightmare displays of physical energy and horror which the French painters affect, and in which the Englishman scarcely knows whether most to wonder at the display of force or reprobate the unalloyed and valueless monstrosity." — WILLIAM MICHAEL ROSSETTI, *Fine Art, chiefly Contemporary*, 1867.

**Zacharie, Philippe-Ernest.** (*Fr.*) Born at Radepont. Pupil of M. G. Morin. At the Salon of 1878 he exhibited "The Good Samaritan"; in 1877, "The Punishment of Caiaphas" and "The Young Amateur"; in 1876, "The Evening of the Epiphany" and "Field-Flowers"; and in 1875, "Un vieux bouquiniste."

**Zamacoïs, Édouard.** (*Span.*) Born at Bilboa (about 1840–1871). Medal at Paris, 1867. Pupil of Meissonier. Made his début at the Salon of 1863, with the "Enlisting of Cervantes" and "Diderot and D'Alembert." In 1864 he exhibited "Conscripts in Spain"; in 1866, "The Entrance of the Toreros" (painted in part by Vibert)

and "The First Sword"; in 1867, "A Buffoon of the Sixteenth Century," "Indirect Contribution" (purchased by Mr. Matthews), and a water-color of "A Jester of the Sixteenth Century"; in 1868, "The Favorite of the King" (purchased by Mr. Stewart) and the "Refectory of the Trinitaires at Rome"; in 1869, "The Entrance to the Convent" (being a monk urging on an obstinate ass, loaded with provisions) and "A Good Pastor" (a priest in the confessional giving indulgences to the pretty girls kneeling about him, to the disgust of an ugly one near by); in 1870, "Platonic Love" (a negro making a declaration to the marble bust of a woman) and "The Education of a Prince" (which represents a Spanish prince of three years seated on a rug, playing with toy soldiers, while the king, cardinal, bishop, and priests, with the courtiers, look on admiringly). A "Figure" by this painter is in the collection of Mrs. H. E. Maynard of Boston. At the Johnston sale, New York, 1876, "The Puzzled Musician" (6 by 5) sold for \$ 900, "The Two Confessors" (18 by 25) for \$ 6,500, and a water-color, "Waiting at the Church Porch" (14 by 10), for \$ 900. Mr. Walters of Baltimore has a good picture by Zamacoïs, which he purchased from the widow of the artist. Mr. H. P. Kidder of Boston owns his "Faust and Marguerite."

"This picture ['The Education of a Prince'] of Zamacoïs is a painted recitation, a page of memory taking on bustle and life. His keen, expressive brush is brilliant without false glitter; a mocker without grimace, it traces characters as would the pen of the most skillful chronicler. The spirit of touch, sharpened by the spirit of observation, could not speak better, or better represent itself." — PAUL DE SAINT-VICTOR, in *Dictionnaire Universel* (LAROUSSE).

"Of the recent men in French art who have distinguished themselves by novelty of subject and elaboration of manner, Zamacoïs is not the least noteworthy; he, in fact, holds the attention best, and, with Vibert, excites the most lively interest among amateurs of painting. Vibert and Zamacoïs are to the Parisian picture-fanciers, to-day, what Meissonier and Gérôme were yesterday, — the novelty and the perfection of art. If one can reproach Meissonier with a want of wit, if one can assert unrebuked that his carefully wrought casket is empty, or at best holds trivial stuff, such is not the reproach one can make to Zamacoïs. Zamacoïs, with a manner almost as perfect as Meissonier's, is a satirist; he is a man of wit, whose means of expression is comparable to a jeweled and dazzling weapon, — so much so that, to express his rich and intense color, his polished style, he has been said to embroider his coarse canvas with pearls, diamonds, and emeralds. I should suggest the form and substance of his works as a painter, by saying that he has done what Browning did as a poet when he wrote the 'Soliloquy of the Spanish Cloister'; what Victor Hugo has done in portraying dwarfs and hunchbacks; but with this difference, that what is *en grand* and awful in Hugo is small, elaborated, and amusing in Zamacoïs. Zamacoïs seeks his subjects in the sixteenth and seventeenth centuries, and in the life of monks and friars and priests in modern Italy. It is manifest that Zamacoïs admires Molière, that he appreciates the picturesque side of Victor Hugo's genius. He may be said to enamel the hardy creations of the poet of the incongruous, and to reduce them in a style so delicate and precious that one's admiration and curiosity are in amiable conflict over the novelty of the subject and the perfection of the representation. For it was novel to see a group of hunchbacks and dwarfs in the antechamber of a king, all clad in sheeny vesture, intense of hue like the plumage of tropical birds, in clear and glowing colors like carbuncles and emeralds and rubies, and rendered in a manner fine and elaborate enough to represent



the white skin, and pretty round arms, and perfect hands of the Marquise de Pompadour ; it was a novelty to see a group of deformed beings, painted with as much care and clothed with as much splendor as a group of fair women. The pictures of Zamacois had the attraction of the *bizarre* and the perfect. The picturesque, the grotesque, the elaborate, all in one frame ; this was more than the severe Gérôme gave in his studied sensualities, more than the dry and prosaic Meissonier gave in his studies of costume and character. . . . Zamacois may be said to understand art not as a grand and noble means of expression, but as a fine and perfect and precious expression. He does with form and color what Tennyson does with words, — that is to say, he combines them in a studied and jeweled style, to express his pleasure in intense and brilliant things. But the French painter has wit, and no one would accuse Tennyson of that Gallic trait. Therefore, to make you acquainted with Zamacois, I must say he has a suspicion of malice that must be delightful to the compatriots of Voltaire, that he is bold and positive in his conceptions, and fine and elaborate in his expressions. But he is a painter of character rather than a creator of the beautiful ; he is a comic artist and not an idealist ; he puts a farce before your eyes in a setting of jewels. Zamacois is kindred to Molière. If you could suppose something of Molière's genius embodied in a series of sonnets, you would have a just literary expression of Zamacois as a painter. One is surprised to find so much of the comic in a style so finished and brilliant, and it is this which is the distinction of Zamacois ; it is this which separates him from a crowd of skillful and talented French painters of *genre*. The purity and intensity of his color, of which I have spoken, are so remarkable that they suffice to distinguish him from all his contemporaries, and even make him the superior of Vibert. . . . Such art as Zamacois' comes very close to a cultivated man without placing in his mind one suggestion of the noble or the beautiful. In this respect it is contemporary, and far from Greek sculpture and Italian painting. Instead of the ideal, it gives the exquisite ; instead of the noble the comical. It is the difference between a comedy of Molière and a tragedy of Euripides. We enjoy the comedy ; it gratifies our curiosity, — the most universal passion ; but we are impressed by the tragedy ; it holds our imagination brooding over the despotic and fatal evolution of human passion. I prefer the pagan idea of art to the latest contemporary French idea of art, as illustrated by Zamacois, because I prefer Medea to Tartuffe. It may be said of Zamacois, that he has been more successful in treating seventeenth-century subjects than the more widely celebrated Gérôme, who has repeatedly sought to pluck artistic honors from the contemporaries of Molière." — EUGENE BENSON, *Art Journal*, 1869.

**Zetterström, Mme. M.** (*Swede.*) Born at Gèfle. Pupil of the Academie des Beaux-Arts of Stockholm. At the Salon of 1878 she exhibited "A Prelude" and "A Swedish Peasant-Woman" ; in 1877, "A Swedish Song" ; in 1876, "Une visite en passant, — intérieur laponais" ; and in 1875, "A Lapland Interior."

**Zezzos, Alessandro.** (*Ital.*) Pupil of the Academy of Venice. This artist sent to the Paris Exposition, 1878, "The Pigeons of Saint Mark," and to the Paris Salon, same year, "El-Mazrama (mouchoir du Sultan)" ; and in 1877, "Les saltimbanques" and "A Venetian, — a Daughter of the People."

**Ziem, Felix.** (*Fr.*) Born at Beaume, about 1822. Chevalier of the Legion of Honor. Studied in Paris. Traveled in the East, and made his début at the Salon of 1849. His "View of Venice" (1852) is in the Luxembourg ; "Evening at Venice" (1854) was purchased by the Duke de Morny ; "View of Antwerp" (1855) was purchased by the government. In 1868 he exhibited "Venice, — a Party of Pleasure" and "Marseilles, — View at the Old Port" ; in 1867, "The

Bucentaur adorned for the Ceremony of the Marriage of the Doge with the Adriatic, Venice, 1426," and "Carmagnola, accused of High Treason by the Venetians and beheaded under the Lion of St. Mark, Venice, 1422"; in 1866, "Venice, — a September Evening after a Rain" and "Constantinople, — Setting Sun." Ziem repeats his subjects over and over again. He has made some sketches, water-colors, fruit-pieces, etc. At the Johnston sale, "Venice at Sunset, — Entrance to the Grand Canal," from the Wolfe sale (27 by 42), sold for \$1,510. At the Norzy sale, Paris, 1860, "View of the Grand Canal" sold for 3,880 francs. At the Laurent-Richard sale, Paris, 1873, "Stamboul" and "Venice" sold for £480 each. At the Corcoran Gallery is "Constantinople from the Golden Horn," 1874.

"Ziem is obliged to conceal the insufficiency of his design in an agreeable vapor. He has grace without firmness; his earth and his monuments undulate in the wave; he has never known how to fix a silhouette. His pictures are like some of the works of Isabey the *chatoyant*, a little strengthened and refined by the example of Canaletto. It is not that Ziem is a mediocre artist. He excels in mirroring the most brilliant colors in a canal.

' Le moindre vent qui d'aventure  
Fait rider la face de l'eau '

('The least wind which perchance ruffles the face of the water') furnishes a delicious matter for his brush. His marines give us that delectable little shivering with which we are seized when we step on a boat. But Ziem would give us more durable and deeper pleasures if he would design only like Joyant." — EDMOND ABOUT, *Nos Artistes au Salon de 1857*.

"Among the artist travelers who have known how to conquer public favor, Ziem occupies a place apart. He sees with indifference the rocks, the plains, or the forests, and is arrested by choice in the great maritime cities which mirror in the water their edifices gilded by the sun of the South. He is a painter of architecture as well as a painter of marines, who willingly takes a siesta at noonday, and wishes to see nature only as twilight approaches. The two pictures in the Laurent-Richard Collection are among his most important works, and are sufficient to justify the rank which he holds in art.

"Here is Constantinople unrolling itself in an amphitheater, while the sun appears like a brilliant disc which is reflected in the waters of the Bosphorus, and bathes in a luminous vapor the domes and minarets of the great city. On one side we see the point of the Seraglio, the ancient kiosque of the Janissaries, the mosque of Bajazet, and the great walls which inclose the Golden Horn. On the other hand, we catch a glimpse of the coast of Asia and the first buildings in Scutari. A white sail, and some long-boats manned with rowers, lose themselves on a ruddy beach in the first plane.

"Lost in the midst of the lagunes of the Adriatic, Venice, the city of enchantments, so dear to poets and travelers, has such a fascination for Ziem, that in contemporaneous art it has become a sort of monopoly for his talent, so much so that one experiences an involuntary astonishment upon seeing a view of Venice not signed with his name. But his interpretation of Venice is so personal that one could not deceive himself long concerning it. In the Collection Laurent-Richard, Venice appears to us in an autumn evening. It has rained all day; but the sky, now cleared, is only traversed by some light clouds of an orange tint, which the movement of the waves reflects, mingling it with the purple shades of the setting sun. The grand Campanile of St. Mark raises itself in the distance above the horizon, and the edifices of the quay mark their silhouettes in a golden light, while gondolas thread their way over the grand canal, and some fishers' barks are placed in order to throw the nets." — RENÉ MÉNARD, *Gazette des Beaux-Arts*, April, 1873.



**Zier, Édouard.** (*Fr.*) Born at Paris. Pupil of his father and of Gérôme. Medal at Philadelphia, where he exhibited "Julia." At Paris, in 1877, were "The Departure of Judith" and "Acis and Galatea."

**Zimmermann, Albrecht.** (*Ger.*) Professor of landscape-painting at Vienna. A picture of a "Waterfall" is in the Munich Pinakothek; also, "A Fine, Rocky Landscape, with Centaurs Wrestling." Among his works are, "The Mountain Precipice" and several fine pictures from the vicinity of the Obersee. His pictures illustrative of Faust and his Biblical subjects are fine, and he succeeds in giving the warm tone to Southern scenes and the cold feeling to Northern climes with equal truth and happiness of effect.

**Zocchi, Emilio.** (*Ital.*) Of Florence. Professor of the Academy of Fine Arts. At Philadelphia he exhibited "Michael Angelo sculpturing the Head of a Faun," "Benjamin Franklin in his Youth," "Columbus in his Youth," "Bacchus," and "The Youth of Michael Angelo," and received a medal.

**Zuber, Jean-Henri.** (*Alsatian.*) Born at Rixheim. Pupil of Gleyre. Medal of the second class in 1878, when he exhibited "Dante and Virgil" and an "Autumn Evening, — Ille-et-Vilaine"; in 1877 he exhibited "A Flock of Geese at Seppois-le-Haut" and "The Banks of the Ill at Fislis, Upper Alsace"; in 1876, "Evening on the Heath, near Dinard," and "Les chercheurs de marne, marée basse dans l'anse de Dinard."

**Zuber-Bühler, Fritz.** (*Swiss.*) Born at Locle. Pupil of Picot and Gros-Claude. At Philadelphia he exhibited "The Dew," and received a medal. At the Salon of 1877 he exhibited "The Birth of Venus."

**Zuccoli, Luigi.** (*Ital.*) Born at Milan. Died, 1876. Member of the Academy of Milan. A painter of scenes from popular life in Italy. He composed with taste, drew well, and showed a fine, delicate fancy. His works were admired in Italian, French, and Belgian Salons. In 1870 he exhibited at the Paris Salon, "A Wedding Present"; in 1869, "Breakfast of the Poor" and "A Wedding Banquet, — Roman Campagna"; in 1867, "A Card-Party at an Inn." At the London Academy in 1871 he exhibited "Peasantry relating a Dreadful Scene of the Neapolitan Brigands."

**Zügel, Heinrich Johann.** (*Ger.*) Born at Murrhardt, 1850. Studied at the Art School at Stuttgart, and in 1873 was for some months in Vienna. He resides in Munich. At the Berlin National Gallery is his "Sheep in an Alder Grove."

**Zuliani, Giov.** (*Ital.*) Born at Verona. To the Paris Exposition of 1878 he sent "A Marriage of State," and to the Paris Salon of 1876, "The Rehearsal," a scene in the palace of Cardinal Richelieu.

**Zumbusch, Caspar.** (*Ger.*) Of Vienna. At Philadelphia he exhibited "A Marble Bust of the Emperor of Austria," and received a medal.

**Zwirner, Ernest Frederic.** (*Silesian.*) Born at Jacobswald (1802 – 1861). President of the Council of Architecture for the Province of Cologne, and Councilor of the Prussian Government. In 1824 he went to the Academy of Berlin to study architecture ; he was there remarked by Schinkel, who attached him to himself and his interests for several years. In 1853 Zwirner was named architect of the Cathedral of Cologne, and entered into his work with such a spirit that he inspired King William IV. and the people at large with a desire that this magnificent edifice should be completed, for which he merits, and will receive, the gratitude of this and future generations.





## INDEX TO AUTHORITIES QUOTED.

---

- About, E., Vol. I. 41, 91, 120, 130, 164, 178, 185, 201, 257, 268, 291, 342, 351 ; Vol. II. 7, 91, 120, 160, 195, 226, 227, 327, 353, 357, 371.
- Albion, The, Vol. II. 71.
- Aldine, The, Vol. I. 142 ; Vol. II. 103, 129.
- Alger's Life of Forrest, Vol. I. 31.
- American Journal, Vol. I. 12.
- American Register (Paris), Vol. I. 94, 289 ; Vol. II. 90, 174.
- Appleton, Nathan, Vol. I. 262.
- Appletons' Journal, Vol. I. 56 ; Vol. II. 52, 109.
- Art Journal, Vol. I. 18, 22, 23, 25, 30, 42, 43, 45, 53, 54, 62, 72, 77, 79, 84, 85, 87, 88, 93, 94, 95, 96, 99, 101, 103, 115, 123, 126, 127, 145, 148, 154, 168, 175, 187, 192, 209, 210, 216, 218, 223, 229, 231, 233, 235, 241, 244, 245, 247, 248, 253, 254, 255, 259, 265, 269, 272, 273, 274, 276, 277, 280, 286, 294, 296, 298, 299, 304, 305, 308, 309, 310, 312, 313, 322, 324, 326, 327, 331, 334, 335, 337, 339, 340, 344, 346, 347, 348, 350, 352, 354, 356, 358, 361, 363, 364, 366, 368, 372, 374, 376, 383, 384 ; Vol. II. 13, 15, 17, 25, 33, 38, 44, 47, 53, 54, 55, 62, 63, 66, 68, 72, 75, 78, 79, 84, 90, 94, 96, 98, 103, 104, 105, 106, 112, 116, 122, 124, 126, 130, 131, 132, 133, 135, 137, 139, 140, 142, 149, 150, 151, 152, 153, 156, 157, 158, 160, 164, 167, 170, 174, 175, 178, 183, 186, 187, 189, 190, 192, 194, 197, 198, 199, 200, 202, 205, 207, 210, 211, 217, 219, 220, 222, 223, 232, 233, 234, 236, 241, 246, 255, 256, 257, 259, 261, 262, 266, 274, 275, 277, 278, 285, 293, 301, 309, 310, 321, 329, 330, 331, 333, 334, 335, 343, 344, 345, 347, 349, 355, 356, 360, 361, 363, 365, 366.
- Art Monthly Review, Vol. II. 272.
- Art Tour in Northern Capitals of Europe, Vol. I. 27, 57.
- Atkinson, J. Beavington, Vol. I. 27, 54, 57, 158, 298, 317, 352 ; Vol. II. 20, 63, 89, 94, 158, 183, 338.
- Atlantic Monthly, Vol. I. 11, 28, 55, 56, 103, 277, 375 ; Vol. II. 259, 326.
- Ballu, Roger, Vol. I. 35, 40, 205, 247, 268, 345 ; Vol. II. 34, 41, 287, 327.
- Baltic Gazette, Vol. II. 283.
- Baltimore American, Vol. II. 14.
- Baltimore Every Saturday, Vol. II. 339.
- Baltimore Gazette, Vol. II. 128, 282.
- Baudelaire, Charles, Vol. II. 16.



- Baxter, Mr. Sylvester, Vol. I. 68.
- Benjamin's Contemporary Art in Europe, Vol. I. 23, 45, 46, 68, 73, 91, 109, 160, 185, 191, 202, 214, 222, 239, 245, 254, 282, 298, 320, 322; Vol. II. 54, 55, 68, 69, 79, 100, 116, 120, 155, 157, 166, 182, 204, 256, 293, 299, 344.
- Benson, Eugene, Vol. I. 42; Vol. II. 52, 109, 370.
- Berger, Georges, Vol. II. 298.
- Bergerat, Émile, Vol. I. 53, 86.
- Blackwood's Magazine, Vol. I. 327.
- Blanc, Charles, Vol. I. 229, 256, 297, 382; Vol. II. 93.
- Bonnin, A., Vol. I. 81, 219.
- Boston Advertiser, Vol. I. 52, 68, 85, 175, 193, 203, 260, 325, 367; Vol. II. 3, 191, 220, 227, 232, 267, 276, 293, 326, 341.
- Boston Globe, Vol. I. 262; Vol. II. 175, 292.
- Boston Herald, Vol. I. 307; Vol. II. 39.
- Boston Post, Vol. I. 330; Vol. II. 250, 263.
- Boston Saturday Gazette, Vol. II. 22, 129.
- Boston Sunday Times, Vol. I. 311.
- Boston Transcript, Vol. I. 15, 142, 199, 281, 332; Vol. II. 2, 39, 103, 123, 175, 191, 262, 293.
- Boston Traveller, Vol. II. 39, 188.
- Brewster, Miss Anne, Vol. I. 270; Vol. II. 60, 323.
- Brooklyn Eagle, Vol. II. 163.
- Brooklyn Union, Vol. II. 104.
- Brown, Dr. John (in Spare Hours), Vol. II. 49, 286, 305; (in North British Review) Vol. II. 229.
- Bryant's Oration, Vol. I. 144.
- Buffalo Courier, Vol. II. 127.
- Burty, Philippe, Vol. I. 371; Vol. II. 109.
- Carr, J. W. Comyns, Vol. I. 265, 346; Vol. II. 88.
- C. C. in New York Tribune, Vol. II. 76, 129.
- Chenier, Vol. II. 243.
- Chicago Times, Vol. II. 76, 174, 251.
- Chicago Tribune, Vol. II. 145.
- Chronique des Arts, Vol. I. 385.
- Cincinnati Commercial, Vol. I. 243.
- Claretie, Jules, Vol. I. 120, 122, 307, 343; Vol. II. 42.
- Clément de Ris, L., Vol. II. 184.
- Clement, Mrs. C. E., Vol. II. 64.
- Cleveland Leader, Vol. I. 243.
- Colvin, Sidney, Vol. I. 24, 79, 101, 109; Vol. II. 126, 192, 330.
- Contemporary Art in Europe, S. G. W. Benjamin, Vol. I. 23, 45, 46, 68, 73, 91, 109, 160, 185, 191, 202, 214, 222, 239, 245, 254, 282, 298, 320, 322; Vol. II. 54, 55, 68, 69, 79, 100, 116, 120, 155, 157, 166, 182, 204, 256, 293, 299, 344.
- Contemporary French Painters, Vol. I. 189.
- Contemporary Review, Vol. II. 95.
- Conway, Moncure D., Vol. I. 8, 345.

- Cook, Clarence, Vol. I. 133.  
 Courrier Artistique, Vol. II. 245.  
 Critique of the Brussels Exposition of 1874, Vol. II. 68.  
 D'Abrest, Paul, Vol. II. 6.  
 Dafforne, James, Vol. I. 280, 368 ; Vol. II. 27, 68, 80, 352.  
 Delaborde, Henri, Vol. I. 13.  
 De Saint-Santin, Vol. I. 90.  
 Drumont, Édouard, Vol. II. 240.  
 Duplessis, Georges, Vol. I. 202.  
 Duranty, Vol. I. 247 ; Vol. II. 58.  
 Duvergier de Hauranne, Vol. I. 92, 130, 190, 226, 319 ; Vol. II. 34, 65, 99, 147.  
 Edinburgh Courant, Vol. II. 286.  
 El Diritto, Rome, Vol. I. 243.  
 English Artists of the Present Day, Vol. I. 24, 79.  
 Epochs of Painting, Vol. I. 174, 181, 242 ; Vol. II. 61, 274, 305.  
 Etching and Etchers, Vol. I. 18, 155, 172, 176, 256, 327, 364, 366 ; Vol. II. 17, 32, 161, 203, 284.  
 Every Saturday, Vol. I. 20, 166.  
 Figaro, Paris, Vol. I. 94.  
 Figaro, Supplement to, Vol. II. 240.  
 Fine Arts Quarterly, Vol. I. 105.  
 Floerke, Gustav, Vol. I. 68.  
 Flor, Charles, Vol. II. 181.  
 Fol, Walter, Vol. I. 265, 329.  
 Forest and Stream, Vol. II. 303.  
 Fors Clavigera, Vol. II. 346.  
 Förster, Dr., Vol. II. 145.  
 Fortnightly Review, Vol. I. 375 ; Vol. II. 182.  
 Francis, Dr., Vol. I. 15, 184.  
 Fraser's Magazine, Vol. II. 230, 306.  
 Galaxy, The, Vol. I. 56.  
 Galerie Contemporaine, Vol. I. 86, 226 ; Vol. II. 181.  
 Gautier, Théophile, Vol. I. 8, 13, 15, 20, 51, 74, 92, 97, 112, 185, 221, 225, 268, 290, 301 ; Vol. II. 92, 93, 101, 108, 120, 183, 245, 273.  
 Gazette des Beaux-Arts, Vol. I. 1, 13, 35, 40, 41, 69, 90, 97, 136, 139, 197, 202, 205, 213, 225, 247, 252, 265, 276, 289, 291, 297, 302, 329, 332, 345, 371, 382 ; Vol. II. 34, 41, 51, 55, 58, 78, 88, 108, 109, 111, 125, 160, 170, 172, 184, 197, 204, 215, 226, 239, 273, 287, 298, 299, 320, 327, 359, 371.  
 Gems of Modern Belgian Art, Vol. II. 316.  
 Geschichte der bildenden Kunste im neunzehnten Jahrhundert, Vol. I. 258.  
 Gonse, Louis, Vol. I. 332.  
 Grangedor, J., Vol. II. 78.  
 Graphic, The, Vol. I. 350 ; Vol. II. 14.



- Great American Sculptors, Vol. I. 151, 171 ; Vol. II. 67, 135, 162, 217, 256.  
 Guellette, Charles, Vol. II. 51.
- Hamerton, P. G., Vol. I. 70, 72, 91, 150, 189, 198, 200, 213, 252, 274, 291, 309, 329, 366, 375, 379 ; Vol. II. 5, 6, 8, 31, 51, 80, 107, 116, 148, 183, 195, 196, 200, 238, 302, 306, 307, 340.  
 Hamerton's Contemporary French Painters, Vol. II. 368.  
 Hamerton's Etching and Etchers, Vol. I. 155, 172, 176, 256, 364 ; Vol. II. 17, 32, 161, 203, 284.  
 Hamerton's Thoughts about Art, Vol. II. 347.  
 Hand-Book of Ancient and Modern Sculpture, Vol. II. 345.  
 Hannay, James, Vol. II. 286.  
 Hare's Walks in London, Vol. II. 37.  
 Harper's Magazine, Vol. I. 55, 263, 272.  
 Hawthorne, Nathaniel, Vol. II. 190, 277, 290.  
 Hervé, Alfred, Vol. I. 1.  
 Hodder, George, Vol. I. 216, 266 ; Vol. II. 285.  
 Home Journal, New York, Vol. I. 19 ; Vol. II. 209.  
 Hooper, Lucy, Vol. I. 16, 94 ; Vol. II. 364.  
 Houssaye, Henry, Vol. I. 47, 132, 202, 276 ; Vol. II. 184.
- Illustrirte Zeitung, Vol. I. 46.  
 Irenæus, Vol. I. 168, 307, 333.  
 Italian Letter to New York Times, Vol. I. 333.
- Jameson, Mrs., Vol. I. 316.
- Jarves' Art Idea, Vol. I. 30, 44, 62, 63, 87, 103, 137, 146, 181, 183, 238, 294, 340, 341, 366, 374, 383 ; Vol. II. 22, 30, 64, 143, 160, 162, 190, 213, 219, 220, 277, 290, 294, 314, 334, 349.  
 Jarves' Art Thoughts, Vol. I. 41, 74, 84, 151, 161, 164, 167, 196, 198, 200, 205, 215, 250, 257, 275, 306 ; Vol. II. 33, 90, 122, 131, 136, 159, 320, 347.
- Jordan, Dr. Max, Vol. I. 207, 284, 293 ; Vol. II. 193.  
 Journal des Débats, Vol. I. 58.  
 Journal Officiel, Vol. I. 53.
- Kingsley, Rev. Charles, Vol. I. 105.
- Lafenestre, Georges, Vol. I. 136.  
 Lagenevais, M. F. de, Vol. I. 226.  
 Lagrange, Léon, Vol. II. 320.  
 Larousse, Vol. I. 379 ; Vol. II. 46, 221, 244, 302, 369.  
 L'Art, Vol. I. 41, 81, 104, 140, 189, 219, 237, 346 ; Vol. II. 100, 107, 295.  
 L'Art Français, Vol. I. 120.  
 L'Art Romantique, Vol. II. 16.  
 Lemonnier, Camille, Vol. I. 385.  
 Les Artistes de mon Temps, Vol. I. 229.  
 Les Trois Musées de Londres, Vol. II. 301.  
 Letter to New York Observer, Vol. I. 307.

- Lewes, Mr., Vol. II. 182.  
 Life of Dickens, Vol. I. 105, 125, 147, 176 ; Vol. II. 49, 83.  
 Linton, W. J., Vol. II. 35.  
 Literary World, Vol. II. 172.  
 Liverpool Mercury, Vol. I. 85.  
 Lockhart's Life of Scott, Vol. I. 311.  
 London Art Journal, Vol. I. 137, 158, 193, 255, 266, 367 ; Vol. II. 20, 23, 27, 54, 80, 155, 166, 185.  
 London Athenæum, Vol. I. 12, 24, 88, 173, 350 ; Vol. II. 62, 66, 127, 172, 185.  
 London Builder, Vol. I. 174.  
 London Daily News, Vol. I. 56, 280 ; Vol. II. 13, 43, 44, 297.  
 London Examiner, Vol. I. 167 ; Vol. II. 44.  
 London Globe, Vol. II. 333.  
 London Graphic, Vol. II. 138.  
 London Illustrated News, Vol. I. 172 ; Vol. II. 149, 289, 321.  
 London Letter to New York Evening Post, Vol. I. 367.  
 London Letter to New York Times, Vol. I. 253, 298.  
 London Mayfair, Vol. I. 99.  
 London Morning Advertiser, Vol. I. 135.  
 London Morning Post, Vol. II. 157.  
 London Observer, Vol. II. 126.  
 London Saturday Review, Vol. I. 62.  
 London Spectator, Vol. II. 21.  
 London Standard, Vol. I. 12, 377 ; Vol. II. 149, 297, 333.  
 London Telegraph, Vol. II. 347.  
 London Times, Vol. I. 88, 109, 172, 173, 343, 350 ; Vol. II. 49, 105, 120, 298, 299, 347.  
 London World, Vol. I. 107.  
  
 Macaulay's Life and Letters, Vol. II. 37.  
 Macready's Diary and Reminiscences, Vol. II. 83.  
 Magazine of Art, Vol. I. 109, 350 ; Vol. II. 45, 74, 126, 127, 176, 224.  
 Malassis, M., Vol. II. 50.  
 Mantz, Paul, Vol. I. 97, 112, 139, 302 ; Vol. II. 147, 172, 203, 273.  
 Marble Faun, The, Vol. II. 290.  
 Martineau, Harriet, Vol. I. 233 ; Vol. II. 143.  
 Memoirs of the Countess of Blessington, Vol. I. 311, 339 ; Vol. II. 37, 83, 308.  
 Ménard, René, Vol. I. 41, 76, 81, 82, 90, 140, 162, 189, 225, 267, 276, 342 ; Vol. II. 18, 108, 215, 226, 299, 371.  
 Meyer, Bruno, Vol. I. 287.  
 Michel, Émile, Vol. II. 111.  
 Millet, J. B., Vol. II. 326.  
 Milwaukie Evening Wisconsin, Vol. II. 251.  
 Modern Painters, Tytler, Vol. I. 77, 176, 245, 305, 337, 341, 356, 373, 375, 378 ; Vol. II. 34, 37, 49, 66, 83, 98, 116, 140, 179, 216, 294, 314, 334, 337, 347, 367.  
 Moniteur Universel, Vol. II. 245.



- Montaignon, Anatole de, Vol. II. 125.  
 Montegut, Émile, Vol. I. 75.  
 Montrosier, Eugène, Vol. I. 226.  
 Moscow Gazette, Vol. II. 283.  
 Munich News, Vol. II. 282.  
 Müntz, Eugène, Vol. I. 69, 252 ; Vol. II. 88, 212.  
  
 New York Arcadian, Vol. I. 249 ; Vol. II. 45.  
 New York Citizen, Vol. II. 71.  
 New York Evening Express, Vol. II. 165, 209.  
 New York Evening Mail, Vol. I. 247 ; Vol. II. 123.  
 New York Evening Post, Vol. I. 56, 98, 123, 227, 313, 322, 336, 377, 383 ;  
     Vol. II. 75, 96, 132, 162, 198, 261, 270, 343.  
 New York Graphic, Vol. I. 350 ; Vol. II. 14.  
 New York Herald, Vol. II. 14, 259.  
 New York Independent, Vol. II. 287.  
 New York Leader, Vol. II. 249.  
 New York Morning Journal, Vol. II. 291.  
 New York Nation, Vol. I. 232 ; Vol. II. 236.  
 New York Observer, Vol. I. 168.  
 New York Round Table, Vol. II. 122.  
 New York Sun, Vol. II. 303.  
 New York Telegram, Vol. II. 151.  
 New York Times, Vol. I. 12, 79, 94, 233, 296, 328, 335, 336, 383 ; Vol. II.  
     13, 105, 117, 206, 210.  
 New York Tribune, Vol. I. 133, 170, 207, 248 ; Vol. II. 76, 121, 129, 249,  
     253, 291.  
 New York Turf, Field, and Farm, Vol. II. 291.  
 New York World, Vol. II. 30.  
 North American Review, Vol. I. 55.  
 North British Review, Vol. II. 229.  
 Notes on Art in Horæ Subsecivæ, Vol. II. 230.  
  
 Obermayer, Eugen, Vol. II. 88.  
 Old and New, Vol. I. 131.  
 Old New York, Vol. I. 15.  
 Ottley, Henry, Vol. I. 3.  
  
 Palgrave's Essays on Art, Vol. I. 19, 23, 48, 49, 83, 115, 153, 175, 186,  
     209, 231, 239, 245, 279, 293, 339, 347, 372, 373, 375 ; Vol. II. 46, 54,  
     66, 78, 94, 96, 98, 138, 142, 152, 155, 166, 179, 187, 194, 233, 247, 295,  
     333, 334, 337, 344, 347, 366.  
 Pall Mall Budget, Vol. I. 170.  
 Pall Mall Gazette, Vol. II. 72, 74.  
 Paris Correspondent of Appletons' Journal, 303.  
 Paris Figaro, Vol. I. 94.  
 Pecht, Fr., Vol. II. 257.  
 Philadelphia Evening Bulletin, Vol. I. 40, 270 ; Vol. II. 128.  
 Philadelphia Evening Telegraph, Vol. II. 353, 359.

- Philadelphia Journal, Vol. I. 328.  
 Pietsch, Ludwig, Vol. I. 46.  
 Portfolio, The, Vol. I. 70, 76, 81, 82, 92, 136, 162, 180, 252, 253, 265, 327, 342 ; Vol. II. 5, 31, 51, 88, 89, 306, 307.  
 Portland Transcript, Vol. I. 102.  
 Proth, Mario, Vol. I. 47, 180, 197, 332 ; Vol. II. 42, 134, 170, 220.  
 Publica Opinione, Naples, Vol. I. 243.
- Rédgrave's Century of Painters, Vol. I. 373.  
 Revolution, The, Vol. I. 260, 270 ; Vol. II. 66.  
 Revue des Deux Mondes, Vol. I. 47, 75, 92, 130, 132, 201, 203, 226, 276, 319 ; Vol. II. 34, 65, 93, 99, 111, 147, 184.  
 Richmond Enquirer, Vol. II. 290.  
 Robinson, Henry Crabbe, Diary of, Vol. II. 305.  
 Rossetti, W. M., Vol. I. 105, 372 ; Vol. II. 44, 49, 265, 347, 368.  
 Ruskin, John, Vol. II. 61, 65, 139, 148, 305, 346.  
 Ruskin's Modern Painters, Vol. I. 126, 167, 172, 176, 275, 375 ; Vol. II. 37, 70, 161, 196, 197, 216, 284, 305.  
 Ruskin's Notes of the Academy, Vol. I. 10, 12, 22, 71, 110, 145, 147, 153, 177, 308, 326, 364, 376 ; Vol. II. 70, 74, 94, 157, 178, 187, 192, 224, 293, 300, 338.  
 Ruskin's Notes on the Pictures of the Year, Vol. II. 62.
- Sainte-Beuve, M., Vol. I. 371.  
 San Francisco Morning Call, Vol. II. 127.  
 Sargent, J. T., Vol. II. 175.  
 Saturday Review, Vol. II. 37, 74.  
 Scott, William B., Gems of Modern Belgian Art, Vol. II. 316.  
 Scribner's Monthly Magazine, Vol. I. 55.  
 Semper, Dr. Hans, Vol. II. 2.  
 Silvestre, Théophile, Vol. I. 195 ; Vol. II. 120.  
 Smiles' Self-Help, Vol. II. 305.  
 Springer, Anton, Vol. I. 258.  
 Springfield Republican, Vol. I. 271, 330 ; Vol. II. 253.  
 Staats Zeitung, New York, Vol. II. 185.  
 Stedman's Victorian Poets, Vol. II. 224.  
 St. Louis Globe, Vol. II. 106.  
 St. Louis Journal, Vol. I. 321.  
 Sunday Bulletin, Baltimore, Vol. I. 38, 72 ; Vol. II. 8.  
 Swiss Times, Vol. II. 306.
- Taine's Notes on England, Vol. II. 230.  
 Taylor, Bayard, Vol. I. 207 ; Vol. II. 121.  
 Taylor, Tom, Vol. I. 116, 126, 266, 360 ; Vol. II. 62, 138, 276, 365, 366.  
 Thackeray, Vol. I. 176 ; Vol. II. 49, 306.  
 Thackeray, The Humorist, Vol. II. 286.  
 Thackerayana, Introduction to, Vol. II. 286.  
 Timbal, Ch., Vol. I. 197, 213, 289, 291 ; Vol. II. 111, 170, 298.  
 Times, New York, Vol. I. 12, 79, 94, 233, 296, 328, 335, 336, 383 ; Vol. II. 13, 105, 117, 206, 210.



Treasury of Art in Great Britain, Vol. II. 305.

Trollope, T. Adolphus, Vol. II. 297.

Tuckerman's Book of the Artists, Vol. I. 11, 29, 31, 44, 52, 62, 64, 67, 79, 87, 93, 121, 123, 125, 135, 137, 144, 148, 151, 169, 171, 184, 215, 236, 238, 255, 260, 270, 286, 296, 313, 322, 327, 334, 337, 339, 340, 341, 346, 354, 362, 370, 378, 383; Vol. II. 12, 22, 38, 47, 61, 100, 115, 135, 143, 160, 162, 190, 210, 212, 213, 219, 225, 227, 251, 263, 268, 279, 334, 342, 343, 348, 350, 360.

Tupper, J. L., Vol. II. 288, 361.

Tuthill, Mrs., Introduction to Beauties of Ruskin, Vol. II. 230.

Twice-Told Tales, Vol. II. 289.

Tytler, Mrs., Vol. I. 77, 176, 245, 305, 337, 341, 356, 373, 375, 378; Vol. II. 34, 37, 49, 66, 83, 98, 116, 140, 179, 216, 294, 314, 334, 337, 347, 367.

Unsere Zeit, Vol. II. 295.

Vapereau, Vol. I. 73; Vol. II. 8, 20, 85, 89, 281.

Vernet, Horace, Vol. I. 291.

Viardot, Louis, Vol. II. 239.

Victor Hugo, Vol. I. 35, 82.

Voyage au Pays des Peintres, Vol. I. 47, 180, 197, 332; Vol. II. 42, 134, 170, 220.

Waagen, Dr., Treasury of Art in Great Britain, Vol. II. 305.

Wallis, H., Vol. II. 120.

Washington Evening Star, Vol. II. 106.

Weir, Prof., Official Report of the American Centennial Exhibition, Vol. I. 12, 17, 56, 62, 64, 94, 98, 101, 116, 138, 139, 148, 174, 192, 203, 227, 245, 253, 260, 275, 276, 286, 295, 296, 300, 303, 313, 322, 335, 347, 357, 361, 363, 370, 375, 377; Vol. II. 12, 30, 54, 100, 105, 111, 117, 142, 164, 174, 195, 207, 210, 222, 247, 252, 256, 278, 292, 301, 314, 328, 350.

Westminster Review, Vol. I. 176.

Wolff, M. Albert, Vol. I. 94.

Wornum's Epochs of Painting, Vol. I. 174, 181, 242; Vol. II. 61, 274, 305.

Yriarte, Charles, Vol. II. 99, 197.

Zeitschrift für bildende Kunst, Vol. I. 46, 49, 70, 191, 217, 251, 287, 355; Vol. II. 6, 69, 88, 110, 137, 145, 193, 212, 246, 313.

Zola, Émile, Vol. II. 89.

## INDEX OF PLACES.

---

### AIX.

Council Chamber, Vol. II. 206.

### ALBANY.

State Capitol, Vol. I. 374.

State Library, Vol. I. 238, 340,  
377.

### ALENÇON.

Museum, Vol. II. 42, 50.

### AMIENS.

Museum, Vol. I. 35, 73 ; Vol. II.  
59.

Palace of Justice, Vol. II. 233.

### ANDOVER.

Phillips Academy, Vol. II. 275.

### ANGERS.

Hospice of St. Marie, Vol. I. 184.

Museum, Vol. I. 184.

### ANNAPOLIS.

Picture at, Vol. II. 348.

### ANTWERP.

Church of St. George, Vol. I. 318.

City of, Vol. II. 311.

Hotel de Ville, Vol. II. 67.

Museum, Vol. I. 89.

### AREZZO.

Cathedral, Vol. I. 57.

### ARRAS.

Cathedral, Vol. I. 187.

### ASSISI.

Church of St. Agnes, Vol. II. 158.

### AVIGNON.

City of, Vol. II. 317.

Museum, Vol. I. 20 ; Vol. II. 317.

Gallery Vernet at, Vol. II. 318.

### AVRANCHES.

Gallery, Vol. II. 50.

### BALTIMORE.

Peabody Institute, Vol. II. 102,  
201, 213.

### BASLE.

Museum, Vol. I. 68 ; Vol. II. 133.

### BERLIN.

Belle-Alliance Platze, Vol. II. 133.

Campo Santo, Vol. I. 157.

Castle Bridge, Vol. I. 66.

Cathedral, Vol. II. 296.

Château, Vol. I. 217.

Hotel de Ville, Vol. I. 353 ; Vol.  
II. 246.

Menagerie, Vol. I. 217.

National Gallery, Vol. I. 3, 4, 6,  
13, 46, 47, 48, 49, 53, 54, 60,  
65, 66, 67, 71, 89, 90, 98, 114,  
115, 125, 157, 172, 178, 191,  
206, 207, 217, 224, 234, 239,  
243, 252, 254, 270, 278, 283,  
284, 287, 288, 289, 292, 293,  
294, 308, 309, 315, 316, 320,  
336, 343, 345, 351, 352, 353,  
354, 360, 364, 370, 372, 376,  
384 ; Vol. II. 3, 4, 9, 17, 18, 19,  
23, 24, 26, 27, 28, 29, 40, 63,  
68, 76, 85, 87, 89, 102, 110,  
112, 113, 114, 124, 133, 143,  
158, 163, 165, 176, 186, 193,  
206, 211, 212, 231, 240, 241,  
242, 243, 244, 246, 248, 255,  
263, 265, 270, 271, 279, 301,  
313, 314, 326, 328, 329, 339,  
342, 355, 356, 358, 359, 372.



- New German Parliament House,  
     Vol. II. 247.  
 New Museum, Vol. I. 308 ; Vol.  
     II. 20, 163, 242, 243.  
 New Theater, Vol. II. 296.  
 Opera House, Vol. I. 353.  
 Querhalle of the National Gal-  
     lery, Vol. I. 243.  
 Rathhaus, Vol. II. 279.  
 Royal Bridge, Vol. II. 246.  
 Royal Museum, Vol. I. 279.  
 Salle des États, Vol. II. 296.  
 University Library, Vol. II. 25.
- BEZIERS.
- Museum, Vol. II. 42.
- BOMBAY.
- Statue of the Prince of Wales,  
         Vol. I. 71.
- BONN.
- Statue at, Vol. I. 324.
- BORDEAUX.
- City of, Vol. II. 302.  
     Museum, Vol. I. 62, 143, 228,  
         343 ; Vol. II. 240, 284.  
     Palace of Justice, Vol. II. 10.  
     Theater, Vol. I. 80.
- BOSTON.
- Art Club, Vol. I. 55, 102, 230,  
         254.  
     Athenæum, Vol. I. 10, 102, 144,  
         170, 204, 306, 371, 382 ; Vol.  
         II. 1, 20, 144, 159.  
     Central Club, Vol. I. 292.  
     City Hall Square, Vol. I. 314.  
     Faneuil Hall, Vol. I. 341.  
     Herald Building, Vol. I. 306.  
     Great Organ, Vol. I. 63.  
     Horticultural Hall, Vol. II. 122.  
     Marine Insurance Company, Vol.  
         II. 39.  
     Museum, Vol. II. 279.  
     Museum of Fine Arts, Vol. I. 21,  
         159, 164, 166, 170, 230, 240 ;  
         Vol. II. 119, 125, 245.
- Music Hall, Vol. I. 63, 170.  
     Public Garden, Vol. II. 277, 334.  
     Public Library, Vol. I. 16, 21,  
         30 ; Vol. II. 122, 191, 367.  
     Shoe and Leather Association,  
         Vol. I. 248, 249.  
     Soldiers' Monument, Vol. II. 122.  
     Somerset Club, Vol. I. 146 ; Vol.  
         II. 262.  
     Trinity Church, Vol. II. 30, 40.  
     Union Club, Vol. I. 146.
- BOULOGNE.
- Museum, Vol. II. 47.  
     Sculptures, Vol. I. 197.
- BRECON.
- Statue of Wellington, Vol. II.  
         288.
- BREMEN.
- Exchange, Vol. II. 8.
- BRESCIA.
- Museum, Vol. I. 250.
- BROOKLYN.
- Mercantile Library, Vol. II. 351.  
     Prospect Park, Vol. II. 81.
- BRUGES.
- Gallery, Vol. I. 208.
- BRUSSELS.
- Church of St. Jacques, Vol. II.  
         188.  
     Hospital of St. John, Vol. I. 288.  
     Hotel de Ville, Vol. I. 267 ; Vol.  
         II. 338.  
     Museum, Vol. I. 328 ; Vol. II.  
         67, 99, 143, 257, 273, 310,  
         315.  
     Royal Theater, Vol. II. 188.  
     Senate Chamber, Vol. I. 280.  
     Wilson Gallery, Vol. I. 205.
- BUFFALO.
- Academy of Fine Arts, Vol. I. 7,  
         61 ; Vol. II. 173.  
     Natural Science Rooms, Vol. II.  
         249.

## CAEN.

Cathedral, Vol. I. 22.

Museum, Vol. I. 241 ; Vol. II. 9.

## CALCUTTA.

Statues at, Vol. I. 71 ; Vol. II. 341.

## CAMBRAI.

Museum, Vol. I. 196.

## CAMBRIDGE, ENGLAND.

Caius College, Vol. II. 336.

Fitzwilliam Museum, Vol. I. 36.

King's College, Vol. I. 24.

Museum, Vol. II. 191.

Pembroke College, Vol. II. 336.

St. Mary's Church, Vol. I. 23.

## CAMBRIDGE, U. S. A.

Harvard Library, Vol. I. 306.

## CARCASSONNE.

Museum, Vol. I. 206.

## CARDIFF.

Statue at, Vol. II. 288.

## CARLISLE.

Cathedral, Vol. I. 4.

Statue of James Steele, Vol. II. 360.

## CARLSRUHE.

Gallery, Vol. II. 63.

Museum, Vol. I. 278.

## CASSEL.

Gallery, Vol. I. 234.

## CASTELLANI.

Church of, Vol. II. 131.

## CELLE.

Monument at, Vol. I. 336.

## CERTALDO.

Picture of Boccaccio, Vol. I. 57.

## CHRISTIANA.

Gallery, Vol. I. 234.

## CHRISTIANSBORG.

Gallery, Vol. I. 57.

## COLMAR.

Monument to Schongauer, Vol. I. 36.

## COLOGNE.

Cathedral, Vol. I. 6 ; Vol. II. 271.

Museum, Vol. I. 53 ; Vol. II. 244, 271, 313.

Statue of Frederick William III., Vol. I. 66.

## CONCORD.

Battle-Ground, Vol. I. 271.

Library, Vol. I. 306.

## CONSTANCE.

Government Buildings, Vol. II. 329.

## COPENHAGEN.

Gallery, Vol. I. 320.

Royal Castle, Vol. II. 10.

## COOKHAM.

Church at, Vol. I. 24.

## CORTE.

Cathedral, Vol. I. 33.

## COURTRAI.

Museum, Vol. II. 22.

## CREFELD.

Hotel de Ville, Vol. II. 8.

## DALECARLIA.

National Monument of Mora, Vol. I. 359.

## DETMOLD.

Monument at, Vol. I. 32.

## DIJON.

Church of St. Peter, Vol. I. 201.

Museum, Vol. I. 1, 113, 206, 301 ; Vol. II. 50, 147.

## DOUAI.

Museum, Vol. I. 134, 158.

## DRESDEN.

Bruhl Terrace, Vol. II. 241.

Court Theater, Vol. I. 360.

Gallery, Vol. II. 198, 357.

Hospital of St. Maternité, Vol. II. 250.

Museum, Vol. II. 249, 326.



- New Theater, Vol. I. 234.  
 Royal Castle, Vol. I. 54.  
 Statue at, Vol. I. 324.
- DUBLIN.  
 Art Union, Vol. I. 82.  
 National Gallery, Vol. I. 266.
- DUNKELD.  
 Cathedral, Vol. II. 269.
- DÜSSELDORF.  
 Art Union, Vol. II. 63.  
 Gallery, Vol. II. 136, 295.  
 Maximilian Church, Vol. II. 250.
- EAGLESWOOD.  
 Art Pottery, Vol. II. 266.
- EDINBURGH.  
 Cathedral of St. Mary's, Vol. II. 247.  
 National Gallery, Vol. I. 9, 98, 136, 218, 224, 355, 378; Vol. II. 41, 166, 171, 271.  
 Royal Scottish Academy, Vol. I. 210.
- ELBERFELD.  
 Council Chamber, Vol. II. 135.
- ERFURT.  
 Hotel de Ville, Vol. II. 9.
- ETON.  
 Statue at, Vol. II. 341.
- FAENZA.  
 Picture at, Vol. II. 123.
- FEURS.  
 Church of, Vol. I. 74.
- FLORENCE.  
 Cathedral, Vol. II. 163.  
 Church of San Lorenzo, Vol. I. 56, 247.  
 Gallery of Modern Paintings, Vol. I. 124; Vol. II. 140, 186, 308.  
 Iconographic Gallery, Vol. I. 60.  
 Loggia dei Lanzi, Vol. I. 250.  
 Medici Chapel, Vol. I. 56.
- Museum of San Marco, Vol. I. 39.  
 Palace of Mme. Favart, Vol. I. 283.  
 Palazzo Vecchio, Vol. II. 168.  
 Piazza Santa Croce, Vol. II. 168.  
 Pitti Gallery, Vol. I. 37, 60, 223, 226.  
 Pitti Palace, Vol. I. 56.  
 San Donato Gallery, Vol. I. 279.  
 Santa Croce, Church of, Vol. I. 226, 247; Vol. II. 234, 312.  
 Villa Oppenheim, Vol. II. 181, 250.
- FONTAINEBLEAU.  
 Palace of, Vol. I. 134; Vol. II. 50.
- FOTH.  
 Church of, Vol. I. 64.
- FRANKFORT.  
 Imperial Hall, Vol. II. 271.  
 Museum, Vol. II. 67, 177.  
 Staedel Institute, Vol. II. 158, 237.
- GENEVA.  
 Museum, Vol. I. 206.  
 Town Council of, Vol. II. 314.
- GENOA.  
 Hospitals, Vol. II. 214, 312.
- GERA.  
 Soldiers' Monument, Vol. II. 246.
- GHENT.  
 Museum, Vol. I. 82, 320; Vol. II. 67.
- GLASGOW.  
 Art Union, Vol. II. 364.  
 Cathedral, Vol. I. 352; Vol. II. 269.  
 Statue of the Queen, Vol. II. 94.  
 University, Vol. II. 247.
- GLEIWITZ.  
 Monument at, Vol. I. 336.

GOTHA.

Museum, Vol. I. 292.

GRAFENEGG.

Castle, Vol. II. 184.

GRENOBLE.

Gallery, Vol. I. 341.

Museum, Vol. I. 134.

GRIEFSWALD.

University, Vol. I. 5.

GROPELLO.

Statue at, Vol. II. 97.

GROSS-GMEHLEN.

Church at, Vol. II. 342.

HAARLEM.

Museum, Vol. II. 113, 144.

HAGUE, THE.

Museum, Vol. I. 82; Vol. II. 143.

HAL.

Monument at, Vol. I. 303.

HAMBURG.

Church of St. Nicolas, Vol. II. 250.

Museum, Vol. I. 287; Vol. II. 253.

HANTHEM.

Church at, Vol. I. 288.

HARRISBURG.

Capitol at, Vol. II. 225.

HARTFORD.

Bushnell Park, Vol. I. 37.

Clark Family Monument, Vol. I. 37.

Colonel Colt, Monument to, Vol. II. 218.

New Capitol, Vol. I. 386; Vol. II. 219.

Wadsworth Gallery, Vol. I. 36, 144.

HAVERHILL.

Public Library, Vol. II. 191.

HAVRE.

Museum, Vol. II. 42, 132.

HINGHAM.

Monument at, Vol. I. 306.

KÖNIGSBERG.

Museum, Vol. I. 89, 172; Vol. II. 244.

Town Gallery, Vol. I. 172.

University, Vol. I. 308; Vol. II. 241.

KÖNIGSBRUNN.

Church at, Vol. II. 329.

KREUZBERG.

Monument at, Vol. II. 296.

LANGRES.

Museum, Vol. I. 76, 158.

LAON.

Church of Notre Dame, Vol. I. 71.

LAUSANNE.

Museum, Vol. I. 206, 302.

LEGHORN.

Church of the Soccorso, Vol. I. 199; Vol. II. 186.

Statue at, Vol. II. 192.

LEIPSIC.

Museum, Vol. I. 5, 50, 54, 60, 106, 114, 191, 239, 283, 284, 289, 318, 324, 351, 352; Vol. II. 7, 26, 69, 76, 186, 193, 194, 206, 222, 240, 243, 244, 246, 248, 263, 267, 284, 304, 326, 328, 339, 358.

Roman House at, Vol. II. 358.

LEMBERG.

Hotel des Invalides, Vol. I. 303.

LEXINGTON.

Town Hall, Vol. I. 306.

LICHFIELD.

Cathedral, Vol. II. 260.

LICHTENSTEIN.

Church, Vol. II. 342.

LICHTERFELDE.

Cadet House, Vol. II. 178.



## LIÈGE.

Museum, Vol. I. 279.

## LILLE.

Museum or Gallery, Vol. I. 40,  
62, 75, 226, 359 ; Vol. II. 47,  
53, 147, 240.

## LIMERICK.

Roman Catholic Cathedral, Vol. I.  
331.

## LISBON.

Royal Palace, Vol. I. 217.

## LIVERPOOL.

Gallery, Vol. II. 250.  
Lime Street Station Hotel, Vol.  
II. 336.  
Royal Exchange, Vol. II. 361.  
St. George's Hall, Vol. I. 4 ; Vol.  
II. 287.

## LONDON.

Albert Hall, Vol. I. 23.  
Albert Memorial, Vol. I. 24, 50,  
259 ; Vol. II. 287, 341.  
Art Union, Vol. II. 165.  
Battersea Park, Vol. II. 171.  
Buckingham Palace, Vol. I. 231,  
316 ; Vol. II. 171.  
Charing Cross Hotel, Vol. I. 36.  
City Club, Vol. I. 331.  
Covent Garden Theater, Vol. I. 36.  
Crystal Palace, Vol. II. 94, 361.  
Dudley Gallery, Vol. I. 169, 246,  
247 ; Vol. II. 17, 321.  
Euston Square Railway Terminus,  
Vol. I. 331.  
Exchange, Vol. II. 76.  
Fine Art Society, Vol. II. 292.  
Foreign Office, Vol. I. 50.  
Garrick Club, Vol. I. 140.  
Goldsmith's Hall, Vol. I. 330.  
Greenwich Hospital, Vol. I. 49 ;  
Vol. II. 82, 287.  
Grosvenor Gallery, Vol. I. 169,  
326 ; Vol. II. 17, 125, 147,  
269, 337.

Guildhall, Vol. I. 50, 229 ; Vol.  
II. 359.

House of Commons, Vol. II. 333.

House of Lords, Vol. I. 365 ; Vol.  
II. 287.

Houses of Parliament, Vol. I. 23,  
50, 154, 230, 232, 257, 365 ;  
Vol. II. 82, 83, 95, 139, 337.

India House, Vol. II. 341.

International Exhibition Build-  
ings, Vol. I. 266.

Lincoln's Inn, Vol. I. 331 ; Vol.  
II. 337.

Lloyd's, Vol. II. 76.

Mansion House, Vol. I. 228, 229,  
271.

Marine Gallery, Vol. I. 55.

Middle Temple, Vol. I. 228.

National Gallery, Vol. I. 36, 83,  
141, 152, 154, 231, 233, 236,  
241, 269, 274, 303, 324, 351,  
365 ; Vol. II. 14, 15, 32, 33,  
35, 36, 48, 61, 69, 71, 83, 137,  
155, 180, 202, 216, 268, 304,  
308, 333, 340, 352, 353, 358.

Royal Academy, Vol. I. 139, 194,  
209, 234 ; Vol. II. 54.

South Kensington Museum, Vol. I.  
266 ; Vol. II. 36, 207, 288, 336.

St. James' Hall, Piccadilly, Vol.  
II. 15.

St. Katherine's Docks, Vol. I. 330.

St. Paul's Cathedral, Vol. I. 49 ;  
Vol. II. 95, 272, 287, 360.

Temple Church, Vol. II. 260.

Temple Hall, Vol. I. 24.

University, Vol. I. 229 ; Vol. II.  
171.

Victoria Park, Vol. II. 171.

Westminster Abbey, Vol. I. 4,  
23, 49 ; Vol. II. 95, 287, 361.

Westminster Hall, Vol. I. 365 ;  
Vol. II. 285.

Westminster Palace, Vol. II. 285,  
337.

## LOUVAIN.

Museum, Vol. II. 99.

## LOUISVILLE.

Statue at, Vol. I. 333.

## LYNN.

Soldiers' Monument, Vol. I. 2.

## LYONS.

Museum, Vol. I. 60, 74.

## MADRID.

Museum, Vol. I. 124.

## MAGDEBOURG.

Church of St. Jacques, Vol. II. 270.

Francke Monument, Vol. I. 66.

## MANCHESTER.

Assize Courts, Vol. II. 336.

Owens College, Vol. II. 336.

Salford Gaol, Vol. II. 336.

Statue of Sir Robert Peel, Vol. II. 95.

## MARIENBURG.

Castle, Vol. II. 25.

Statue of Duke Albert, Vol. I. 66.

## MARIENWERDER.

Cathedral, Vol. II. 186.

## MARSEILLES.

Cathedral, Vol. I. 221.

Museum, Vol. I. 158, 196, 328, 330; Vol. II. 179, 196, 264.

## MEISSEN.

Church, Vol. I. 370.

Royal Castle, Vol. I. 234.

## METZ.

Museum, Vol. I. 158.

Rabbinical School, Vol. I. 71.

## MILAN.

Piazza San Sepolero, Vol. I. 162.

Theater of La Scala, Vol. II. 278.

## MONS.

Museum, Vol. I. 82.

## MONTAUBAN.

Cathedral, Vol. I. 381.

Museum, Vol. I. 301.

## MONTPELIER.

Statue at, Vol. II. 106.

## MONTPELLIER.

Museum, Vol. I. 58.

Promenade, Vol. I. 25.

## MONTREAL.

Victoria Square, Vol. II. 359.

## MOSCOW.

Peter-Paul Church, Vol. II. 329.

## MULHOUSE.

Museum, Vol. I. 301.

## MUNICH.

Basilica of St. Boniface, Vol. I. 352.

Church of Maria Hilf, Vol. I. 352.

Church of St. Ludwig, Vol. I. 157.

Glyptothek, Vol. I. 157, 206; Vol. II. 76.

Königsbau, Vol. I. 207.

Maximilianeum, Vol. I. 319; Vol. II. 182, 221.

Museum, Vol. II. 29, 193, 242, 244.

New Residence, Vol. I. 260.

Niebelungen, Grand Hall of, Vol. II. 7.

Niederwald, National Monument at, Vol. II. 241.

Pinakothek, Vol. I. 2, 157, 278, 337; Vol. II. 53, 182, 207.

## MÜNSTER.

Cathedral, Vol. I. 3.

Church of St. Ægidius, Vol. II. 271.

## NANTES.

Museum, Vol. I. 40, 90, 184.

## NAPLES.

Chapel Royal, Vol. I. 132.



- Church of St. Severo, Vol. I. 126, 127.  
 Conservatorio, Vol. I. 22.
- NARBONNE.  
 Museum, Vol. I. 97.
- NEVERS.  
 Grand Place of, Vol. II. 59.  
 Museum, Vol. I. 330.
- NEUCHÂTEL.  
 Museum, Vol. I. 299.
- NEUSS.  
 Old Church, Vol. I. 157.
- NEVERS.  
 Museum of, Vol. I. 330.
- NEWCASTLE-ON-TYNE.  
 Statue at, Vol. II. 76.
- NEW ORLEANS.  
 Statue at, Vol. I. 332.
- NEWPORT.  
 Statue at, Vol. II. 334.
- NEW YORK.  
 Apollo Association, Vol. II. 348.  
 Arcadian Club, Vol. I. 369.  
 Art Union Gallery, Vol. II. 21, 46.  
 Astor Library, Vol. II. 135.  
 Bar Association, Vol. I. 330 ; Vol. II. 125.  
 Belmont Gallery, Vol. I. 61, 78, 192, 296 ; Vol. II. 111.  
 Booth's Theater, Vol. I. 306.  
 Central Park, Vol. I. 30, 170, 251 ; Vol. II. 2, 81, 291, 334.  
 Century Club, Vol. I. 64 ; Vol. II. 21, 47, 96, 349.  
 City Hall, Vol. I. 238, 354, 377, 382 ; Vol. II. 99, 125, 159, 189, 279, 349.  
 Greenwood Cemetery, Vol. I. 100 ; Vol. II. 242.  
 Historical Society, Vol. I. 26, 144, 377 ; Vol. II. 1, 134, 159, 168, 289, 330.  
 Law Library, Vol. II. 81.
- Lenox Library, Vol. I. 376 ; Vol. II. 189.  
 Lotus Club, Vol. II. 278.  
 Metropolitan Museum, Vol. I. 151, 170 ; Vol. II. 312, 349.  
 National Academy, Vol. I. 56, 78, 137, 149, 180, 183, 233, 238, 266, 286, 309, 321, 327 ; Vol. II. 10, 45, 46, 96, 134, 145, 153, 343.  
 Old Düsseldorf Gallery, Vol. I. 337 ; Vol. II. 193.  
 Palette Club, Vol. II. 309.  
 St. Luke's Hospital, Vol. I. 55, 377.  
 Trinity Church, Vol. I. 365, 371 ; Vol. II. 230.  
 University, Vol. I. 377 ; Vol. II. 289.  
 Union League Club, Vol. I. 377 ; Vol. II. 101, 247, 275, 335.
- NÎMES.  
 Vol. I. 60.
- NIORT.  
 Vol. I. 76.
- NONNENWERT.  
 Church of, Vol. II. 176.
- NUREMBERG.  
 Madonna of, Vol. I. 5.
- NYMPTSCH.  
 Church of, Vol. I. 49.
- ORLEANS.  
 Museum, Vol. I. 20.  
 Statue at, Vol. I. 220.
- ORVIETO.  
 Cathedral, Vol. I. 33.
- OSBORNE.  
 Vol. I. 17, 137, 231 ; Vol. II. 169.
- OSNABRÜCK.  
 Cathedral, Vol. I. 217.
- OXFORD.  
 Baliol College, Vol. II. 336.  
 Bodleian Library, Vol. II. 176.

Martyrs' Monument, Vol. II. 341.  
 New Museum, Vol. II. 139.  
 Trinity College, Vol. II. 341.

PARIS.

Arc de Triomphe, Vol. I. 77, 240 ;  
 Vol. II. 94.  
 Avenue de l'Observatoire, Vol.  
 II. 172.  
 Bank of France, Vol. II. 289.  
 Barrière du Trône, Vol. II. 154.  
 Bourse, the, Vol. I. 228.  
 Calcographie (the Louvre), Vol.  
 I. 114, 268 ; Vol. II. 282.  
 Cemetery du Nord, Vol. I. 303.  
 Chamber of the Council of State,  
 Vol. I. 222.  
 Chamber of Deputies, Vol. I.  
 201, 223.  
 Chamber of Notaries, Vol. I. 163.  
 Chamber of Peers, Vol. I. 182.  
 Champs Élysées, Vol. I. 201, 228.  
 Chapel of All Saints, Vol. I. 352.  
 Chapel des Baptêmes in l'Église  
 de la Trinité, Vol. I. 268.  
 Chapel of the Madeleine, Vol. I.  
 143.  
 Chapel of St. François de Sales,  
 Vol. I. 353.  
 Chapel of St. Geneviève, Vol. I.  
 203.  
 Chapel of St. Joseph at St. Sul-  
 pice, Vol. II. 34.  
 Chapel of St. Sulpice, Vol. II. 298.  
 Chatelet, Theater of, Vol. I. 134.  
 Church of Blancs-Manteaux, Vol.  
 I. 301.  
 Church of the Madeleine, Vol. I.  
 77, 163, 228, 241 ; Vol. II. 57,  
 87, 94, 253, 301.  
 Church of Notre Dame des  
 Champs, Vol. II. 42.  
 Church of Notre Dame de Clig-  
 nancourt, Vol. I. 222.  
 Church of Notre Dame de Lorette,  
 Vol. I. 203, 228.

Church of Notre Dame de Paris,  
 Vol. I. 343.  
 Church of the Sarbonne, Vol. II.  
 243, 298.  
 Church of St. Ambrose, Vol. II. 73.  
 Church of St. Augustin, Vol. I.  
 31, 74, 316 ; Vol. II. 18, 51, 59.  
 Church of St. Bernard, Vol. I.  
 184.  
 Church of St. Clothilde, Vol. I.  
 80, 319 ; Vol. II. 51, 52.  
 Church of St. Denis-du-Saint-  
 Sacrement, Vol. I. 188, 243 ;  
 Vol. II. 172.  
 Church of St. Étienne-du-Mont,  
 Vol. I. 220, 258, 292 ; Vol. II.  
 39.  
 Church of St. Eustache, Vol. I.  
 31, 166, 196.  
 Church of St. Geneviève, Vol. I.  
 271 ; Vol. II. 196.  
 Church of St. Germain-l'Auxer-  
 rois, Vol. I. 31, 163, 297 ; Vol.  
 II. 18, 57.  
 Church of St. Germain-des-Près,  
 Vol. I. 31, 158, 257.  
 Church of St. Gervais, Vol. I.  
 297, 343 ; Vol. II. 10.  
 Church of St. Jean, Vol. II. 57.  
 Church of St. Joseph, Vol. I. 197.  
 Church of St. Louis, Vol. II. 52.  
 Church of St. Louis d'Antin,  
 Vol. I. 222, 301.  
 Church of St. Louis-en-l'Île, Vol.  
 II. 52.  
 Church of St. Marguerite, Vol. I.  
 258, 302.  
 Church of St. Martin des Champs,  
 Vol. I. 290.  
 Church of St. Merri, Vol. I. 187,  
 297 ; Vol. II. 52, 57.  
 Church of St. Nicolas des Champs,  
 Vol. I. 143 ; Vol. II. 114.  
 Church of St. Nicolas du Char-  
 donnet, Vol. I. 201.



- Church of St. Pierre du Gros  
Caillou, Vol. I. 201.
- Church of St. Protais, Vol. I. 297.
- Church of St. Séverin, Vol. I.  
31, 257, 258, 290; Vol. II. 210,  
211.
- Church of St. Sulpice, Vol. I. 217,  
353; Vol. II. 51, 58.
- Church of St. Thomas Aquinas,  
Vol. I. 58, 317.
- Church of St. Vincent de Paul,  
Vol. I. 257; Vol. II. 181.
- Church of the Trinity, Vol. I. 31,  
97, 251; Vol. II. 41, 47, 65,  
73.
- Column of the Place Vendôme,  
Vol. I. 37, 223.
- Column of July, Vol. I. 221.
- Court of Cassation, Vol. I. 221.
- École des Beaux-Arts, Vol. I. 223,  
381.
- Élysée, the, Vol. I. 129, 206;  
Vol. II. 34.
- Exposition, 1878, Vol. I. 1, 22,  
23, 24, 25, 28, 33, 39, 42,  
52, 56, 64, 68, 71, 77, 78, 84,  
88, 93, 94, 98, 108, 111, 116,  
117, 124, 127, 137, 142, 148,  
149, 153, 154, 155, 169, 172,  
174, 179, 185, 186, 189, 192,  
197, 209, 219, 222, 233, 234,  
239, 242, 246, 247, 253, 254,  
255, 266, 267, 274, 277, 279,  
280, 287, 288, 290, 294, 298,  
305, 306, 309, 310, 317, 319,  
320, 321, 322, 323, 324, 338,  
345, 347, 348, 350, 358, 362,  
369, 377, 378, 379, 383, 384,  
385; Vol. II. 7, 12, 13, 14, 16,  
17, 18, 19, 22, 25, 29, 31, 47,  
58, 61, 63, 68, 69, 72, 73, 77,  
79, 84, 85, 87, 89, 92, 93, 100,  
104, 105, 110, 113, 114, 116,  
117, 124, 125, 126, 131, 133,  
138, 141, 142, 148, 150, 165,  
166, 170, 171, 175, 179, 182,  
186, 191, 194, 198, 207, 209,  
212, 214, 221, 222, 232, 234,  
235, 237, 242, 243, 248, 253,  
256, 257, 264, 265, 268, 270,  
271, 272, 275, 276, 278, 279,  
282, 284, 285, 291, 292, 299,  
300, 304, 308, 313, 315, 321,  
328, 333, 334, 335, 336, 337,  
350, 352, 354, 355, 360, 363,  
365, 366, 367, 370.
- Fountain of Saint Michel, Vol. I.  
186; Vol. II. 5.
- Fountain of the Théâtre-Fran-  
çais, Vol. I. 284.
- Fountain of Victory, Vol. II. 5.
- Grande Chancellerie of the Le-  
gion of Honor, Vol. I. 237;  
Vol. II. 312.
- Home Department of the Council  
of State, Vol. I. 257.
- Hotel Drouot, Vol. II. 118.
- Hotel des Invalides, Vol. I. 4,  
381; Vol. II. 255.
- Hotel Pereire, Vol. I. 80; Vol.  
II. 226.
- Hotel de Ville, Vol. I. 201, 206,  
243, 258, 381; Vol. II. 34,  
254.
- Louvre Museum, Vol. I. 1, 4, 27,  
31, 38, 39, 70, 77, 163, 182,  
184, 187, 201, 203, 206, 218,  
220, 223, 230, 243, 385; Vol.  
II. 86, 114, 254.
- Louvre, Palace of, Vol. I. 113,  
143, 218, 228, 319, 376, 381;  
Vol. II. 50, 59, 120, 181, 255.
- Luxembourg Gallery, Vol. I. 2,  
3, 8, 12, 15, 20, 35, 38, 40, 45,  
50, 51, 53, 55, 57, 58, 59, 60,  
62, 65, 66, 70, 72, 74, 79, 90,  
91, 92, 112, 113, 126, 129, 134,  
135, 136, 138, 156, 158, 163,  
166, 170, 177, 179, 184, 187,  
188, 193, 196, 198, 200, 201,

203, 212, 218, 219, 220, 223,  
 226, 230, 237, 241, 247, 252,  
 258, 261, 267, 271, 275, 289,  
 290, 292, 297, 300, 301, 302,  
 306, 316, 318, 319, 328, 329,  
 332, 342, 343, 345, 353, 359,  
 372, 384, 385 ; Vol. II. 4, 7,  
 8, 9, 18, 24, 33, 34, 39, 40, 42,  
 45, 47, 49, 50, 52, 53, 57, 58,  
 59, 60, 64, 65, 73, 86, 87, 91,  
 99, 106, 111, 118, 120, 124,  
 130, 134, 136, 142, 154, 157,  
 163, 167, 170, 172, 178, 185,  
 186, 201, 203, 204, 211, 212,  
 215, 221, 226, 228, 230, 245,  
 246, 248, 253, 255, 280, 288,  
 298, 301, 302, 307, 321, 327,  
 339, 361, 370.

Luxembourg Garden, Vol. I. 74,  
 140 ; Vol. II. 86.

Luxembourg Library, Vol. II.  
 254.

Luxembourg Observatory, Vol. I.  
 119.

Maison d'Or, Vol. II. 46.

New Opera, Vol. I. 40, 82, 197,  
 281, 284, 317 ; Vol. II. 121,  
 172, 243.

Palais des Beaux-Arts, Vol. I.  
 197, 301.

Palais des Chambres, Vol. I. 288.

Palais des Corps Legislatifs, Vol.  
 I. 385.

Palais de Justice, Vol. I. 22, 75,  
 131, 221, 223, 228 ; Vol. II.  
 39, 52, 112, 172.

Palais Royal, Vol. I. 228 ; Vol.  
 II. 317.

Palais Trocadero, Vol. I. 197.

Pantheon, Vol. I. 359 ; Vol. II.  
 42, 87, 196.

Pavilion de Rohan, Vol. I. 206.

Pavilion Turgot, Vol. I. 206, 319.

Père-la-Chaise, Vol. I. 223.

Place de Rivoli, Vol. I. 271.

Salle des Séances of the Institute,  
 Vol. I. 223.

Salon of Constantine, Vol. II.  
 318.

Tuileries, Vol. I. 114, 129, 184,  
 187, 196, 197, 376 ; Vol. II.  
 45, 50, 73, 86.

#### PARMA.

Gallery, Vol. II. 97.

#### PAU.

Museum, Vol. I. 134.

#### PESTH.

Museum, Vol. II. 329.

#### PHILADELPHIA.

Academy of Fine Arts, Vol. I. 10 ;  
 Vol. II. 61, 135, 144, 168, 277,  
 279, 339.

Actors' Home, near Philadelphia,  
 Vol. I. 30.

County Jail, Vol. II. 331.

Exposition, Vol. I. 2, 5, 17, 22,  
 24, 28, 29, 30, 32, 36, 39,  
 43, 47, 51, 52, 55, 56, 64, 66,  
 68, 71, 76, 77, 78, 82, 83, 93,  
 94, 95, 98, 100, 101, 102, 107,  
 115, 116, 117, 118, 123, 124,  
 125, 133, 138, 141, 146, 148,  
 149, 151, 152, 156, 158, 167,  
 168, 172, 174, 177, 180, 183,  
 185, 192, 193, 210, 219, 225,  
 226, 227, 231, 232, 238, 240,  
 246, 247, 249, 253, 255, 256,  
 260, 261, 267, 270, 274, 276,  
 278, 280, 283, 287, 289, 290,  
 292, 296, 300, 303, 304, 305,  
 308, 309, 312, 314, 317, 321,  
 323, 324, 328, 330, 332, 335,  
 337, 341, 348, 353, 356, 362,  
 370, 372, 373, 377, 378, 385,  
 386 ; Vol. II. 4, 7, 9, 11, 12,  
 13, 14, 16, 17, 18, 21, 22, 26,  
 27, 29, 30, 31, 34, 38, 44, 56,  
 61, 66, 68, 69, 72, 74, 75, 80,  
 86, 87, 91, 93, 96, 100, 102,



- 103, 105, 110, 111, 112, 114,  
 116, 121, 124, 126, 127, 128,  
 129, 130, 132, 134, 139, 140,  
 144, 147, 148, 149, 150, 151,  
 152, 154, 159, 162, 163, 164,  
 167, 169, 171, 173, 175, 178,  
 185, 191, 192, 194, 195, 202,  
 207, 209, 211, 217, 218, 219,  
 222, 223, 225, 230, 234, 236,  
 237, 239, 240, 247, 251, 252,  
 253, 256, 257, 259, 260, 261,  
 263, 264, 265, 268, 269, 275,  
 277, 278, 279, 281, 282, 284,  
 288, 292, 297, 299, 300, 301,  
 303, 304, 305, 306, 307, 309,  
 310, 312, 313, 315, 320, 321,  
 325, 327, 328, 329, 332, 334,  
 335, 336, 341, 342, 343, 345,  
 353, 355, 363, 372.  
 Fairmount Park, Vol. I. 29.  
 Girard College, Vol. II. 331.  
 Independence Hall, Vol. I. 29 ;  
 Vol. II. 144, 279.  
 Permanent Fine Art Exhibition,  
 Vol. I. 88.  
 Union League Club, Vol. II. 1,  
 144.
- PIEDIGROTTA.  
 Vol. II. 8, 9.
- PISA.  
 Monument, Vol. II. 312.  
 Pietro Leopoldo at, Vol. II. 163.  
 University, Vol. I. 199.
- PISTOIA.  
 Hospital, Vol. II. 307.
- PLYMOUTH.  
 Pilgrims' Monument, Vol. I. 63.
- POITIERS.  
 Hotel de Ville, Vol II. 196.
- PORTE-MAURIZIO.  
 Cathedral, Vol. I. 143.
- PORTLAND.  
 Exchange, Vol. I. 6.
- PRAGUE.  
 University at, Vol. II. 324.
- RATISBON.  
 Cathedral, Vol. I. 6 ; Vol. II.  
 244.
- REMACEN.  
 Churches at, Vol. I. 191, 385 ;  
 Vol. II. 136.
- RHEIMS.  
 Cathedral, Vol. II. 87.  
 Monument at, Vol. I. 319.
- RICHMOND, ENGLAND.  
 Star and Garter, Vol. I. 36.
- ROME.  
 Academy of St. Luke, Vol. I. 5.  
 Art Union, Vol. I. 102.  
 Borghese Palace, Vol. I. 60.  
 Campo Verano, Vol. II. 80, 123.  
 Casa Bartholdi, Vol. I. 157.  
 Church of La Trinità de' Monti,  
 Vol. I. 381.  
 Church of St. Louis des Français,  
 Vol. I. 223.  
 Church of St. Peter's, Vol. II.  
 281.  
 Doria Palace, Vol. II. 123.  
 Quirinal, Vol. I. 22 ; Vol. II. 123.  
 Salon of the French School, Vol.  
 I. 223.  
 Torlonia Palace, Vol. I. 117.  
 Vatican, the, Vol. II. 122.
- ROUEN.  
 Church of Notre Dame de Bon  
 Secours, Vol. II. 45.  
 Museum, Vol. I. 129 ; Vol. II.  
 132, 254.
- SALEM.  
 Normal School, Vol. II. 367.
- SALISBURY, U. S. A.  
 Coffing Memorial Vase, Vol. I.  
 37.

## SAVANNAH.

Convent of the Sacred Heart, Vol.  
I. 212.

## SAVONA.

Basilica of, Vol. I. 143.  
Hospital of, Vol. I. 33.

## SEBASTOPOL.

Monument at, Vol. I. 303.

## SENS.

Cathedral, Vol. II. 87.

## SIENA.

Campo Santo, Vol. II. 235.  
Cathedral, Vol. I. 33 ; Vol. II.  
140, 235.  
Church of the Servites, Vol. I.  
57.  
Fonte Gaia, Vol. II. 235.  
Palazzo Publico, Vol. I. 124.

## SILESIA.

Church at, Vol. II. 198.

## SOLESMES.

Church at, Vol. I. 196.

## SPOLETO.

Cathedral, Vol. II. 89.

## STAGHENO.

Cemetery of, Vol. II. 214.

## STAGLIENO.

Monuments at, Vol. II. 312.

## ST. LOUIS, Mo.

Custom House, Vol. I. 271.  
Forest Park, Vol. II. 81.  
Public Library, Vol. I. 366.

## ST. MALO.

Statue at, Vol. II. 121.

## STOCKHOLM.

Museum, Vol. I. 57, 359 ; Vol.  
II. 197.

## ST. OMER.

Museum, Vol. I. 223.

## ST. PETERSBURG.

Hermitage, Vol. I. 26, 27 ; Vol.  
II. 145.  
St. Isaac's Church, Vol. II. 241.

Winter Palace, Vol. I. 27 ; Vol.  
II. 283.

## ST. QUENTIN.

Churches at, Vol. II. 41.

## STRASBOURG.

Cathedral, Vol. II. 271.  
Museum, Vol. I. 237.

## STUTTGART.

Gallery, Vol. I. 251.

## SWANTON.

Statue at, Vol. II. 174.

## TENBY.

Statue of Prince Consort at, Vol.  
II. 288.

## TERGERNSEE.

Castle of, Vol. II. 225.

## TOULOUSE.

Hotel of, Vol. II. 289.  
Museum, Vol. I. 384 ; Vol. II.  
42.

## TOURNAY.

Cathedral, Vol. I. 279.

## TOURS.

Museum, Vol. II. 47.

## TRIESTE.

Church of Saint-Antoine, Vol. I.  
315.

## TROYES.

Monastery of Visitation at, Vol.  
II. 10.  
Museum, Vol. II. 10, 254, 255.

## TURIN.

Monument to Cavour, Vol. I. 225.  
Royal Chapel, Vol. I. 267.  
Royal Gallery, Vol. I. 273.  
Royal Palace, Vol. I. 22, 27, 338 ;  
Vol. II. 312.

## TWICKENHAM.

Orleans House, Vol. I. 381.

## VALENCE.

Museum, Vol. II. 47.



## VENDÔME.

Museum, Vol. I. 134.

## VENDREUVE.

Château of, Vol. II. 254.

## VERSAILLES.

Gallery, Vol. I. 3, 16, 22, 31, 45,  
50, 51, 65, 138, 143, 163, 182,  
187, 203, 223, 228, 241, 250,  
279, 281, 297, 299, 318, 343,  
384, 385; Vol. II. 4, 33, 39,  
101, 114, 178, 181, 186, 215,  
221, 253, 254, 276, 318, 332.

## VIENNA.

Arsenal at, Vol. I. 303; Vol. II.  
184.

Belvedere Gallery, Vol. I. 65;  
Vol. II. 87.

Belvedere Palace, Vol. I. 267.

Cathedral of, Vol. I. 64.

Exposition, 1873, Vol. I. 22, 33,  
39, 234, 317, 348, 376; Vol.  
II. 2, 19, 58, 125, 165, 177,  
207, 328, 336.

Museum, Vol. I. 64, 117, 315,  
379; Vol. II. 124.

## WARSAW.

Cathedral, Vol. I. 303.

## WASHINGTON.

Capitol at, Vol. I. 100, 131, 171,  
249, 314, 341, 376; Vol. II.  
64, 106, 122, 128, 189, 202,  
218, 255, 331, 334, 339, 342.

Congressional Library, Vol. II.  
331.

Corcoran Gallery, Vol. I. 17, 28,  
38, 78, 89, 92, 112, 119, 135,  
137, 150, 200, 202, 238, 249,

272, 290, 330, 355; Vol. II.  
9, 18, 47, 59, 60, 136, 168, 188,  
189, 194, 231, 238, 245, 314,  
339, 371.

National Museum of Education,  
Vol. II. 267.

Old House of Representatives, v  
Vol. II. 190.

Patent Office, Vol. II. 331.

Post-Office, Vol. II. 331.

Soldiers' Home, Vol. II. 367.

Treasury Building, Vol. II. 331.

War Department, Vol. II. 191.

## WATERLOO.

Church at, Vol. I. 288.

## WATERTOWN.

Keep Monument at, Vol. II. 327.

## WEIMAR.

Castle, Vol. II. 296, 358.

Wieland Hall at, Vol. II. 193.

## WELLBERGEN IN WESTPHALIA.

Church at, Vol. II. 176.

## WEST POINT.

Military Academy, Vol. II. 279,  
348.

## WINDSOR.

Castle at, Vol. I. 17, 71, 98; Vol.  
II. 184, 247, 287.

## WÜRTZBURG.

Kunstverein, Vol. I. 288.

## YORK.

Minster, Vol. II. 260.

## YPRES.

Halls at, Vol. I. 316; Vol. II.  
167.

## GENERAL INDEX.

---

- Abbott, J. G., Vol. I. 123.  
Adams, Abram, Vol. II. 264.  
Adams, Alvin, Vol. II. 113.  
Adams, Mrs. Alvin, Vol. I. 102 ;  
Vol. II. 10.  
Adams, Mr., Vol. II. 32.  
Adams, Fletcher, Vol. II. 297.  
Adams, McGregor, Vol. II. 103.  
Agnew, Messrs., Vol. II. 17.  
Aignette, M., Vol. II. 365.  
Aiken, A., Vol. II. 208.  
Akers, Paul, Vol. I. 102.  
Albert sale, Vol. I. 189.  
Alden, A. C., Vol. II. 342.  
Alford, Lady Marian, Vol. II. 95.  
Amberly, Lord, Vol. II. 297.  
American Art Union, Vol. I. 83.  
Ames, Mrs. Charles, Vol. II. 218.  
Ames, Mrs. Oakes, Vol. II. 139.  
Ames, Mrs. Oliver, Vol. II. 139.  
Ames, Oliver, Vol. II. 10.  
Amherst College, Vol. II. 164, 349.  
André, M., Vol. I. 263.  
André, Mme. Ernest, Vol. I. 204.  
Andrew, Mrs. John A., Vol. I. 306.  
Andrews, W. L., Vol. II. 267.  
Angell, Dr. H. C., Vol. I. 230 ;  
Vol. II. 218.  
Anthony, S. J., Vol. I. 231.  
Appleton, Samuel, Vol. I. 366.  
Appleton, T. G., collection of, Vol.  
I. 56, 94, 102, 103, 190, 254,  
286, 324 ; Vol. II. 100, 122, 157,  
341.  
Appleton, W. S., Vol. II. 255.  
Archer and Pancoast, Vol. II. 335.  
Armada, Vol. II. 289.  
Arnim, Baron Von, Vol. II. 270.  
Arrowsmith, Dr., Vol. II. 1.  
Arthaber sale, Vienna, Vol. I. 284.  
Artists' Fund Society, New York,  
Vol. I. 56, 66.  
Ashburton, Lady, Vol. I. 140, 146 ;  
Vol. II. 297.  
Ashmun, Hon. George, Vol. I. 330.  
Astor, John Jacob, Vol. I. 294,  
384 ; Vol. II. 261, 315.  
Astor, William, Vol. I. 347.  
Attwood, Mrs., Vol. II. 214.  
Aubé, Vol. I. 86.  
Austin, G. W., Vol. I. 43.  
Austria, Emperor of, Vol. II. 29.  
Avery, S. P., Vol. I. 46, 80, 108.  
Avery sale, Vol. I. 370.  
Bacelli, Prof., Vol. II. 123.  
Bacon, Henry C., Vol. II. 250.  
Bailey, N. T., Vol. II. 44, 248.  
Baird, Matthew, Vol. I. 307 ; Vol.  
II. 129, 225.  
Balmoral Castle, statue at, Vol. II.  
287.  
Baker, C., Vol. II. 175.  
Baker, W. S. G., Vol. II. 214, 258.  
Baldwin, Mr., Vol. I. 66.  
Baliol College, Oxford, Vol. II. 336.  
Ball, Elias, Vol. II. 348.  
Bank of France, Paris, Vol. II. 289.



- Barbee, W. R., Vol. I. 33.  
 Baring, Mr. M. P., Vol. II. 199.  
 Barlow, H. N., Vol. I. 102.  
 Barnes, Demas, Vol. I. 306.  
 Bartol, Miss, Vol. II. 153.  
 Bartolony, M., Vol. I. 80.  
 Barye, anecdote of, Vol. I. 38.  
 Batchelder, S., Vol. I. 330.  
 Bates, Martin, Vol. II. 250.  
 Baudry, Paul, Vol. I. 282.  
 Baxter, Charles, Vol. II. 163.  
 Beckwith, Dr. D. H., Vol. II. 345.  
 Beecher, Rev. H. W., Vol. I. 102, 382 ; Vol. II. 1.  
 Bell, Jacob, Vol. II. 155.  
 Bellini, sole portrait of, Vol. I. 22.  
 Bellini, tomb of, Vol. II. 94.  
 Belmont Gallery, Vol. I. 61, 78, 192, 296 ; Vol. II. 111.  
 Belmont sale, Vol. I. 73.  
 Bement, William, Vol. I. 356.  
 Benedict, Judge, Vol. I. 370.  
 Benevieni, Jerome, famous bust of, Vol. I. 39.  
 Bennett, J. G., Vol. I. 94, 210.  
 Bennett, James Gordon, Jr., Vol. I. 192.  
 Bergholz, Mrs., Vol. II. 103.  
 Berry, Duke of, Vol. II. 316.  
 Best, W. J., Vol. II. 254.  
 Bigelow, Horatio, Vol. I. 149.  
 Bird, Mrs. Edward O., Vol. I. 143, 192.  
 Blacas, M. de, Vol. II. 317.  
 Blackie, Dr., Vol. II. 331.  
 Blair, D. C., Vol. I. 369.  
 Bliss, George, Vol. II. 290.  
 Blodgett, D. C., Vol. II. 214.  
 Blodgett sale, New York, Vol. I. 3, 73, 96, 137 ; Vol. II. 209.  
 Blodgett, W. T., Vol. I. 183, 266, 325 ; Vol. II. 247.  
 Bloodgood, John, Vol. II. 144.  
 Blossom, Charles, Vol. II. 281.  
 Blossom, James B., Vol. II. 281.  
 Bolton, Colonel, Vol. I. 172.  
 Bonheur, Raymond, Vol. I. 72.  
 Bonheur, Rosa, school founded by, Vol. I. 72, 74.  
 Bonnat, Vol. II. 56.  
 Bonnel, M., Vol. II. 29.  
 Booth, Edwin, Vol. I. 173, 294, 345.  
 Booth, Miss Mary L., Vol. II. 174.  
 Borghèse, Prince P., Vol. I. 240.  
 Bosio, Baron, Vol. I. 77.  
 Boston Central Club, Vol. I. 292.  
 Boston Shoe and Leather Association, Vol. I. 248, 249.  
 Boston Somerset Club, Vol. I. 146 ; Vol. II. 262.  
 Boston Union Club, Vol. I. 146.  
 Boucicaut, M., Vol. I. 80.  
 Bouilly-Mensdorf, Count of, Vol. II. 244.  
 Bowdoin College Chapel, Vol. II. 40.  
 Bowring, Sir John, Vol. I. 238.  
 Brackett, G. C., Vol. II. 286.  
 Brackett, S. L., Vol. II. 220.  
 Bradford, W. H., Vol. I. 369.  
 Bradley, J. H., Vol. I. 88.  
 Brady, J. R., Vol. II. 248.  
 Brassey, Thomas M. P., Vol. I. 152.  
 Breadalbane, Duke of, Vol. II. 117.  
 Brewer, Gardner, Vol. II. 281.  
 Breyse, M., Vol. I. 158.  
 Brimmer, Martin, Vol. I. 103 ; Vol. II. 119, 297, 313.  
 Bristol, Lord, Vol. I. 117.  
 Brookfield, William, Vol. II. 292.  
 Brooks, Noah, Vol. I. 296.  
 Brooks, Peter S., Vol. I. 146.  
 Brown, J. G., Vol. I. 192.  
 Brown, Walter, Vol. I. 295.  
 Brown, W. E. (Cal.), Vol. I. 56.  
 Browning, Mrs. E. B., Vol. II. 190.  
 Browning, Mr., London, Vol. I. 367.  
 Brownlow, Earl, Vol. II. 95.

- Brunswick, Duke of, monument to,  
     Vol. II. 314.  
 Brussels sale, Vol. II. 273, 323.  
 Bryant, William C., Vol. II. 289.  
 Buchanan, Rev. E. S., Vol. I. 100.  
 Buckingham, Duke of, Vol. II. 264.  
 Bull, Ole, Vol. II. 341.  
 Bullard, Mrs. J., Vol. II. 11.  
 Bullard, Mrs. Laura Curtis, Vol. II.  
     66, 287, 313.  
 Bunce, Miss, Vol. II. 174.  
 Bunce, Oliver B., Vol. I. 369.  
 Burdett-Coutts, Baroness, Vol. I. 2,  
     87, 98, 345 ; Vol. II. 133.  
 Burdick, Dr., Vol. I. 64.  
 Burt, J. M., Vol. II. 288.  
 Bute, Marquis of, Vol. II. 66.  
 Butler, Cyrus, Vol. I. 97 ; Vol. II.  
     104, 163, 254.  
 Butler, Richard, Vol. I. 111, 294,  
     325.  
 Butler, Theron R., collection of,  
     Vol. I. 20, 42, 80, 96, 143, 240,  
     290, 328, 338, 354, 370 ; Vol. II.  
     11, 25, 26, 113, 149, 160, 185,  
     194, 217, 328.  
 Butterfield, William, Vol. II. 251.  
  
 Caird, James, Vol. II. 281.  
 Caius College, Cambridge, Vol. II.  
     336.  
 Caldwell, W. A., Vol. II. 128.  
 Camp, W. A., Vol. I. 128.  
 Careño, Mme. Teresa, Vol. II. 139.  
 Carey, Alice, Vol. I. 64.  
 Carey, H. C., Vol. II. 168.  
 Casilear, J. W., Vol. II. 248.  
 Cassin, Mme. de, Vol. I. 264.  
 Castellani, Count, Vol. II. 240.  
 Castle of Prince Albert of Prussia,  
     Vol. II. 242.  
 Century Club, New York, Vol. I.  
     64 ; Vol. II. 21, 47, 96, 349.  
 Cercle Artistique, Vol. II. 145, 196.  
 Champfleury, M., Vol. II. 50.  
 Champier, Victor, Vol. I. 237.  
 Chandler, John W., Vol. II. 348.  
 Chandos, Marquis of, Vol. II. 264.  
 Chantrey Bequest, Vol. II. 54.  
 Chaplet, M., Vol. I. 85.  
 Charles X., Vol. II. 317.  
 Charles X., Museum of, Vol. II.  
     318.  
 Charles Albert, Vol. I. 273.  
 Charles Theodore, Duke of Bavaria,  
     Vol. II. 225.  
 Chasrel, T., Vol. I. 104.  
 Château of Blois, Vol. II. 7.  
 Château of Compiègne, Vol. I. 217.  
 Château of Heltorf, Vol. II. 135.  
 Château of Meudon, Vol. II. 50.  
 Château of Neuilly, Vol. I. 256.  
 Château of Schönbrunn, Vol. II. 32.  
 Château Reineck, Vol. II. 271.  
 Cheney, Dwight, Vol. I. 128.  
 Cheney, John, Vol. I. 306.  
 Chesneau, Vol. I. 188.  
 Chew, Samuel, Vol. I. 347.  
 Chickering, George, Vol. I. 356.  
 Childs, G. W., Vol. II. 359.  
 Christie's sales, Vol. I. 236, 275 ;  
     Vol. II. 24, 68, 111.  
 Church of Notre Dame de Bon Se-  
     cours, near Rouen, Vol. II. 45.  
 Church of St. Nicolas at Hamburg,  
     Vol. II. 250.  
 Cisco, John J., Vol. II. 11, 75.  
 Civil List, Vol. I. 256, 297 ; Vol.  
     II. 4.  
 Claffin, William, collection of, Vol.  
     I. 63, 102, 130, 373 ; Vol. II. 262.  
 Claghorn Collection, Philadelphia,  
     Vol. I. 63 ; Vol. II. 168, 225.  
 Claghorn, J. Raymond, Vol. II. 81.  
 Clark, Edward, Vol. I. 66.  
 Clark, J. H., Vol. II. 345.  
 Clark, Miss Jane, Vol. I. 231.  
 Clark, Mr., New York, Vol. I. 292.  
 Clark, Rev. E. L., New York, Vol.  
     II. 341.



- Clarke, H., Vol. II. 1.  
 Clarke, Mr., of New York, Vol. II. 2.  
 Clarke, William J., Vol. I. 171.  
 Clarke, William J., Jr., Vol. II. 217.  
 Claymont, Lady, Vol. I. 102.  
 Clement, Dr. G. C., Vol. II. 176.  
 Clement, J. H., Vol. I. 52.  
 Cléophas, Mr., Vol. I. 158.  
 Cleveland, Duke of, Vol. II. 189.  
 Clift, S., Vol. II. 280.  
 Coale, G. B., Vol. II. 102.  
 Cochran, Dr. D. G., Vol. II. 72.  
 Cochrane, Alexander, Vol. II. 153.  
 Colgate, Mr., Vol. I. 340 ; Vol. II. 198.  
 Colman, Samuel, Vol. II. 236.  
 Colonne de Juillet, Paris, Vol. I. 223.  
 Colt, Colonel, monument to, Vol. II. 218.  
 Colt, Mrs., Vol. I. 137.  
 Colton, D. D., Vol. I. 111.  
 Colyer, Vincent, Vol. I. 144.  
 Conder, F. R., Vol. II. 229.  
 Confederate States, Seal of, Vol. I. 259.  
 Congressional Library at Washington, Vol. II. 331.  
 Constantine, Salon of, Paris, Vol. II. 318.  
 Convent of the Sacred Heart, Savannah, Vol. I. 212.  
 Cook, Edward, Vol. II. 153.  
 Cook, Mr., New York, Vol. I. 325.  
 Cooke, Jay, Vol. I. 92 ; Vol. II. 264, 310.  
 Cooper, A. R., Vol. I. 56.  
 Cooper, H. P., Vol. I. 64, 192 ; Vol. II. 164, 254, 288.  
 Corcoran Gallery, Washington, Vol. I. 17, 28, 38, 78, 89, 92, 112, 119, 135, 137, 150, 200, 202, 238, 249, 272, 290, 330, 355 ; Vol. II. 9, 18, 47, 59, 60, 136, 168, 188, 189, 194, 231, 238, 245, 314, 339, 371.  
 Corkhill, Colonel, Vol. I. 248.  
 Cottier & Co., New York, Vol. I. 288.  
 Cottier sale, Vol. II. 40, 89, 93, 100.  
 Cottrell sale, London, Vol. II. 188.  
 Cowles, Edwin, Vol. I. 242.  
 Cozzens, A. M., Vol. I. 144 ; Vol. II. 21, 350.  
 Cracroft, Bernard, Vol. I. 375.  
 Cradle presented to the Prince Imperial, Vol. I. 31.  
 Creswick, T. R., R. A., Vol. I. 18 ; Vol. II. 132.  
 Crocker, Charles, Vol. I. 356.  
 Crocker Gallery, Vol. I. 111.  
 Crocker, T. D., Vol. I. 242.  
 Crosby, W. H., Vol. I. 61.  
 Cruikshank Collection, Vol. II. 216.  
 Cutting, Francis, Vol. II. 144.  
 Dahlgreen, the banker (Gothenburg), Vol. I. 224.  
 Dalhousie, Earl of, Vol. I. 234.  
 Daly, Judge, Vol. I. 111.  
 Dalzell, John, Vol. II. 43.  
 D'Aubigny, Mr. (New York), Vol. II. 11.  
 Davis, James, Vol. I. 159.  
 Davis, Morris, Vol. I. 277.  
 Davis, William H., Vol. II. 291.  
 Day, Dr., Vol. I. 55.  
 Day, F. O., Vol. II. 149.  
 De Forest, Henry G., Vol. II. 105, 162.  
 Delano, Edward, Vol. I. 296.  
 Delaplanche, Vol. I. 86.  
 Delessert sale, Vol. I. 197.  
 Demidoff Collection, Vol. II. 107, 109.  
 Demidoff, Prince, Vol. I. 37, 80.  
 Demidoff sale, Vol. I. 90 ; Vol. II. 189, 226.  
 De Mount, Mrs., Vol. I. 67.  
 Denny, John F., Vol. I. 325.

- Denon, M., Vol. I. 37.  
 Derby, H. W., Vol. II. 115, 343.  
 De Tretaigne sale, Vol. I. 113.  
 Devonshire, Duchess of, Vol. I. 5.  
 Devonshire, Duke of, Vol. I. 37 ;  
     Vol. II. 345.  
 De Wolf, Mr., Vol. I. 128.  
 Dickens, Charles, collection of, Vol.  
     II. 268.  
 Dinsmore, Mr., Vol. II. 264.  
 Diorama Montesquieu, Vol. I. 371.  
 Ditson, Oliver, Vol. II. 10.  
 Divatlap, Vol. I. 33.  
 Dix, Morgan, Vol. I. 168.  
 Dix, Mrs., Boston, Vol. II. 325.  
 Dodge, William E., Vol. I. 382 ;  
     Vol. II. 248.  
 Dodge, William E., Jr., Vol. II.  
     248.  
 Dolan, Thomas, Vol. II. 225.  
 Dole, J. H., Vol. II. 251.  
 Donelly, Edward G., Vol. II. 102.  
 Donizetti, tomb of, Vol. II. 314.  
 Dorman, E. E., Vol. II. 173.  
 Dorr, Charles H., Vol. I. 286.  
 Douglas, James, Vol. II. 219.  
 Douglas Monument, Vol. II. 327.  
 Douglas, William P., Vol. II. 261.  
 Draper, Dr. W. H., Vol. I. 369.  
 Drasche, Princess, Vol. II. 27.  
 Drexel, A. J., Vol. II. 25.  
 Drexel, James W., Vol. II. 345.  
 Drexel, Mr., Vol. II. 129.  
 Dreyfus Collection, Vol. II. 177.  
 Dudley, Earl, Vol. II. 189.  
 Dudley Gallery, London, Vol. I.  
     169, 246, 247 ; Vol. II. 17, 321.  
 Duff, John, Vol. I. 32, 373.  
 Dufferin, Earl, Vol. I. 84 ; Vol. II.  
     14, 359.  
 Duke d'Aumale, Vol. I. 195.  
 Duke de Morny, Vol. II. 370.  
 Duke of Bavaria, Vol. II. 225.  
 Duke of Cleveland, Vol. II. 189.  
 Duke of Edinburgh, Vol. I. 95.  
 Duke of Marlborough, Vol. I. 153.  
 Duke of Orleans, Vol. I. 158, 194.  
 Dumas (fils), A., Vol. I. 135.  
 Dun, R. G., Vol. I. 1 ; Vol. II. 254.  
 Duncan, J., Vol. I. 152.  
 Dunraven, Earl of, Vol. I. 61.  
 Duran, Carolus, Vol. II. 192.  
 Durfee, B. M. C., Vol. I. 52.  
 Durfee, Mr., Fall River, Vol. II. 20.  
 Dutcher, Mr., Vol. II. 131.  
 Dwight, George, Jr., Vol. II. 252.  
 Eagleswood Art Pottery, Vol. II.  
     266.  
 Eden sale, Vol. I. 331.  
 Edinburgh Free Presbytery, Vol. I.  
     355.  
 Edwards, Anthony & Co., Vol. II.  
     349.  
 Eggers, M., Vol. II. 29.  
 Egypt, Khedive of, Vol. I. 208 ;  
     Vol. II. 308.  
 Elementary Perspective, Vol. II.  
     293.  
 Elliot, Colonel, Vol. II. 156.  
 Elliott, C. L., Vol. I. 321.  
 Elliott, L. A., Vol. I. 123.  
 Ellesmere, Earl of, Vol. I. 246, 296,  
     301.  
 Elting, Robert, Vol. I. 248.  
 Elton, Mrs. John P., Vol. II. 11.  
 Emperor Napoleon III., Vol. I. 153,  
     158, 208 ; Vol. II. 10, 107, 195,  
     242, 314.  
 Emperor of Austria, Vol. II. 29, 184.  
 Emperor of Brazil, Vol. I. 208.  
 Emperor of Germany, Vol. I. 117,  
     254 ; Vol. II. 119, 182, 270.  
 Emperor of Russia, Vol. I. 222 ;  
     Vol. II. 187.  
 Empress Eugénie, Vol. I. 73, 329,  
     342 ; Vol. II. 352.  
 Empress of Russia, Vol. I. 217.  
 Empress of Russia, portrait of, by  
     Vernet, Vol. II. 316.



- Erhardt, Col. Joel B., Vol. II. 248.  
 Erskine, John, Vol. I. 358 ; Vol. II. 190.  
 Essex County Bar, Vol. I. 373.  
 Evarts, William M., Vol. I. 369.  
 Everett, Edward, Vol. I. 314.  
 Everett, Mrs. E. B., Vol. II. 367.  
 Eyriès, M. Gustave, Vol. II. 254.
- Fairbanks, Governor, of Vermont, Vol. I. 102, 325 ; Vol. II. 131.  
 Fairchild, Mrs. Charles, Vol. II. 265.  
 Falconer, J. M., Vol. I. 144, 309 ; Vol. II. 134.  
 Falshaw, Sir James, Vol. I. 234.  
 Farnham, Dr. H. P., Vol. II. 150, 286.  
 Farragut, Loyall, Vol. II. 248.  
 Farrobo, Count of, Vol. I. 260.  
 Farwell, Hon. Charles, Vol. II. 164.  
 Faulkner, F. A., Vol. II. 287.  
 Faull, John A., Vol. I. 357.  
 Faure sale, Vol. II. 118.  
 Fawsett, Godfrey, Vol. II. 44.  
 Fay, R. S., Vol. II. 169.  
 Fenno, Isaac, Vol. I. 306.  
 Ferdinand I., Vol. I. 267.  
 Ferdinand II., Vol. II. 89.  
 Fernandina, Conde de, Vol. I. 143.  
 Ferrin (fils), E., Vol. I. 271.  
 Field, Benjamin H., Vol. I. 227.  
 Field, David Dudley, Vol. II. 250.  
 Fields, James T., Vol. II. 227.  
 Fields, Osgood & Co., Vol. I. 19.  
 Fish, Hamilton, Vol. I. 170 ; Vol. II. 161.  
 Fitzgerald, Mr., Vol. I. 92.  
 Fitzwilliam Museum, Cambridge, Eng., Vol. I. 36.  
 Flagg, Augustus, Vol. I. 103.  
 Flagg, Thomas J., Vol. II. 218.  
 Flower, Mrs. P., Vol. II.  
 Fodor, M., Vol. I. 77.
- Forbes, James Staats, Vol. II. 282.  
 Forbes sale, Vol. I. 91, 385 ; Vol. II. 24.  
 Force, John C., Vol. II. 145, 281.  
 Foster, Birket, Vol. II. 13.  
 Foster, C. O., Vol. II. 250.  
 Foster, John, Vol. II. 218.  
 Fould, M., Vol. II. 67.  
 Fould sale, Paris, Vol. I. 195.  
 French, Hon. E. B., Vol. I. 249.  
 French, S. L., Vol. II. 10.  
 Frith, W. P., R. A., Vol. II. 178.  
 Frodsham, Mrs., Vol. II. 103.  
 Frothingham, A. R., Vol. II. 351.
- Gallery of Bruges, Vol. I. 208.  
 Gallery of Capo di Monte, Vol. II. 131.  
 Gallery of Grenoble, Vol. I. 341.  
 Gallery of Modern Paintings, Florence, Vol. I. 124 ; Vol. II. 140, 186, 308.  
 Gallery of the Trianon, Vol. I. 188.  
 Gallery Vernet, at Avignon, Vol. II. 318.  
 Gandy, Shepherd, Vol. I. 78 ; Vol. II. 21.  
 Garner, W. T., Vol. II. 254.  
 Garrett, J. W., Vol. I. 346.  
 Garrick Club, London, Vol. I. 140.  
 Gavet, M., Vol. II. 118.  
 George IV., Vol. II. 137.  
 Gerrard, Mrs. William H., Vol. II. 11.  
 Gibbs, Maj. Theodore, Vol. I. 173, 192.  
 Gibson, Mr., Vol. II. 240.  
 Gibson, Mrs., Vol. II. 290.  
 Gillott sale, Vol. I. 241, 272.  
 Gilsey, Mr. Henry, Vol. II. 153.  
 Girard College, Vol. II. 331.  
 Girard, M., hotel of, Vol. I. 237.  
 Gladstone, Mr., Vol. I. 293 ; Vol. II. 139.  
 Gladstone, statue of, Vol. I. 4.

Glasgow Fine Art Loan Exhibition,  
Vol. I. 25, 135 ; Vol. II. 55.  
Goddard, William, Vol. I. 294.  
Godwin, Edward W., Vol. II. 272.  
Godwin, Parke, Vol. II. 102, 331.  
Goldthwaite, Joel, Vol. I. 271.  
Goodrich, F., Vol. I. 255.  
Gordon, Robert, Vol. I. 101, 247,  
248, 294, 295 ; Vol. II. 86, 104,  
117, 335.  
Gorfoukel, M., Vol. I. 75.  
Goupil, Vol. I. 264, 302.  
Government buildings at Constance,  
Vol. II. 329.  
Gradinger, Mme. de, Vol. II. 73.  
Graham, J. L., Jr., Vol. I. 56.  
Grand Duchess Maria of Russia,  
Vol. I. 82, 106.  
Grand Duke of Carlsruhe, Vol. I.  
251.  
Grand Duke Wladimir Aleksandro-  
witsch, Vol. I. 222.  
Grant, Mr., of Foxburg, Pa., Vol.  
II. 345.  
Graves, Robert, Vol. II. 127.  
Gray, Bryce, Vol. II. 164.  
Gray, David, Vol. II. 249.  
Gray, John A. C., Vol. I. 340.  
Green, Mrs. John C., Vol. II. 297.  
Green, W. S., Vol. I. 146.  
Greene, Copley, Vol. II. 102.  
Greene, Gen. Colton, Vol. I. 321.  
Gregory, Charles E., Vol. I. 347.  
Groesbeck, William S., Vol. II. 282.  
Grosbeck, David, Vol. II. 278.  
Grosvenor Gallery, Vol. I. 169, 326 ;  
Vol. II. 17, 125, 147, 269, 337.  
Gsell sale, Vol. I. 166.  
Guichard, M. J., Vol. I. 57.  
Guiffrey, Vol. II. 4.  
Haddock, D., Jr., Vol. II. 359.  
Haden, Seymour, Vol. II. 56.  
Hall, Alvah, Vol. II. 14.  
Hamilton, W. H., Vol. II. 260.

Hamlin, Mr., Vol. I. 311, 356.  
Hampton, John W., Vol. II. 43.  
Hardwick, Earl of, Vol. I. 111.  
Harper & Brothers, Vol. I. 1, 19.  
Harper, Fletcher, Vol. II. 360.  
Harper, Fletcher, Jr., Vol. II. 206,  
248.  
Harper, J. Abner, Vol. II. 206, 248.  
Harper, J. Henry, Vol. II. 164.  
Harper, J. W., Vol. I. 1.  
Harper, Joseph, Jr., Vol. I. 362.  
Harriman, Oliver, Vol. II. 75.  
Harriot, S. J., Vol. I. 334 ; Vol. II.  
209.  
Harris, Edward, Vol. I. 26.  
Harrison Collection, Philadelphia,  
Vol. I. 63.  
Harrison, Mr., Vol. II. 359.  
Hart, James M., Vol. II. 281.  
Harvard Library, Vol. I. 306.  
Harvey, A. F., Vol. II. 250.  
Haseltine, Arthur, Vol. II. 77.  
Haskell, E. B., collection of, Vol.  
I. 56, 309, 315 ; Vol. II. 87, 100,  
313.  
Hatch, Rufus, Vol. I. 210.  
Havermeyer, Charles F., Vol. II.  
261.  
Haviland faience, Vol. I. 25, 85,  
86 ; Vol. II. 69, 152.  
Hawk, Mr., Vol. I. 111, 202 ; Vol.  
II. 7, 301.  
Hawkins, Col. Rush C., Vol. I. 101,  
335.  
Hawkins, Judge W. G., Vol. II. 43.  
Hay, Col. John, Vol. I. 294, 296 ;  
Vol. II. 265.  
Hay, R., Vol. I. 231.  
Hayden, Albert, Vol. I. 64.  
Healy, Aaron, Vol. II. 2.  
Hearne, George, Vol. II. 258.  
Hédé, M., Vol. II. 248.  
Hemans, Charles J., Vol. II. 1.  
Hemenway, Mrs. Augustus, Vol. I.  
270.



- Herman, Mr., Vol. I. 158.  
 Hermann, Prince, monument to,  
     Vol. I. 32.  
 Hermon, E., M. P., Vol. I. 345.  
 Herriman, Mrs., Vol. II. 60.  
 Hertford, Lord, Vol. I. 90.  
 Higgins, Robert, Vol. II. 77.  
 Hilf, Maria, church of, Munich,  
     Vol. I. 352.  
 Hilton, Judge, Vol. I. 61, 210 ;  
     Vol. II. 127, 281.  
 Hitchcock, Dr. E. W., Vol. I. 149.  
 Hitz, John, Vol. I. 249.  
 Hoag, Daniel T., Vol. I. 296.  
 Hoe, Mr., Vol. I. 67, 378.  
 Hoe, Robert, Vol. I. 313 ; Vol. II.  
     21, 105.  
 Holcombe, Dr., Vol. I. 64.  
 Holland, Dr. J. G., Vol. I. 247.  
 Holland, Queen of, Vol. I. 67, 279,  
     385 ; Vol. II. 176, 310.  
 Hollis, G. W., Vol. II. 14.  
 Holmes, J. E., Vol. II. 348.  
 Holmes, Oliver Wendell, Vol. II.  
     139.  
 Holt, Henry, Vol. II. 105.  
 Hooper, Miss, Vol. I. 230 ; Vol.  
     II. 30.  
 Horne, R. H., Vol. II. 95.  
 Horton, F. N. D., Vol. I. 238.  
 Hoschedé, M., Vol. II. 170.  
 Hotchkiss, Justus, Vol. II. 343.  
 Houghton, Lord, Vol. II. 61.  
 Houghton, Mr., Vol. I. 183.  
 Houghton, Osgood & Co., Vol. I. 1,  
     19.  
 Howard, George, Vol. I. 179.  
 Howard, Sir George, Vol. II. 50.  
 Howe, George D., Vol. I. 103.  
 Howe, J. C., Vol. II. 250.  
 Howell, H. C., Vol. II. 236.  
 Howes, Miss E., Vol. I. 103.  
 Howitt, William and Mary, Vol. II.  
     164.  
 Howland, H. E., Vol. I. 111.  
 Hoyt, Edwin, Vol. I. 312.  
 Hugo, Victor, Vol. I. 371.  
 Humbert, King of Italy, Vol. I. 39,  
     53.  
 Humboldt, Baron, Vol. I. 355.  
 Humphrey, W. H., Vol. II. 10.  
 Hunnewell, Mr., Vol. I. 254.  
 Hunt, Dr. E. K., Vol. II. 303.  
 Hunt, S. V., Vol. II. 21.  
 Huntington, C. P., Vol. II. 75.  
 Hutchinson, C. L., Vol. II. 251.  
 Huth, Louis, Vol. II. 44.  
 Illinois State House, Vol. II. 327.  
 Industrial Museum, Scotland, Vol.  
     I. 266.  
 Ingersoll, James H., Vol. II. 143.  
 Ingram, W. M. P., Vol. II. 124.  
 International Exhibition of London,  
 Ionides, Mr., Vol. II. 51.  
     buildings of, Vol. I. 266.  
 Irwin, William D., Vol. II. 261.  
 Ives, Brayton, Vol. I. 97.  
 Jackson, Andrew, Vol. II. 348.  
 Jaffrey, John, Vol. II. 13.  
 James, F., of Philadelphia, Vol. I.  
     40.  
 James, Henry, Vol. II. 105.  
 James, Mrs. John W., Vol. I. 240.  
 Jameson, J. A., Vol. II. 254.  
 Jarvis, N., Vol. II. 208.  
 Jefferson College, Vol. I. 232.  
 Jenkins, A., Vol. II. 208.  
 Jerome, L., Vol. I. 238, 384.  
 Jessup, Morris K., Vol. I. 137, 144 ;  
     Vol. II. 21, 227.  
 Jewett, John W., Vol. II. 343.  
 Johnson, Eastman, Vol. I. 133.  
 Johnson, Mr., of Philadelphia, Vol.  
     I. 55.  
 Johnston, J. H., Vol. I. 287.  
 Johnston, John N., Vol. I. 173.  
 Johnston, John Taylor, Vol. I. 44,  
     52, 192, 334, 337, 339, 378 ; Vol.

- II. 64, 105, 129, 209, 242, 245,  
263, 277, 297, 305, 342.
- Johnston, Mrs. Henry E., Vol. I.  
100.
- Johnston sale, Vol. I. 3, 10, 17, 42,  
46, 53, 71, 78, 80, 91, 94, 96,  
123, 124, 129, 134, 137, 139,  
144, 159, 184, 188, 195, 197,  
200, 205, 212, 215, 225, 227,  
230, 231, 235, 238, 240, 252,  
265, 272, 290, 293, 294, 296,  
302, 322, 329, 335, 337, 344,  
346, 348, 360, 362, 370, 376, 382,  
384, 385 ; Vol. II. 12, 18, 21,  
24, 26, 34, 57, 59, 85, 107, 109,  
112, 113, 136, 139, 162, 165, 170,  
185, 186, 193, 198, 217, 231, 239,  
251, 256, 302, 305, 311, 313, 314,  
315, 322, 352, 356, 361, 369, 371.
- Jones, Mr., of Brooklyn, Vol. II.  
104.
- Jordan, Eben, Vol. II. 139.
- Judson, Dr., of St. Petersburg,  
Russia, Vol. II. 254.
- Judson, W. D., Vol. II. 164.
- Jupiter Parhellenien Temple in  
Greece, Vol. I. 281.
- Kearney, Gen. Philip, Vol. II. 281,  
348.
- Keep Monument in Watertown,  
N. Y., Vol. II. 327.
- Kempton, Mrs. Jenny F., Vol. II.  
251.
- Kendall, W. B., Vol. I. 95.
- Kennard, T. W., Vol. I. 61.
- Kensett, J. F., Vol. II. 30.
- Kensett, Thomas, Vol. I. 95, 149.
- Kent, Duchess of, statue at Frog-  
more, Vol. II. 287.
- Ketchum, Morris, Vol. I. 122.
- Khalil-Bey sale, Vol. I. 90, 140,  
290 ; Vol. II. 109, 304.
- Khedive of Egypt, Vol. I. 208; Vol.  
II. 308.
- Kidder, H. P., collection of, Vol.  
I. 58, 75, 80, 159, 192, 225, 270,  
324, 342 ; Vol. II. 328, 369.
- Kimball, Frank R., Vol. II. 245.
- Kimball, Mrs. E. D., Vol. I. 102,  
184, 358 ; Vol. II. 264, 339.
- King George, Vol. II. 103.
- King, Henry W., Vol. I. 231.
- King Louis, Vol. II. 243.
- King Ludwig, palace of, Vol. II. 19.
- King, Mrs. William H., Vol. II. 11.
- King of Bavaria, Vol. I. 77, 117,  
260.
- King of Belgium, Vol. I. 208, 228,  
279 ; Vol. II. 257, 273, 352, 356.
- King of France, Vol. I. 297.
- King of Hanover, Vol. I. 117.
- King of Holland, Vol. II. 257.
- King of Portugal, Vol. II. 257.
- King of Westphalia, Vol. II. 316.
- Knoedler, M., Vol. I. 25.
- Knowles sale, Vol. I. 73.
- Knyff, Chevalier de, Vol. II. 27.
- Kolbacher, Herr, Vol. II. 177.
- Laderell, Count, Vol. I. 53.
- Lamont sale, Vol. I. 43.
- Landis, Mrs., Vol. I. 40.
- Lane, Miss Harriet, Vol. I. 100.
- Lanthier, L. A., Vol. II. 11.
- Lardner, Mrs. John, Vol. II. 354.
- Latham sale, Vol. I. 25, 44, 46, 73,  
80, 90, 112, 139, 153, 193, 205,  
279, 290, 329, 353 ; Vol. II. 18,  
24, 26, 49, 67, 84, 107, 113, 149,  
231, 245, 273, 301, 304, 315,  
323, 326, 352.
- Lathrop, D. J., Vol. I. 287.
- Laurent-Richard sale, Paris, Vol. I.  
194, 205 ; Vol. II. 226, 302, 371.
- La Valette, Count Welles de, Vol.  
I. 200.
- Lawrence, Abbott, Vol. I. 180.
- Lawrence, Henry E., Vol. I. 295.
- Lawrence, Mrs. H. E., Vol. II. 128.



- Lawrence, James, Vol. II. 139.  
 Lawrence, Mrs. T. Bigelow, Vol. I. 151, 168.  
 Lawrence, Sir Thomas, Vol. I. 181.  
 Lee, Mrs. Gideon, Vol. II. 252.  
 Lehon sale, Paris, Vol. I. 188, 190 ; Vol. II. 109.  
 Lenox, James, Vol. I. 61, 144 ; Vol. II. 61, 134.  
 Leopold II., Vol. I. 249.  
 Lessona, Sig., Vol. II. 181.  
 Leupp Collection, Vol. I. 227, 235, 382.  
 Lewis, Arthur, Vol. I. 385.  
 Lewis, F. W., Vol. II. 259.  
 Library of the Luxembourg, Vol. II. 254.  
 Library of St. Geneviève, Vol. I. 201.  
 Liebig, Baron, Vol. II. 177.  
 Lille, Museum or Gallery of, Vol. I. 40, 62, 75, 226, 359 ; Vol. II. 47, 53, 147, 240.  
 Lincoln, D. Waldo, Vol. II. 156, 240.  
 Lincoln, Mrs., Vol. I. 100.  
 Lindsay, Sir Coutts, Vol. I. 179.  
 Litta, Duke Antonio, Vol. II. 314.  
 Livermore, Mrs. George, Vol. II. 367.  
 Livermore, R. B., Vol. II. 248.  
 Lizardi, M. de, Vol. II. 103.  
 Lockwood, Le Grand, Vol. I. 337.  
 London sale, Vol. I. 197, 272, 280, 323, 331, 342 ; Vol. II. 23, 67, 84, 109, 111, 304, 305.  
 Longfellow, H. W., Vol. I. 102, 212, 270 ; Vol. II. 290.  
 Longstreet, Mrs. A. C., Vol. II. 174.  
 Longworth Collection, Vol. I. 92.  
 Lord, George De Forest, Vol. I. 369.  
 Lord, Samuel, Vol. I. 294.  
 Lorillard, L. L., Vol. II. 261.  
 Lorne, Marchioness of, Vol. I. 87 ; Vol. II. 355.  
 Lorne, Marquis of, Vol. I. 326.  
 Lotus Club, New York, Vol. II. 278.  
 Louis I. of Bavaria, Vol. II. 76, 207.  
 Louis Philippe, Vol. I. 256 ; Vol. II. 318.  
 Louvre Museum, Vol. I. 1, 4, 27, 31, 38, 39, 70, 77, 163, 182, 184, 187, 201, 203, 206, 218, 220, 223, 230, 243, 385 ; Vol. II. 86, 114, 254.  
 Low, A. A., Vol. I. 94 ; Vol. II. 163.  
 Low, J. O., Vol. II. 287.  
 Lutkins, Dr., Vol. II. 165.  
 Luxembourg, Gallery of, Vol. I. 2, 3, 8, 12, 15, 20, 35, 38, 40, 45, 50, 51, 53, 55, 57, 58, 59, 60, 62, 65, 66, 70, 72, 74, 79, 90, 91, 92, 112, 113, 126, 129, 134, 135, 136, 138, 156, 158, 163, 166, 170, 177, 179, 184, 187, 188, 193, 196, 198, 200, 201, 203, 212, 218, 219, 220, 223, 226, 230, 237, 241, 247, 252, 258, 261, 266, 267, 271, 275, 289, 290, 292, 297, 300, 301, 302, 306, 316, 318, 319, 328, 329, 332, 342, 343, 345, 353, 359, 372, 384, 385 ; Vol. II. 4, 7, 8, 9, 18, 24, 33, 34, 39, 40, 42, 45, 47, 49, 50, 52, 53, 57, 58, 59, 60, 64, 65, 73, 86, 87, 91, 99, 106, 111, 118, 120, 124, 130, 134, 136, 142, 154, 157, 163, 167, 170, 172, 178, 185, 186, 201, 203, 204, 211, 212, 215, 221, 226, 228, 230, 245, 246, 248, 253, 255, 280, 288, 298, 301, 302, 307, 321, 327, 339, 361, 370.  
 Luxembourg, Garden of, Vol. I. 74, 140 ; Vol. II. 86.  
 Luxembourg, library of the, Vol. II. 254.  
 Luynes, Duke de, Vol. I. 126, 218 ; Vol. II. 9, 254.  
 Lyman, Theodore, Vol. II. 230.

- MacLaggan, P., M. P., Vol. I. 234.  
 MacLay, Mrs. Mark W., Vol. I. 143.  
 Madeleine, the church of the, Paris,  
   Vol. I. 77, 163, 228, 241 ; Vol.  
   II. 57, 87, 94, 253, 301.  
 Magee, George, Vol. I. 64.  
 Maghee, J. H., Vol. I. 323.  
 Maison d'Or, Paris, Vol. II. 46.  
 Maison du Roi, Vol. II. 316.  
 Majoribanks, Sir Dudley Coutts,  
   Vol. I. 39.  
 Mally, Mr., Vol. I. 211.  
 Manzoni, Count, of Forli, Vol. I. 5.  
 Marcelle, Camille, Vol. II. 92.  
 Marchioness of Lorne, Vol. I. 87 ;  
   Vol. II. 355.  
 Margetson, John, Vol. I. 106.  
 Maria, Grand Duchess, Vol. I. 82, 106.  
 Maria Louisa, Vol. II. 316.  
 Marks, Henry, Vol. II. 43.  
 Marlborough, Duke of, Vol. I. 153.  
 Marquand, H. G., Vol. II. 64, 349.  
 Marquis du Lau, Vol. I. 195.  
 Marquis of Lorne, Vol. I. 326.  
 Marsden, Mr., Vol. II. 116.  
 Martin, Morris, Vol. II. 266.  
 Mason, Robert M., Vol. II. 10.  
 Matthews, Mr., Vol. II. 369.  
 Maximilian I., Vol. I. 182.  
 Maximilian II., Vol. II. 233.  
 Maximilian Church at Düsseldorf,  
   Vol. II. 250.  
 Maximilian, Duke, palace of, Vol.  
   II. 19.  
 Maximilianeum at Munich, Vol. I.  
   319 ; Vol. II. 182.  
 Maxwell, A., Vol. I. 343.  
 Mayer, C. L., Vol. II. 102.  
 Maynard, E. D., Vol. II. 12.  
 Maynard, Mrs. H. E., collection of,  
   Vol. I. 15, 27, 96, 97, 130, 150,  
   184, 205, 225, 230, 252, 254, 273,  
   383 ; Vol. II. 33, 78, 111, 113,  
   167, 210, 214, 222, 245, 285, 298,  
   311, 315, 322, 369.  
 Mayo, Miss, Vol. I. 168.  
 McAlpine, D. H., Vol. II. 292.  
 McCoy, J. W., Vol. I. 97, 369 ;  
   Vol. II. 102.  
 McHenry, James, Vol. I. 61.  
 McKay, Gordon, Vol. II. 2.  
 Means, Mr., Vol. I. 55.  
 Mechanics' Fair, Boston, 1878, Vol.  
   I. 44, 75, 76, 240, 278, 287, 305,  
   309, 315, 324, 325, 326, 342, 373,  
   383 ; Vol. II. 5, 12, 72, 84, 87,  
   93, 100, 156, 169, 210, 288, 303,  
   313.  
 Mecklenbourg, Duke of, Vol. II.  
   244.  
 Meiggs, John G., Vol. I. 111.  
 Melcher, John L., Vol. II. 117.  
 Mellen, Abner, Jr., Vol. II. 12.  
 Mellen, Mrs. Abner, Vol. II. 64.  
 Merrick, E., Vol. I. 64.  
 Merrill, Moody, Vol. I. 292.  
 Messenger, T., Vol. I. 296.  
 Middleton, John, Vol. II. 96.  
 Miéville, M., Vol. II. 51.  
 Milbank, Jeremiah, collection of,  
   Vol. I. 16, 130 ; Vol. II. 111,  
   202.  
 Millbank, Joseph, Vol. II. 297.  
 Miller, C. H., Vol. I. 358 ; Vol. II.  
   264.  
 Miller, E. H., Vol. II. 290.  
 Mills, D. O., Vol. II. 106, 144.  
 Ministry of the Beaux-Arts, Vol. I.  
   113, 156, 196, 371 ; Vol. II. 192,  
   196, 233, 322.  
 Ministry of the Interior, Vol. I.  
   273, 297.  
 Ministry of Public Instruction, Vol.  
   II. 196.  
 Ministry of State, Vol. I. 258, 371 ;  
   Vol. II. 7.  
 Mitchell, Mrs. A., Vol. II. 297.  
 Mitchell, Vance & Co., Vol. I. 37.  
 Monastery of Visitation at Troyes,  
   Vol. II. 10.



- Moncke, Lord, Vol. II. 164.  
 Montaignon, Anatole de, Vol. II. 55.  
 Monument de Juillet, Paris, Vol. I. 221.  
 Moore, John M., Vol. I. 231.  
 Moore, R. E., Vol. II. 128.  
 Morehead, W. G., Vol. II. 1.  
 Morgan, E. D., Vol. I. 192, 335 ; Vol. II. 189, 230, 313.  
 Morgan, George D., Vol. II. 297.  
 Morgan, James L., Vol. II. 351.  
 Morgan, William F., Vol. II. 220.  
 Morny, M. de, Vol. I. 73.  
 Morrill, Mr., Vol. II. 13.  
 Mosher, Dr., Vol. II. 96.  
 Mouchy, Duke de, Vol. I. 119.  
 Moulton, F. D., Vol. I. 121.  
 Mount Auburn, Vol. I. 84, 371 ; Vol. II. 277.  
 Munger, A. A., Vol. II. 251.  
 Munson, E. A., Vol. II. 11.  
 Murger, tomb of, Vol. II. 121.  
 Murthley Castle, Vol. II. 117.  
 Musard Hotel, Vol. I. 129.  
 Museum of Alençon, Vol. II. 42, 50.  
 Museum of Amiens, Vol. I. 35, 73 ; Vol. II. 59.  
 Museum of Angers, Vol. I. 184.  
 Museum at Avignon, Vol. II. 317.  
 Museum of Bâle, Vol. I. 68 ; Vol. II. 313.  
 Museum of Bordeaux, Vol. I. 62, 143, 228, 343 ; Vol. II. 240, 284.  
 Museum of Boulogne, Vol. II. 47.  
 Museum of Brescia, Vol. I. 250.  
 Museum of Brussels, Vol. I. 328 ; Vol. II. 67, 99, 143, 257, 273, 310, 315.  
 Museum of Caen, Vol. I. 241 ; Vol. II. 9.  
 Museum of Cambrai, Vol. I. 196.  
 Museum of Carcassone, Vol. I. 206.  
 Museum of Carlsruhe, Vol. I. 278.  
 Museum of Charles X., Vol. II. 318.  
 Museum of Cologne, Vol. I. 53 ; Vol. II. 244, 271, 313.  
 Museum of Courtrai, Vol. II. 22.  
 Museum of Dijon, Vol. I. 1, 113, 206, 301 ; Vol. II. 50, 147.  
 Museum of Douai, Vol. I. 134, 158.  
 Museum of Dresden, Vol. II. 249, 326.  
 Museum of Frankfort, Vol. II. 67, 177.  
 Museum of Geneva, Vol. I. 206.  
 Museum of Ghent, Vol. I. 82, 320 ; Vol. II. 67.  
 Museum of Haarlem, Vol. II. 113, 144.  
 Museum of The Hague, Vol. I. 82 ; Vol. II. 143.  
 Museum of Hamburg, Vol. I. 287 ; Vol. II. 253.  
 Museum of Havre, Vol. II. 42, 132.  
 Museum of Königsberg, Vol. I. 89, 172 ; Vol. II. 244.  
 Museum of Langres, Vol. I. 76, 158.  
 Museum of Lausanne, Vol. I. 206, 302.  
 Museum of Leipsic, Vol. I. 5, 50, 54, 60, 106, 114, 191, 239, 283, 284, 289, 318, 324, 351, 352 ; Vol. II. 7, 26, 69, 76, 186, 193, 194, 206, 222, 240, 243, 244, 246, 248, 263, 267, 284, 304, 326, 328, 339, 358.  
 Museum of Liège, Vol. I. 279.  
 Museum of Lille, Vol. I. 40, 62, 75, 226, 359 ; Vol. II. 47, 53, 147, 240.  
 Museum of Louvain, Vol. II. 99.  
 Museum of the Louvre, Vol. I. 1, 4, 27, 31, 38, 39, 70, 77, 163, 182, 184, 187, 201, 203, 206, 218, 220, 223, 230, 243, 385 ; Vol. II. 86, 114, 254.  
 Museum of Madrid, Vol. I. 124.

- Museum of Marseilles, Vol. I. 158, 196, 328, 330 ; Vol. II. 179, 196, 264.
- Museum Metropolitan of New York, Vol. I. 151, 170 ; Vol. II. 312, 349.
- Museum of Metz, Vol. I. 153.
- Museum of Mons, Vol. I. 82.
- Museum of Montauban, Vol. I. 301.
- Museum of Montpellier, Vol. I. 58.
- Museum of Mulhouse, Vol. I. 301.
- Museum at Munich, Vol. II. 29, 193, 242, 244.
- Museum of Nantes, Vol. I. 40, 90, 184.
- Museum of Narbonne, Vol. I. 97.
- Museum of Neuchâtel, Vol. I. 299.
- Museum of Nevers, Vol. I. 330.
- Museum of Nîmes, Vol. I. 60.
- Museum of Niort, Vol. I. 76.
- Museum of Orleans, Vol. I. 20.
- Museum of Pau, Vol. I. 134.
- Museum of Pesth, Vol. II. 329.
- Museum of Rouen, Vol. I. 129 ; Vol. II. 132, 254.
- Museum of St. Omer, Vol. I. 223.
- Museum of San Marco, Florence, Vol. I. 39.
- Museum of Stockholm, Vol. I. 57, 359 ; Vol. II. 197.
- Museum of Strasbourg, Vol. I. 237.
- Museum of Toulouse, Vol. I. 384 ; Vol. II. 42.
- Museum of Tours, Vol. II. 47.
- Museum of Troyes, Vol. II. 10, 254, 255.
- Museum of Valence, Vol. II. 47.
- Museum of Vendôme, Vol. I. 134.
- Museum of Versailles, Vol. I. 3, 16, 22, 31, 45, 50, 51, 65, 138, 143, 163, 182, 187, 203, 223, 228, 241, 250, 279, 281, 297, 299, 318, 343, 384, 385 ; Vol. II. 4, 33, 39, 101, 114, 178, 181, 186, 215, 221, 253, 254, 276, 318, 332.
- Museum of Vienna, Vol. I. 64, 117, 315, 379 ; Vol. II. 124.
- Napoleon I., Vol. I. 37.
- Napoleon III., Vol. I. 153, 158, 208 ; Vol. II. 10, 107, 195, 242, 314, 352.
- Nash, J. F., Vol. II. 278.
- National Academy, New York, Vol. I. 56, 78, 137, 149, 180, 183, 233, 238, 266, 286, 309, 321, 327 ; Vol. II. 10, 45, 46, 96, 134, 145, 153, 343.
- National Gallery, London, Vol. I. 36, 83, 141, 152, 154, 231, 233, 236, 241, 269, 274, 303, 324, 351, 365 ; Vol. II. 14, 15, 32, 33, 35, 36, 48, 61, 69, 71, 83, 137, 155, 180, 202, 216, 268, 304, 308, 333, 340, 352, 353, 358.
- National Museum of Education, Washington, Vol. II. 267.
- Natural Science Rooms, Buffalo, Vol. II. 249.
- Neill, William, Vol. I. 345.
- Nelson Monument, London, Vol. II. 360.
- Nevins, Mr., Vol. II. 2.
- Newton Theological Seminary, Vol. II. 367.
- New University Club, London, Vol. II. 336.
- Nickerson, Samuel, Vol. II. 144.
- Nicolas Church, statues at, Vol. II. 146.
- Niebelungen, Grand Hall of the, at Munich, Vol. II. 7.
- Niederwald, National Monument in the, Vol. II. 241.
- Noël, Vol. I. 86.
- Norcross, Miss, Vol. I. 254.
- Norton, Charles E., Vol. II. 227.
- Norzy sale, Paris, Vol. I. 197 ; Vol. II. 302, 371.



- Oakey, Daniel, Vol. II. 153.  
 O'Brien, John O., Vol. I. 122.  
 O'Brien, S. W., Vol. I. 111.  
 O'Brien, William, Vol. I. 122.  
 Odio, M., Vol. II. 317.  
 O'Donovan, Mr., of Baltimore, Vol. II. 23.  
 Oetgelt, M., Vol. II. 177.  
 Ogden, Francis Barbour, Vol. I. 369.  
 Olyphant, R. M., collection of, Vol. I. 56, 123, 144, 173, 294, 312, 370 ; Vol. II. 21, 64, 131, 280, 350.  
 Olyphant sale, Vol. II. 21.  
 Opera ornamentale pubblicato per cura dell' academia di belle-arti de Venezia, Vol. I. 76.  
 Oppenheim, M., Vol. I. 342.  
 Oppenheim sale, Vol. I. 75, 96, 195, 205, 240, 265, 275, 290 ; Vol. II. 67, 84, 92, 177, 215.  
 Organ, the great, Boston, Vol. I. 63.  
 Orleans, Duke of, Vol. I. 82 ; Vol. II. 317.  
 Osborn, John, Vol. II. 281.  
 Osborne House, Isle of Wight, Vol. I. 17, 137, 231 ; Vol. II. 169.  
 Osborne, Mrs., Vol. I. 296.  
 Osgood, James R., Vol. I. 345 ; Vol. II. 360.  
 Osgood, James R. & Co., Vol. I. 19.  
 Otis, Dr. F. N., Vol. I. 113, 296, 339 ; Vol. II. 96, 214.  
 Otis, Mr., Vol. I. 55.  
 Padelford, Ex-Governor, Vol. II. 290.  
 Palace of Justice, Paris, Vol. I. 22, 75, 131, 221, 223, 228 ; Vol. II. 39, 52, 112, 172.  
 Palace of St. Cloud, Vol. I. 184.  
 Palais-Royal, Vol. I. 228 ; Vol. II. 317.  
 Palazzo Vecchio, Florence, Vol. II. 168.  
 Palette Club, New York, Vol. I. 211 ; Vol. II. 309.  
 Palmer, Cortlandt, Vol. II. 11, 254.  
 Paris sale, Vol. I. 139, 140, 178, 188, 194 ; Vol. II. 68, 177, 204, 302.  
 Parker, Henry D., Vol. II. 139.  
 Parliament Houses, London, Vol. I. 23, 50, 154, 230, 232, 257, 365 ; Vol. II. 82, 83, 95, 139, 337.  
 Parrott, R. P., Vol. I. 168.  
 Pascault, M., Vol. I. 75.  
 Paschkoff, M., Vol. I. 342.  
 Pasteur, M. E., Vol. I. 65.  
 Peabody Institute, Baltimore, Vol. II. 102, 201, 213.  
 Peake, W. J., Vol. I. 294.  
 Pembroke, Lord, Vol. II. 318.  
 Penfold, William H., Vol. I. 106.  
 Penn, John, Jr., Vol. I. 367.  
 Pereire, Hotel, Paris, Vol. II. 226.  
 Pereire sale, Paris, Vol. II. 215.  
 Perkins, C. C., Vol. I. 170.  
 Permanent Fine Art Exhibition, Philadelphia, Vol. I. 88.  
 Perrier, Paul, Vol. I. 204.  
 Peto, Sir Morton, Vol. I. 340 ; Vol. II. 268.  
 Phelps, G. D., Vol. II. 214.  
 Phelps, Mrs. A. R., Vol. II. 214.  
 Phillip, John, R. A., Vol. II. 80.  
 Phillips Academy, Andover, Vol. II. 275.  
 Phillips, John C., Vol. II. 245.  
 Philipps, Sir B. S., Vol. II. 144.  
 Piazza della Stagione at Ravenna, Vol. II. 168.  
 Piazza Santa Croce, Florence, Vol. II. 168.  
 Pierrepont, H. E., Vol. II. 163.  
 Pinakothek, the, of Munich, Vol. I. 2, 157, 278, 337 ; Vol. II. 53, 182, 207.

- Pinchot, J. W., Vol. II. 105, 350.  
 Pitti Gallery, Florence, Vol. I. 37, 60, 223, 226.  
 Pitti Palace, Florence, Vol. I. 56.  
 Platt, Isaac S., Vol. II. 292.  
 Plint sale, London, Vol. II. 68.  
 Plutarch Restored, Vol. II. 362.  
 Poland, Vice-Governor of, Vol. I. 319.  
 Polhemus, Henry D., Vol. I. 52; Vol. II. 281.  
 Pond, Hon. Charles M., Vol. II. 303.  
 Ponti, banker at Milan, Vol. I. 248.  
 Portugal, King of, Vol. I. 330.  
 Post, Mrs. E. K., Vol. I. 345.  
 Potter, Clarkson, Vol. I. 97.  
 Potter, Sir Richard, Vol. I. 84.  
 Pound, Mrs., Vol. I. 55.  
 Pourtales sale, Vol. I. 197.  
 Powell, Robert Hare, Vol. II. 127.  
 Powerscourt, Viscount, Vol. II. 44.  
 Pre-Raphaelite School of Painting, Vol. II. 116.  
 Preston, Miss Harriet W., Vol. II. 139.  
 Prevost sale, Paris, Vol. II. 92.  
 Prime, William C., Vol. II. 303.  
 Prince Albert, Vol. I. 155, 156, 176, 323; Vol. II. 27, 107, 154, 169, 180, 288.  
 Prince Albert of Prussia, Vol. II. 242.  
 Prince Albert, tomb of, Vol. II. 301.  
 Prince Esterhazy, Vol. II. 281.  
 Prince Heinrich XVIII. of Reuss, Vol. II. 282.  
 Prince Hercolani, Vol. II. 281.  
 Prince Napoleon, Vol. I. 183, 267.  
 Prince Royal of Prussia, Vol. I. 73.  
 Prince of Wales, Vol. I. 102, 326; Vol. II. 53.  
 Princes of Löwenstein at Heubach-sur-Mein, Vol. II. 271.  
 Princess Albert of Prussia, Vol. II. 10.  
 Princess Christian, Vol. II. 10.  
 Princess of Lichtenstein, chapel of, Vol. II. 184.  
 Princess Marie de Lichtenstein, Vol. II. 271.  
 Princess Mathilde, Vol. I. 194; Vol. II. 226.  
 Probasco, Mr., Vol. I. 333, 335, 355; Vol. II. 20, 91, 107, 182, 239, 265, 282, 332.  
 Putnam, Rev. A. P., Vol. II. 286.  
 Queen Christine, Vol. I. 263.  
 Queen of Holland, Vol. I. 67, 279, 385; Vol. II. 176, 310.  
 Queen Marie-Amelie, Vol. I. 256, 258.  
 Queen Victoria, Vol. I. 87, 96, 98, 135, 151, 156, 209, 274, 323, 326, 339, 347, 361; Vol. II. 80, 83, 166, 179, 184, 289, 301, 310, 332, 346.  
 Ralston, W. C., Vol. I. 111.  
 Ravenet, M., Vol. II. 245.  
 Raynor, W. H., Vol. I. 347.  
 Read, Matthew, Vol. II. 127.  
 Read, Mrs., Vol. I. 100.  
 Reed, Lyman, Vol. I. 144.  
 Reese, William A., Vol. II. 280.  
 Regnault, V., Vol. II. 204.  
 Regnet, Carl Albert, Vol. II. 247.  
 Rensselaer, Eugene Van, Vol. II. 254.  
 Rhodes, John, Vol. I. 172.  
 Rich, Isaac, Vol. I. 292.  
 Richards, W. T., Vol. I. 78.  
 Richmond, G. B., Vol. II. 157.  
 Richmond, H., Vol. II. 12.  
 Richmond, J. B., Vol. II. 341.  
 Riggs, George, Vol. II. 102.  
 Riggs, G. W., Vol. II. 168.  
 Riggs, Mr., Vol. I. 345.  
 Riker, John L., Vol. I. 369.  
 Ripley, Joseph, Vol. II. 133.



- Riston, John A., Vol. II. 64.  
 Ritchie, A. H., Vol. I. 321.  
 Robaut, Mr., Vol. I. 158.  
 Robbins, H. W., Vol. II. 214.  
 Roberts, H., Vol. I. 88.  
 Roberts, Lewis, Vol. I. 61.  
 Roberts, M. O., collection of, Vol. I. 29, 56, 78, 101, 137, 144, 238, 295, 312, 321, 322, 335, 378; Vol. II. 114, 135, 168, 189, 279, 297.  
 Robertson, Touro, Vol. II. 259.  
 Robinson, Nelson, Vol. I. 122.  
 Robinson, W. F., Vol. II. 250.  
 Rockefeller, F., Vol. II. 345.  
 Rogers, C. B., picture of, Vol. I. 27.  
 Rogers, Charles, Vol. II. 278, 290.  
 Rogers, E. L., Vol. I. 144.  
 Rogers, Fairman, Vol. I. 346.  
 Rogers, John, Vol. II. 248.  
 Rogers, the poet, Vol. I. 211.  
 Rohan, Duke of, Vol. II. 318.  
 Roné, M., Vol. II. 177.  
 Rothschild, Baron, Vol. I. 119, 265, 296.  
 Rothschild, Baroness Nathaniel de, Vol. II. 32.  
 Royal Academy, London, Vol. I. 139, 194, 209, 234; Vol. II. 54.  
 Royal Association for the Promotion of Fine Arts, Vol. I. 235.  
 Royal Exchange, London, Vol. II. 76.  
 Royal Palace of Lisbon, Vol. I. 217.  
 Royal Scottish Academy, Vol. I. 210.  
 Rudersdorff, Mme., Vol. II. 139.  
 Sage, Mrs. Dean, Vol. I. 95.  
 Saint-Cloud, Vol. II. 276.  
 Salem Independent Cadets, Vol. II. 367.  
 Salem Normal School, Vol. II. 367.  
 Salford Gaol, Manchester, Vol. II. 336.  
 Salle des États, Berlin, Vol. II. 296.  
 Salon of Constantine, Paris, Vol. II. 319.  
 Salon of the French School, Rome, Vol. I. 223.  
 Sand, George, Vol. I. 73.  
 Sandeman, J. G., Vol. II. 151.  
 San Donato sale, Vol. I. 197.  
 Sands, Philip J., Vol. I. 295.  
 Sankenau, Mr., Vol. II. 175.  
 Saraceni, Count, Vol. I. 124.  
 Sargent, Winthrop, Vol. II. 139.  
 Sarony, N., Vol. I. 295.  
 Sartain, Mr., of Philadelphia, Vol. II. 306.  
 Saville Collection, Vol. II. 260.  
 Saxe-Coburg of Gotha, Prince of, Vol. II. 311.  
 Say, M., Vol. I. 290; Vol. II. 109.  
 Sayles, H., Vol. I. 164.  
 Sayles, J., Vol. I. 146.  
 Schack, Baron, Vol. II. 58.  
 Schack, Count A. von, Vol. I. 68.  
 Schaus, W., Vol. I. 46, 152.  
 Scheffel, T. V. von, Vol. II. 344.  
 Scheffer, S. M., Vol. II. 103.  
 Schiller Monument, Vol. I. 49.  
 Schlesinger, B., Vol. I. 159; Vol. II. 93, 100.  
 Schultz, Jackson, Vol. II. 254.  
 Schuyler, Montgomery, Vol. II. 96.  
 Schuyler, Philip, Vol. II. 261.  
 Schuyler, R. M., Vol. II. 363.  
 Schwabacher, M., Vol. I. 75.  
 Scott, John, Vol. II. 43.  
 Scott, John B., Vol. I. 7.  
 Scottish National Gallery, Vol. I. 9, 98, 136, 218, 224, 355, 378; Vol. II. 41, 166, 171, 271.  
 Scottish National Memorial, Edinburgh, Vol. II. 269.  
 Seal of the Confederate States, Vol. I. 259.  
 Sears, Frederick R., Vol. II. 139.

- Sears, J. M., Vol. II. 150.  
 Sedelmeyer, M., Vol. II. 177.  
 Sedelmeyer sale, Vienna, Vol. II. 24.  
 Seure, M., Vol. I. 76.  
 Sharpless, Charles, Vol. II. 127.  
 Shattuck, W. B., Vol. II. 349.  
 Shaw, Quincy A., Vol. I. 159.  
 Shaw, Theron, Vol. II. 2.  
 Sheepshanks Collection, Vol. I. 127, 152, 155, 171, 224 ; Vol. II. 36, 48, 61, 202, 358.  
 Sherman, General, Vol. I. 261.  
 Sherwood, J. H., Vol. I. 294, 321, 335, 362, 384 ; Vol. II. 45, 251, 264, 270, 335, 349.  
 Shimmin, Mr., Boston, Vol. I. 324.  
 Sidman, John E., Vol. II. 281.  
 Simpson, Sir Walter, Vol. II. 77.  
 Sinderman, Dr. G. B., Vol. I. 83.  
 Skene, A. J. C., M. D., Vol. II. 286.  
 Slack, Mrs. E. E., Vol. I. 240 ; Vol. II. 210.  
 Sligo, Marquis of, Vol. II. 297.  
 Sloane, William D., Vol. II. 261.  
 Smillie, James, Vol. II. 259.  
 Smillie, William M., Vol. II. 258.  
 Smith, Bryan, Vol. II. 11.  
 Smith, Charles H., Vol. I. 294.  
 Smith, Charles S., Vol. II. 127, 360.  
 Smith, Collingwood, Vol. II. 199.  
 Smith, D. C. W., of Philadelphia, Vol. II. 345.  
 Smith, Eustace, Vol. II. 50.  
 Smith, Governor, Vol. I. 130.  
 Smith, Mrs. Lee, Vol. II. 290.  
 Smith, Roswell, Vol. II. 129.  
 Sneff, C. H., Vol. I. 56.  
 Société des Amis des Arts, Vol. I. 207, 256.  
 Society of American Artists, Vol. I. 230, 233, 266 ; Vol. II. 30, 56, 72, 84, 104, 153, 234, 291, 327, 354.  
 Soldiers' Home, near Washington, Vol. II. 367.  
 Soldiers' Monument, Boston, Vol. II. 122.  
 Somerset Club, Boston, Vol. I. 146 ; Vol. II. 262.  
 Somerset House, London, Vol. II. 171.  
 Sommerard, M. Du, Vol. I. 284.  
 Sommerville, Dr. J. M., Vol. II. 129.  
 Southey, monument to, Vol. II. 76.  
 South Kensington Collection, Vol. I. 266 ; Vol. II. 36, 207, 288, 336.  
 Spencer, Mrs. Lorillard, Vol. I. 122.  
 Sprague, Amasa, Vol. II. 218.  
 Sprague, William, Vol. II. 218.  
 Sprea, Dr., Vol. I. 118.  
 Stacpoole, F., Vol. II. 207.  
 Staedel Institute, Frankfort, Vol. II. 158, 237.  
 Stamford, Governor, Vol. I. 111.  
 Stanford, Hon. L., Vol. I. 357.  
 Starr, Mrs. Walter S., Vol. I. 182.  
 Staunton, Mrs. E. J., Vol. II. 351.  
 Stausse, V., Vol. II. 129.  
 St. Clair, Mr., Vol. II. 266.  
 Stearns, John N., Vol. I. 149.  
 Stebbins, Mr., Vol. I. 290 ; Vol. II. 322.  
 Stephens, F. G., Vol. I. 363.  
 Stephenson, Robert, Vol. II. 268.  
 Stevens, Mrs. Paran, Vol. I. 212.  
 Stevenson, J., Vol. II. 221.  
 Stewart, A. B., Vol. I. 135.  
 Stewart, A. T., collection of, Vol. I. 33, 55, 263, 264, 290, 296, 335, 378 ; Vol. II. 107, 164, 189, 361, 368, 369.  
 Stewart, Charles M., Vol. II. 264.  
 Stewart, Sir W. D., Vol. II. 117.  
 Stewart, W. H., Vol. II. 298.



- St. George's Hall, Liverpool, Vol. I. 4 ; Vol. II. 287.  
 St. George's Society, Philadelphia, Vol. II. 279.  
 Stillman, James, Vol. II. 261.  
 Stiner, Joseph, Vol. II. 103.  
 Stirbey, Prince, Vol. I. 119.  
 St. John, Mr., Vol. II. 75.  
 St. Luke's Hospital, New York, Vol. I. 55, 377.  
 Stoddard, R. H., Vol. II. 12.  
 Stokes, Anson P., Vol. I. 378.  
 Stone, Mrs. A. B., Vol. I. 295.  
 Stone, Mrs. J. O., Vol. II. 286.  
 Storrs, Dr., Vol. II. 163.  
 Storrs, Charles, Vol. II. 297.  
 Stoughton, Hon. E. W., Vol. II. 189.  
 St. Paul's Cathedral, London, Vol. I. 49, 95 ; Vol. II. 95, 272, 287, 360.  
 Strogonoff, Count P., Vol. I. 240.  
 Strousberg sale, Paris, Vol. I. 3, 90, 205, 225, 280 ; Vol. II. 26, 226.  
 Stuart, Alexander, Vol. I. 173.  
 Stuart, Joseph, Vol. I. 67.  
 Stuart, R. L., Vol. I. 78, 101, 227 ; Vol. II. 12, 21, 38, 114, 209, 350.  
 Stuart, Sir William Drummond, Vol. II. 297.  
 Sturges, Jonathan, Vol. I. 144 ; Vol. II. 134.  
 Sturges, Mr., Vol. I. 67, 227.  
 Sutton, E. K., Vol. I. 97.  
 Sutton, Mrs. Eliza, Vol. II. 240.  
 Suydam Collection, Vol. I. 56 ; Vol. II. 32.  
 Suydam, James A., Vol. II. 104.  
 Sweden, King of, Vol. I. 359.  
 Sweeney, Captain, Vol. II. 260.  
 Swinburne, A. C., Vol. II. 346.  
 Szorvady, Mr., Vol. I. 158.  
 Tabourier, M., Vol. II. 170.  
 Taft, Richard, Vol. II. 11.  
 Taylor Gallery, Oxford, Vol. II. 228.  
 Taylor, Mr. Harry, Vol. I. 345.  
 Taylor, Mrs. E. W., Vol. I. 345.  
 Taylor, Thomas, Vol. I. 253, 345.  
 Taylor, William C., Vol. I. 271.  
 Temple Church, London, Vol. II. 260.  
 Temple Hall, Inner, London, Vol. I. 24.  
 Temple, Rt. Hon. Cooper, Vol. II. 17.  
 Thatcher, J. B., Vol. II. 77.  
 Thayer, George L., Vol. II. 128.  
 Thayer, W. H., M. D., Vol. II. 286.  
 Theater of the Scala at Milan, Vol. II. 278.  
 Thiers, M., Vol. II. 301.  
 Thomas, G. C., Vol. II. 359.  
 Thomas, J. B. (pictures), Vol. I. 27.  
 Thomas, William, Albany, Vol. I. 286.  
 Thompson, Launt, Vol. I. 335.  
 Thompson, Mrs. Elizabeth, Vol. I. 121.  
 Thoms, John B., Vol. II. 198.  
 Ticknor and Fields, Vol. I. 19.  
 Tietjens, Mme. Teresa, Vol. II. 139.  
 Tiffany, L. C., Vol. I. 295, 296.  
 Tilton, Theodore, Vol. II. 159.  
 Tirrell, Mr., Vol. II. 1.  
 Tomb of Napoleon at the Invalides, Vol. II. 59.  
 Tosca, Count, Vol. II. 131.  
 Toucey, J. M., Vol. II. 45.  
 Tower of Saint-Germain-l'Auxerrois, Vol. II. 73.  
 Tower of Saint-Jacques la Boucherie, Paris, Vol. I. 281.  
 Townsend, John P., Vol. I. 1 ; Vol. II. 153.

- Trafalgar Square, London, Vol. I. 29, 232 ; Vol. II. 95.  
 Traversi, Antonio, Vol. II. 282.  
 Tribunal of Commerce, New Palace of the, Vol. II. 215.  
 Trinity Church, Boston, Vol. II. 30, 40.  
 Trinity Church, New York, Vol. I. 365, 371 ; Vol. II. 230.  
 Trinity College, Oxford, Vol. II. 341.  
 Trison, H., Vol. I. 369.  
 Troyon, mother of, Vol. II. 302.  
 Trumbull Gallery, Yale, Vol. I. 26.  
 Tuileries, Vol. I. 114, 129, 184, 187, 196, 197, 376 ; Vol. II. 45, 50, 73, 86.  
 Turner, Charles, Vol. II. 220.  
 Turner, Mr., Brooklyn, Vol. II. 232.  
 Tweed, William M., Vol. II. 354.  
 Uffizi, Florence, Vol. I. 56, 199, 226, 247, 250, 273 ; Vol. II. 140, 163, 192, 234, 308.  
 Uncle Tom's Cabin, Vol. II. 289.  
 Union Club, Boston, Vol. I. 146.  
 Union League Club, New York, Vol. I. 377 ; Vol. II. 101, 247, 275, 335.  
 Union League Club, Philadelphia, Vol. II. 1, 144.  
 University of Pisa, Vol. I. 199.  
 University of London, Vol. I. 229 ; Vol. II. 171.  
 Valette, Count W. de la, Vol. II. 195.  
 Van Arden, Isaac, Vol. II. 103.  
 Van Brunt, Mrs. D. B., Vol. II. 139.  
 Van Cuyck, M., Vol. II. 177.  
 Vanderbilt, William H., Vol. I. 321 ; Vol. II. 220.  
 Vanderpoel, J., Vol. II. 214.  
 Van Deuzer, S. R., Vol. I. 56.  
 Van Doren, Dykeman, Vol. I. 313.  
 Van Valkenburg, A., Vol. II. 259.  
 Van Valkenburg, P., Vol. I. 321.  
 Vassar College, Vol. I. 238.  
 Vatican, the, Vol. II. 122.  
 Vendôme, Column, Vol. I. 37, 223.  
 Venier Voldo, Vol. I. 143.  
 Verdi, Vol. II. 131.  
 Vernet Gallery at Avignon, Vol. II. 318.  
 Vernon Collection, Vol. I. 141, 152, 154, 236, 269, 304, 324, 351, 365 ; Vol. II. 14, 33, 61, 69, 137, 180, 216.  
 Vernon, Robert, Vol. I. 233 ; Vol. II. 358.  
 Vickers, Hon. George, Vol. II. 282.  
 Victor Emmanuel, Vol. I. 379 ; Vol. II. 80, 181.  
 Villa Massimi, Vol. I. 277 ; Vol. II. 158.  
 Villa Oppenheim, Florence, Vol. II. 181, 250.  
 Villa Warschauer at Charlottenburg, Vol. I. 344.  
 Virtue, James S., Vol. II. 208.  
 Viscount D'Opia, Vol. I. 210.  
 Völeker, M., Vol. I. 77.  
 Voykerstoot, Baroness, at Brussels, Vol. II. 310.  
 Wadsworth Gallery, Hartford, Vol. I. 36, 144.  
 Wagner, Consul, of Berlin, Vol. I. 117.  
 Wagner, Senator, Vol. I. 287.  
 Waldo, George C., Vol. II. 254.  
 Wales, Mr., Vol. II. 290.  
 Walhalla, the, Vol. II. 76.  
 Walker, Mr. Theophilus, Vol. I. 14.  
 Wallace, Sir Richard, Vol. II. 177.  
 Wallack, Lester, Vol. II. 261.  
 Wallis, H., Vol. I. 138, 258.



- Walraff-Richartz Museum, Cologne,  
Vol. I. 46.
- Walters Gallery, Baltimore, Vol. I.  
29, 38, 60, 72, 78, 89, 91, 114,  
129, 137, 166, 197, 199, 200, 205,  
230, 238, 252, 275, 290, 319, 354,  
370; Vol. II. 5, 8, 12, 64, 111,  
117, 147, 185, 245, 298, 311, 313,  
339, 352, 369.
- Ward, Capt. William, Vol. II. 43.
- Ward, J. Q. A., Vol. II. 153.
- War Office at Washington, Vol. I.  
261.
- Warren, Burges, Vol. I. 83.
- Warren, E. B., Vol. II. 278.
- Warren, G. B., Jr., Vol. II. 13.
- Warren, G. H., Vol. I. 45.
- Warren, Mrs. S. D., Vol. I. 130,  
164; Vol. II. 119, 232.
- Warren, S. D., Vol. I. 286, 305;  
Vol. II. 1, 13, 231.
- Warren, Walter P., Vol. I. 231.
- Warren, William, Boston, Vol. II.  
367.
- Wartburg, the, Vol. II. 145, 221.
- Waterloo Place, London, Vol. I.  
50, 71.
- Watson, M. P., Vol. I. 137.
- Watson, Mr., of New York, Vol.  
II. 1.
- Wayland, C. N., Vol. II. 11.
- Weeks, James H., Vol. I. 12;  
Vol. II. 160.
- Weeks, Mrs. J. H., Vol. II. 321.
- Wehrstorfer, Vol. I. 6.
- Weimar, Grand Duke of, Vol.  
II. 7.
- Welles de La Valette, Count, Vol. I.  
200.
- Welling, H. J., Vol. I. 52.
- Wellington, Duke of, Vol. I. 310;  
Vol. II. 144, 288, 332.
- Wertheimer sale, Vol. I. 73, 225;  
Vol. II. 92, 109.
- Wesleyan College, Vol. I. 292.
- Western Union Telegraph Office,  
Vol. I. 143.
- Westminster Abbey, Vol. I. 4, 23,  
49; Vol. II. 95, 287, 361.
- Westminster Hall, Vol. I. 365;  
Vol. II. 285.
- Westminster, Marquis of, Vol. I.  
179.
- Westminster, Palace of, Vol. II.  
285, 337.
- Westphalia, King of, Vol. II. 316.
- Westphalian Art Union, Vol. I.  
48, 53.
- Wetmore, G. P., Vol. I. 276, 369.
- Wheatland, George, Vol. II. 139.
- Whidden, Mr., Vol. II. 1.
- White, A. J., Vol. II. 348.
- White, Col. T. G., Vol. II. 348.
- White, Dr. Octavius, Vol. II. 347.
- White, J. H., Vol. II. 260.
- White, J. J. B., Vol. II. 348.
- White, Mrs. S. F., Vol. I. 130.
- Whitney, Asa, Vol. II. 25.
- Whitney, George, Vol. I. 78; Vol.  
II. 12, 209, 359.
- Whitney, W. H., Vol. II. 130.
- Whittaker, G. W., Vol. I. 83.
- Whittier, J. G., Vol. I. 102, 121.
- Wickham, William H., Vol. II. 134.
- Widner, P. A., Vol. II. 130.
- Wieland Hall at Weimar, Vol. II.  
193.
- Wigglesworth, Thomas, Vol. I. 128,  
164, 240, 278, 383; Vol. II. 156,  
157, 220.
- William II. of Holland, Vol. II.  
22.
- Williams, J. T., Vol. I. 207, 247;  
Vol. II. 86, 339.
- Williams, S. T., Vol. II. 258.
- Williams, Thomas, Vol. II. 1.
- Wilson Exhibition, Brussels, Vol. I.  
30, 64, 77; Vol. II. 185, 208.
- Wilson Gallery, Brussels, Vol. I.  
205.

- Wilson, M., Vol. I. 202.  
Wilson sale, Paris, Vol. I. 225.  
Wilson, W., Vol. II. 259.  
Winch, Mr., of London, Vol. I. 245.  
Winter Palace, St. Petersburg, Vol. I. 27 ; Vol. II. 283.  
Withering sale, Paris, Vol. I. 279 ; Vol. II. 68.  
Wolfe, Miss, Vol. I. 112, 200 ; Vol. II. 240, 322, 361.  
Wolfe sale, New York, 1863, Vol. I. 3, 46, 89, 96, 134, 272, 317, 337 ; Vol. II. 23, 24, 26, 239, 371.  
Wolsey, Mr., Vol. II. 208.  
Woltmann, Alfred, Vol. I. 49.  
Wolverton, Mr., of Philadelphia, Vol. II. 306.  
Woods, Charles G., Vol. II. 328.  
Woolsey, C. W., Vol. II. 153.  
Wright, Mr., of Boston, Vol. II. 232.  
Wright sale, Vol. II. 21.  
Wright, Samuel V., collection of, Vol. I. 5, 52, 78, 108, 295, 325, 334, 335, 362, 370 ; Vol. II. 115, 153, 173, 237, 261, 288, 297.  
Wright, William P., collection of, Vol. I. 3.  
Württemberg, King of, Vol. I. 106, 365 ; Vol. II. 125.  
Wyman, S. G., Vol. II. 102.  
Wyndham, Hon. Percy, Vol. II. 346.  
Yale College, Vol. I. 10, 376.  
Yale School of Fine Arts, Vol. II. 351.  
Young, Mrs. M. B., of Fall River, Vol. II. 208.  
Younglove, Mrs., Vol. II. 174.  
Zollickoffer, Dr. H.F., Vol. II. 338.

















BOSTON PUBLIC LIBRARY



3 9999 08548 782 3



